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MOTION PICTURE HERALD



American Newsreels Gird for War Coverage as Polish Crisis Halts Production in Europe

How Distributors Stand on Their Promises of 1938-39 Pictures as the New Season Begins

Spain Reopened as a Motion Picture Market Without National Bias

Mr. Murphy Goes to Hollywood

VOL. 136, NO. 10 SEPTEMBER 2, 1939

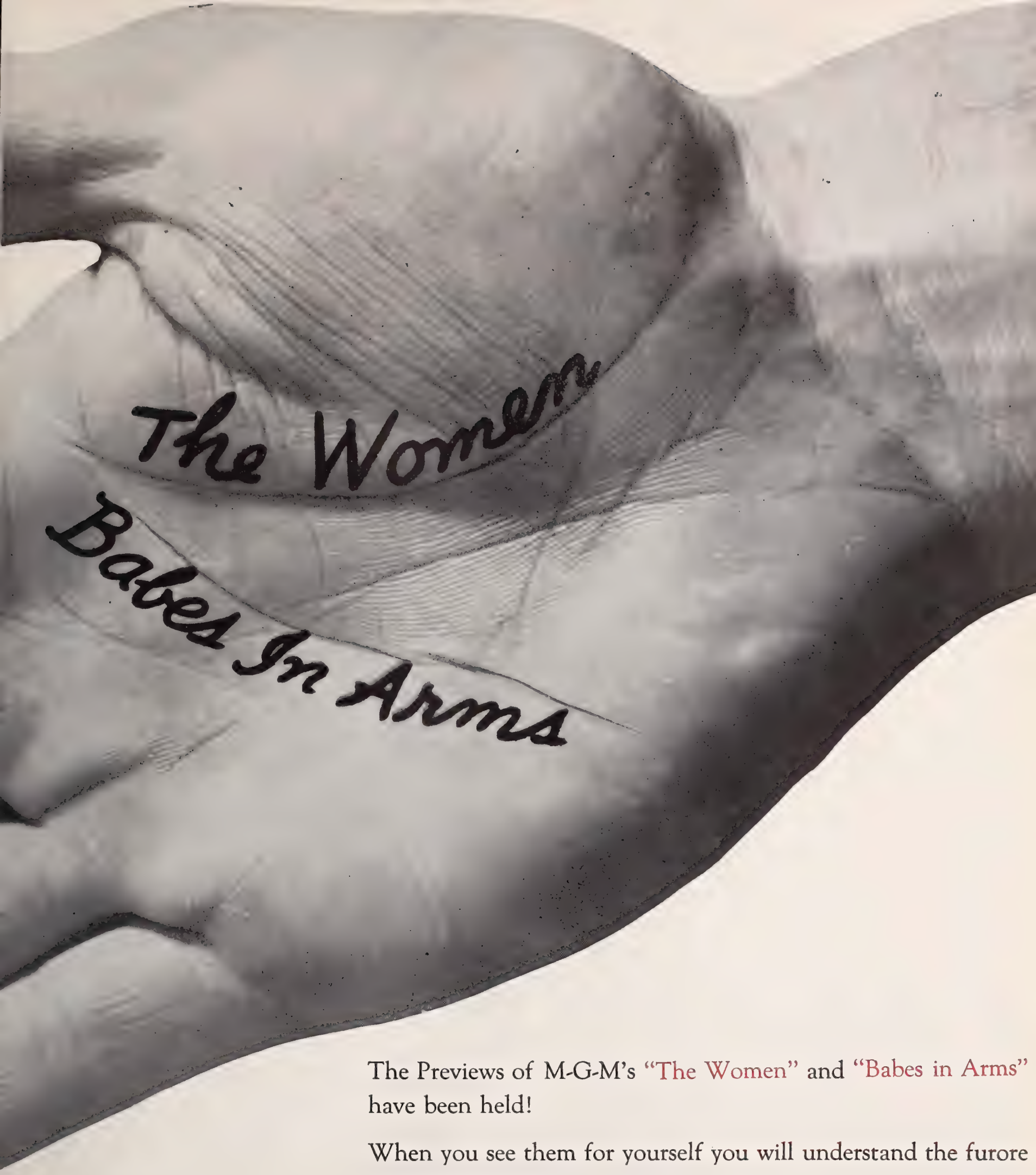
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THERE'S A FORTUNE IN YOUR PALM!



NORMA SHEARER · JOAN CRAWFORD Rosalind Russell in "THE WOMEN" with Mary Boland · Paulette Goddard Phyllis Povah · Joan Fontaine · Virginia Weidler · Lucile Watson · From the Play by Clare Boothe · By Arrangement With Max Gordon Plays and Pictures Corporation · Screen Play by Anita Loos and Jane Murfin · Directed by George Cukor · Produced by Hunt Stromberg

MICKEY ROONEY and JUDY GARLAND in "BABES IN ARMS" with Charles Winninger · Guy Kibbee · June Preisser Grace Hayes · Betty Jaynes · Douglas McPhail · Rand Brooks · Leni Lynn John Sheffield · Screen Play by Jack McGowan and Kay Van Riper · Based on the Play by Richard Rodgers and Lorenz Hart · Directed by Busby Berkeley · Produced by Arthur Freed



The Previews of M-G-M's "The Women" and "Babes in Arms" have been held!

When you see them for yourself you will understand the furore they have created.

No season has ever, thus early, yielded two such sensational attractions.

Previews of other early releases from M-G-M will be held shortly. What you have heard is true. M-G-M is racing far ahead of the entire field. The wise money is on Leo!

THE MERCHAN

FOR WARNER BROS.

1. We announced on March 14, 1939 that we would release 48 feature pictures, 104 short subjects and 48 trailers. We also stated that "Quality is not a Passing Fashion". Our production performance since this date and the pictures finished and available for release justify that statement and announcement.

2. An exhibitor who licenses all feature motion pictures offered shall have the right, if he be not in default, to eliminate proportionately among the several price brackets, 20% of the total number of features licensed, if the average of the license fees for all features shall not exceed $100., and 10% if such average is in excess of $100.

3. We confirm our policy of long standing of allowing an exhibitor to eliminate any feature which may be locally offensive on moral, religious or racial grounds.

4. We expect all top bracket pictures to be played on preferred playing time.

5. We will license a run designated by us of our features in any situation to any exhibitor of good reputation as a theatre operator and customer, whose theatre is in good condition and who operates under a policy which will not substantially reduce our revenue from any other run, provided such exhibitor and we can agree upon the number of features to be licensed, and other terms and conditions.

6. We confirm our policy of long standing and our intent to continue to license our pictures to our regular customers who prove to be satisfactory.

7. No exhibitor will be required to license short subjects, trailers or reissues as a condition of licensing features.

8. No recording charge will be made in connection with the licensing of any of our feature pictures.

DISING POLICY

1939-40 SEASON

9. To assist in the booking problems of our customers, and for the mutual benefit of our customers and ourselves, it is our intention to hold a number of test exhibitions of pictures in order fairly to establish their proper price bracket allocation, and we will allocate features to particular price brackets not later than 14 days after the national release date thereof, to first run exhibitors in those cities which we may use as "Test Cities" and to all others, on giving notice of the availability of each feature.

10. We have never at any time coerced or intimidated any exhibitor to license our pictures by threatening to build or otherwise acquire a competing theatre, and we will never do so. It is our belief that the quality of our pictures and the high standard of our production create a demand for our pictures.

11. For over five years it has been our policy to arbitrate with any customer desiring so to do, all claims and controversies which may arise under our license agreements, and our form of license agreement contained an optional arbitration provision. We will continue to give to each of our customers the option to arbitrate all such claims and controversies.

12. Clearance is an absolute necessity in the conduct of our business and we therefore intend to continue our policy to negotiate with each of our customers for clearance reasonable as to time and area.

This policy will apply for the motion picture season 1939-40 and to all license agreements covering the 1939-40 products made after Jan. 1, 1939.

Gradwell L. Sears

President, VITAGRAPH, INC.

Distributor of Warner Bros. and First National Feature Pictures and Vitaphone Short Subjects

THE MAKING OF A GREAT PICTURE



Darryl F. Zanuck, Vice-President in Charge of Production at 20th Century-Fox, makes his production plans for THE RAINS CAME.



Author Louis Bromfield approves the screen treatment and casting of his best-seller.



Director Clarence Brown, associate producer Harry Joe Brown, author Bromfield, Darryl F. Zanuck iron out final details.

When Darryl F. Zanuck out-bid all competitors to secure Louis Bromfield's best-selling THE RAINS CAME for 20th Century-Fox he determined to screen the book with utmost fidelity.

Important step was to bring author Bromfield to Movietone City for a series of conferences with ace director Clarence Brown, associate producer Harry Joe Brown.

Hollywood's talent was fine-combed for the one player best suited for each role, down to the smallest bit parts. Some of the choices: Myrna Loy as Lady Esketh, Tyrone Power as Major Safti, George Brent as Tom Ransome. For the important role of Fern, 58 girls were tested. Tentatively chosen, Brenda Joyce, a newcomer, was given 15 additional tests before a final decision was reached. Witnesses of her work in the picture predict Miss Joyce will make an instantaneous hit, reach the heights of stardom.

Rare among Hollywood writing men is praise such as the following, with which author Bromfield greeted the completed picture:

> This is my story and these are my characters. As a novelist I am grateful for the privilege of seeing this book come completely to life. In my opinion, "The Rains Came" is a great picture. I should like to express my gratitude to Darryl F. Zanuck and all those at 20th Century-Fox who helped recreate it with such astounding fidelity.
>
> Louis Bromfield

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 10 — September 2, 1939

BACKSTAGE

THERE is more than a wisp of something new in the air between Washington and the motion picture, most especially the institution that is Hollywood. The building of a line of relation and communication, which would have as little as might be to do directly with that other relation signalized in the anti-trust suit, appears to be in nebulous prospect.

Broadly it may be considered that Hollywood is thinking about getting at least a shade more intimate with the New Deal.

Two developments most recent may be taken to point more than slightly in that direction.

The appointment, or assignment of Mr. James Roosevelt, of a few months experience with the Goldwyn organization, to a study of inter-studio relations, at the instance of Mr. Joseph M. Schenck, president of the Producers Association, the Hollywood subsidiary of the Hays Office, and by courtesy of Mr. Samuel Goldwyn, obviously brings a scion of the White House into intimate relation with the institutional aspects of the industry, for a wide angle view.

Without official declaration, which would in no event be expected, Hollywood judges that young Mr. Roosevelt is being put into the first step of a process by which he may become the president of the Producers Association, as the first executive to make a full time job of it. The post of president, in the prior practise of the organization, has been substantially a chairmanship, with the work largely delegated. A consequence has been that the job for the whole has been under the titular leadership and control of a dominant executive of one of the parts. There appears to be that about the present and future of the functions of the organization which would indicate the desirability of more detachment, among other considerations perhaps even more esoteric.

AGAIN impinging on the delicate threading of the loom for a new fabric, comes the announcement of an excursion of Mr. Frank Murphy, the new United States Attorney General, to Hollywood to attend, and maybe say something at, a function held by the Motion Picture Democratic Committee, where there is to be awarded a scroll to the producer of the picture which in the last year has done best in "service to democracy."

Externally this might be a matter entirely between that highly politically minded group, the "Committee", consisting mostly of players and directors articulate about ideologies. But it is to be noted that a considerable number of studios put product in nomination, all of Hollywood in fact save two, and two important, organizations. Also there has been that about the background indicating that there was official "industry" favor for the notion of inviting Mr. Murphy to preside at the awarding in Hollywood.

There are those who fancy that possibly a pattern is forming by which the government's anti-trust suit will belong entirely to New York, while Hollywood carries on a Washington program quite its separate own.

IF WAR or PEACE

IMPENDENCY of war brings speculation on its consequences to the motion picture, specifically the American motion picture industry. Most immediately appears certainty of narrowing market, territorially, and acutely restrictive attention of censorships, alertly suspicious.

However, within its own national boundaries, and probably in most of the territory that it might reach, the American film could expect to find again as it did in the First World War eager publics, employed and with buying power.

A war of any considerable duration would, too, most likely largely interrupt and set back the now rising indigenous picture arts of many lands, tending thus to continue, or renew, the practical monopoly of production which the last war delivered to Fort Lee and Hollywood just as the feature picture became established.

But never again will the pattern of those years be completely re-traced, for then the motion picture worked its way to a larger destiny up through the masses and all but unrecognized in its significance by statesmen, governments, politicians and economists. True, there were the beginnings of film propaganda then—"Tanks on the Ancre", "The Fighting Germans", "Heroic Serbia", "Pershing's Answer" and "America's Bridge of Ships",—but the screen was silent then. Now it has found its voice, language, and with that lost a deal of its liberty behind walls of nationalism.

It seems that it has been the acquisition of language, the capacity to plead and argue, entreat and shout, to play fast and loose with bluff and weasel words, that has made the motion picture seem the more important to politics and statecraft and more recently as much of a concern to the manipulators of ideologies as the printed word.

This must inevitably have consequences to the motion picture of entertainment, most certainly in international traffic.

WE have already seen conspicuous effort on the part of Hollywood to address itself much more directly to the homeland audiences while dictators and wars have been subtracting areas of what was once the "world market."

The process is likely to continue.

And, for a demonstration of what comes after war, if afforded in Spain, where the clash of arms has just ceased. In the news pages of this issue of Motion Picture Herald will be found declaration from official sources that Spain, while barring the film products of no nation, insists that henceforth it is to weigh the cultural rather than the commercial aspects of its picture intercourse with other lands—and the while designing a program of development of a Spanish screen industry, addressed incidentally at leadership in the art for all Spanish speaking lands.

There are likely to be as many programs like that as there are nations when again the world has come to one of its periods of equilibrium.

To the American showman all this means importantly at the moment is that he is likely to find himself Hollywood's favorite customer to a degree he has never enjoyed before.

—Terry Ramsaye

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This Week

Flickering Lights

As Europe continued its war preparations this week, newsreels and radio networks operated on a 24-hour basis, and newsreel companies speeded their efforts to insure coverage of any situation likely to arise, although uncertainty prevailed as to just what restrictions would be placed upon them.

France imposed censorship on motion pictures and radio and England made known regulations governing the reopening of theatres which would be closed by war, as film executives returned in increasing numbers from abroad.

French and British production are virtually at a standstill.

Continental offices of film companies, as well as theatres in Paris and London and production centers in those areas were crippled by the loss of man-power due to mobilization. Distribution was also hard hit by the lack of transportation facilities, with trucks and busses commandeered for troop movements and the evacuation of civilians.

The story starts on page 15.

Universal Drive

The increased revenue, estimated at better than $1,000,000, accruing to Universal as a result of the exhibitor-sponsored testimonial drive, will be used by the company for increased production values in the pictures set for delivery during the three month drive period of August, September and October.

The company reported this week that its income during the past four weeks, which mark the first month of the drive, averaged $75,000 weekly over normal. In addition to the emergency budget of $200,000 set up last week to insure prompt delivery of the last two pictures on the drive release schedule, Universal will increase the production budgets of "The Tower of London" by $300,000; "Destry Rides Again," "Green Hell," and "The Invisible Man Returns" by $200,000 each.

In addition, a minimum budget of $100,000 has been set aside for trade paper advertising and consumer promotion campaigns.

New Product

As the 1938-39 motion picture year comes to a close ten motion picture companies have released to the exhibitor 454 pictures, including westerns, and will release within a short time eleven more pictures for the same product year. Three of the eleven pictures to come will be westerns, two from Monogram and one from Republic.

Story on page 17.

Hays Sees Roosevelt

Speculation as to whether Will H. Hays talked about the Government's motion picture suits during a brief conference he had at the White House Monday with President Roosevelt was set at rest by the latter the following day when he said there was no talk of that situation.

With a laconic "No," the President disposed of the matter when he was asked, during a press conference, whether Mr. Hays had talked about the monopoly situation. He did not reveal what actually was discussed.

Coming into Washington at a time when the capital was concentrating on the European situation, the film chief escaped observation both as he entered and left the Executive Mansion, where he was closeted with the President for about ten minutes.

In some quarters the guess was hazarded that Mr. Hays wished to ask Mr. Roosevelt to intercede for the industry with the Department of Justice; in others, that he called merely to assure the President that the film industry was ready to give full support to the Government in the event of a European war. The latter group pointed out that motion pictures and radio would be exceedingly important media for the maintenance of neutrality in the event of hostilities abroad—that they could do much to show the people the black side of war and the desirability of remaining aloof.—FRANCIS L. BURT, *Washington correspondent.*

That Code

With Assistant Attorney General Thurman Arnold's body blow to the proposed code of fair trade practices less than two weeks old, the patient rallied strongly this week, as Columbia came out with plans for meeting exhibitors independently on trade problems. Other distributors were uncertain as to their plans on the subject; feeling that they might be accused of acting "in concert."

Trust suits matters continued reasonably quiet; with United Artists asking for a dismissal of the Government's New York case, and RKO asking the courts for a dismissal of a suit against it in Kentucky.

Story on page 26.

Soviet Film Replaced

The anti-Nazi film, "Professor Mamlock," has been withdrawn from the Russian Pavilion and replaced with "Lenin in 1917." Officials at the Pavilion refused to confirm the report that the withdrawal of the film was in any way connected with the recent Russo-German non-aggression pact, but, they insisted, that it was just a routine change of program. "Mamlock" has been on exhibition at the Pavilion since early August.

New Revenue

Under newly created royalty departments, Metro-Goldwyn-Mayer, for "The Wizard of Oz" and Selznick-International's "Gone With the Wind," and Paramount, for the Fleischer cartoon, "Gulliver's Travels," are tapping new sources of film exploitation formerly untouched on a large scale save by Walt Disney, through the Kay Kamen organization.

A total of $660,000 is expected from the three films in royalties accruing from products licensed to make use of the film's name or characters. To date, 145 licenses have been granted.

The story, and a list of licensees, is on page 18.

Equity

The basic agreement between Actors' Equity and the League of New York Theatres under which it was provided that Equity would not seek more favorable working conditions if the stage producers made "an honest effort" to enforce the ticket code, was scheduled to be extended for 60 days after its expiration on September 1st.

The Board of Governors of the League of New York Theatres was to act on the request by Equity for a continuation, at a meeting Wednesday in New York.

MOTION PICTURE HERALD

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Crisis Extended

With, apparently, only one man—Ralph Whitehead—as the issue, and this issue apparently unresolvable, negotiations between the International Alliance of Theatrical Stage Employees, and the Associated Actors and Artistes of America, were broken off on Tuesday, in New York, three hours after they had begun. Mr. Whitehead is the executive secretary of the American Federation of Actors. His union was expelled for mismanagement, from the Four A's, and shortly afterward received a charter from the Alliance, the move precipitating the threat of war from the Four A's. George E. Browne, president of the Alliance, told the AAAA men at the conference that he intended to stand by Mr. Whitehead, and Mr. Whitehead's union. And he was also represented by Four A's spokesmen as having intimated his desire to control all actors through Mr. Whitehead's union. The entertainment unions war, if it comes, is expected to begin on Monday, with the scheduled opening of "Leave It To Me," in New York. Sophie Tucker, president of the AFA, may appear, despite her suspension from Actors' Equity. This may bring a strike by Equity cast members; and that in turn may bring retaliation by the stagehands, in support of Miss Tucker. The fight may spread from there; but in what manner, and how far, was at mid-week only a matter of speculation—and worry.

See page 32.

FOR READY REFERENCE

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Monogram Profits

Monogram Picture Corporation's profit for the first six months of this year, ending June 30th, is expected by Wall Street authorities to amount to $42,000, the amount exceeding normal expectations, it was reported this week.

At a meeting of the board of directors held Monday a revised slate of directors was selected for action by the stockholders; the annual stockholders' meeting being scheduled for October 5th.

The two changes in the board were the replacement of Leon Fromkess, comptroller, by Steve Broidy, Boston franchise holder, and of William Rosenblatt by his partner in the law firm of Rosenblatt and Jaffe. Mr. Jaffe is replacing Mr. Rosenblatt due to the pressure of business. Other directors include W. Ray Johnston, president; Henry Briggs, president of Pathe; Thomas Loach, vice-president of Pathe; Scott Dunlap, vice-president in charge of production for the company; Norton Ritchey, foreign manager, Trem Carr and Joseph Sisto.

Grand National

It was a rosy future that Earl W. Hammons, president of Grand National Pictures, contemplated this week, in his New York offices. The company is virtually free from its financial worries, he said; shortly forthcoming will be a $400,000 loan from the Reconstruction Finance Corporation, and another of $1,000,000 from Felt and Company, Wall Street house. Grand National, Mr. Hammons said, will pay off its old debts, now amounting to about $260,000; build a strong sales force; finance better grade independent producers, and begin immediate distribution on the first three of its scheduled 36 features and 18 westerns. The company will have a full line, Mr. Hammons pointed out; some of the features being expected in color; and shorts and colored cartoons being contemplated.

His plans are on page 40.

Argentine Treaty

The United States intends to negotiate a reciprocal trade treaty with Argentina as a move to put American commerce with that republic on a footing of equality with that of European competitors, Sumner Welles, Acting Secretary of State, said this week.

The motion picture industry has until October 4th to submit recommendations on possible changes in the tariff laws. The industry's only interest will be on tariff on American films shipped to Argentina as films do not appear on the list of products on which the United States will consider granting concessions to Argentina.

Construction Upturn

Contracts for theatre construction awarded in July pushed the level for the first seven months of this year over the corresponding record for 1938. The total valuation of contracts awarded for new or alteration work in the theatre field in July was $2,278,000, in the 37 states east of the Rocky Mountains, according to the F. W. Dodge Corporation. In 1938 the July total was $1,555,000.

In addition to July, May was also ahead of last year, the comparative figures being $3,383,000 in 1939 and $1,514,000 in 1938. So far May has been the best month for new building.

At the close of the seven month period, the 1939 contract level was at $13,916,000. The corresponding 1938 valuation was $13,641,000. The Dodge summary reveals that the number of projects and their total floor area has paralleled the contract valuation rise. A total of 474 projects were recorded in the seven months, consisting of 1,749,000 square feet of floor space. For the same period in 1938, 472 projects including 1,725,000 square feet had been contracted for.

Dodge Reports emphasized the significance of the July increase by pointing out that after a general lag behind last year, a gain can be regarded as encouraging.

Eastern Labor Aims

George Meany, president of the New York State Federation of Labor, this week said he has decided to put the entire pressure of his organization behind a drive to "compel" film companies to produce "at least 10 per cent" of their product in New York. This is in line with a resolution introduced by Sol Scappa, head of the Studio Mechanics Union, Local 52, which was adopted at the recent Federation convention. Mr. Meany plans to start the campaign after Labor Day.

Contracts have already been signed involving approximately $2,500,00 for production at Eastern Service Studios and indications are that another $2,500,000 will be consummated before the end of the year.

RCA Appointment

J. Francis Harris has been appointed, by RCA Communications, Inc., vice-president in charge of Japan, Manchukuo and China. Mr. Harris has been manager in Tokyo for several years and is now on his way to Japan after a brief visit to this country. He will make his headquarters in Tokyo, but the Shanghai office, hitherto independent, will be placed under his supervision.

THIS WEEK

VISIT TO THE OULD SOD, below. Herbert J. Yates, right, on a visit to Ireland with Gene Autry, is welcomed to Dublin by Louis Elliman, operator of the Free State's largest circuit.





Associated Press-Paramount News

DOTTED LINES OF WAR. In London the curb is painted to help the motorists and pedestrians keep apart on "blackout" nights. London theatres have had experience in the dark to prove that marquee lights are good for the box office. This is from a Paramount News picture arriving this week by trans-Atlantic plane.





ESPRIT. The irrepressible French in the face of marching legions, hold a convention party, above, and view the Cathedral of Notre Dame de Paris, illuminated especially for the delegates to the RKO Radio Continental sales meeting as "an advance display for RKO's forthcoming 'Hunchback of Notre Dame' "—or so the caption claims. The party was given for the delegates by Reginald Armour, European executive for the company, at his estate near Paris. The host is kneeling front and center.

BACK TO THE MINES, right and below. With the laurels of Hollywood on her juvenescent head, Gloria Jean, new found Universal star, is welcomed home to Scranton, Pa., for the premiere of her first vehicle, "The Under-Pup." Initiated by publicity men, the homecoming and premiere was carried to a spontaneous and roaring climax by thousands of the child star's fellow citizens who swamped the railroad station, swarmed through the streets and jammed the Comerford Strand to see her in person and preview her first picture. The final touch that awed the 100 newspaper and magazine critics invited by Universal to the premiere was the declaration of a holiday strike by the miners. The pictorial pattern at right is part of the crowd of 10,000 children who attended the Gloria Jean festivities.



By Cosmo-Sileo



Left. Gloria Jean, seated on a throne carved from a block of coal, is crowned Queen of Anthracite by Mayor Fred J. Huester.

Right. John Nolan, Comerford executive; Graham McNamee and Matthew Fox, Universal vice-president, at the premiere.



THE AWARD OF MERIT, below, British film honor decided by vote of English audiences, according to Russell Birdwell's publicity agency, is presented to Anna Neagle in Hollywood by Will H. Hays. The picture coincides with the premiere of Miss Neagle's first Hollywood film, the RKO "Nurse Edith Cavell," but the award is said to be for her "Queen of Destiny," her third Queen Victoria characterization.



DISCOVERY AND DISCOVERERS. Harry Rapf, left, MGM executive, who began his career working for Gus Edwards, attends a testimonial banquet for him with Weber and Fields, wrinkled veterans of the theatre, who claim credit for discovering Edwards. The banquet preceded the premiere in Hollywood of Paramount's "The Star Maker."



EXHIBITORS ABROAD



By staff photographer

Mr. and Mrs. J. P. Adler, of the Adler Theatre Company, Marshfield, Wis., with their two daughters.



By staff photographer

Mrs. Henry Carley and her son, Robert, of Holland, Mich., where Mr. Carley operates the Carley Amusement Company.

IN THE RKO LOUNGE

Below. Ruth, Gordon, signed by RKO for the role of Mary Todd Lincoln in "Abe Lincoln in Illinois," meets Mr. and Mrs. H. C. Orr of Coventry, England.



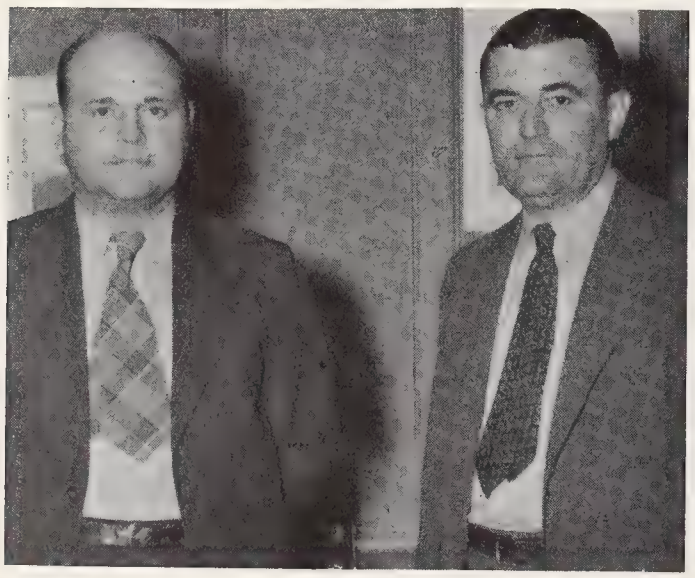


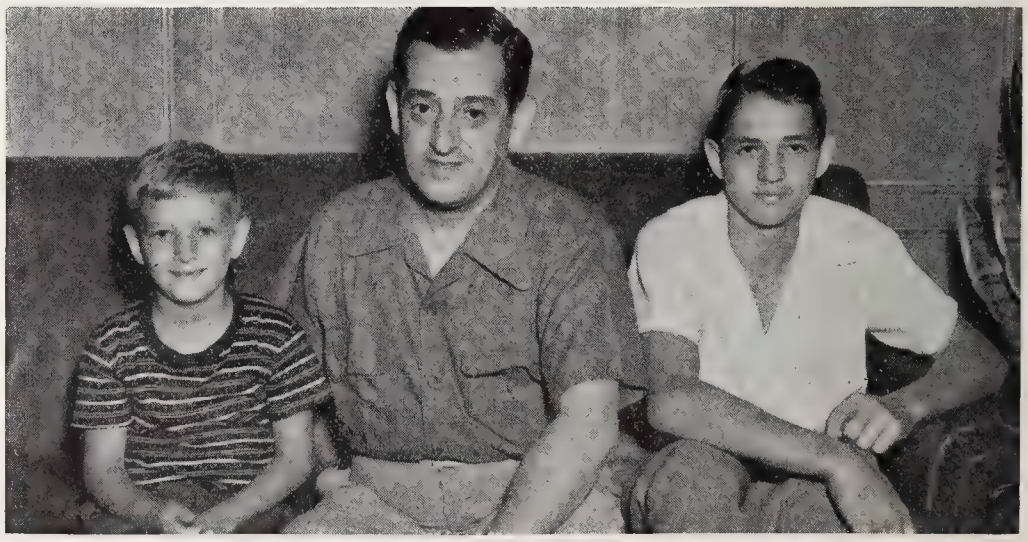
By staff photographer

B. K. Beach, secretary-treasurer of Western Theatres, Ltd., of Winnipeg; R. B. Beach, assistant manager of the Capitol in that city, and Edie Newman, manager of the Lyceum, also in Winnipeg.

GUESTS OF PARAMOUNT

Below. Bolivar Hyde, city manager of the Sparks circuit in St. Petersburg, Fla., and Roger Addington, also of that city.





William Hissner, operator of the Academy, Lebanon, Pa., with his sons.

AT THE MGM BOOTH



Above. Albert Colagiovanni, manager of the Bijou, Providence, and Mrs. Colagiovanni.



Left. S. D. Latchis, owner of the Brattleboro, Brattleboro, Vt.



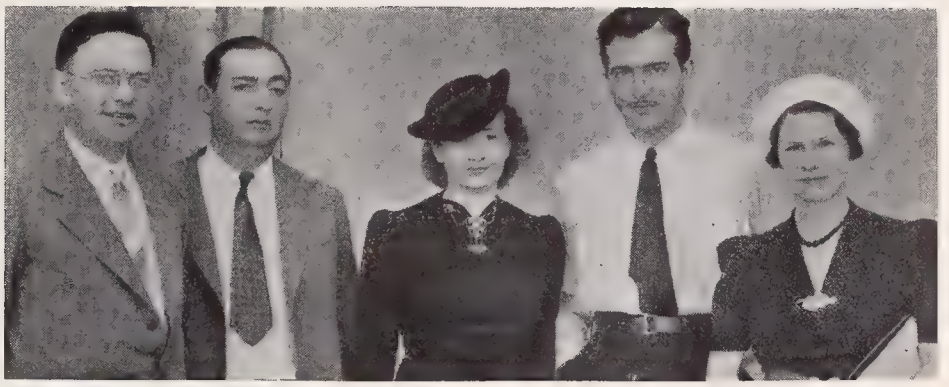
Below. H. W. Knutson, of Livingston, Mont., with James Stephenson.





Lou Cox, Fox Kansas City; Milt Hassfeldt, Fox, New York; Jack Flynn, MGM district manager in Detroit; John O'Connor, RKO executive; Max Tellerman, RKO; Eddie Zabel, Fox, New York; Fred Meyer, RKO; Frank Hensler, MGM branch manager in Kansas City, and Joel Bezahler, MGM home office.

VISITORS AT THE STUDIOS



Above. Sam Freedman of the Avalon, Indianapolis, and family meet John Payne on the set of Warners' "State Cop."

Left. M. E. Grossman, Chicago exhibitor, and Mrs. Grossman with Rosemary Lane on the set of "Four Wives."



John Griffin of the Griffith Amusement Company, and Mrs. Griffin meet Dennis Morgan.



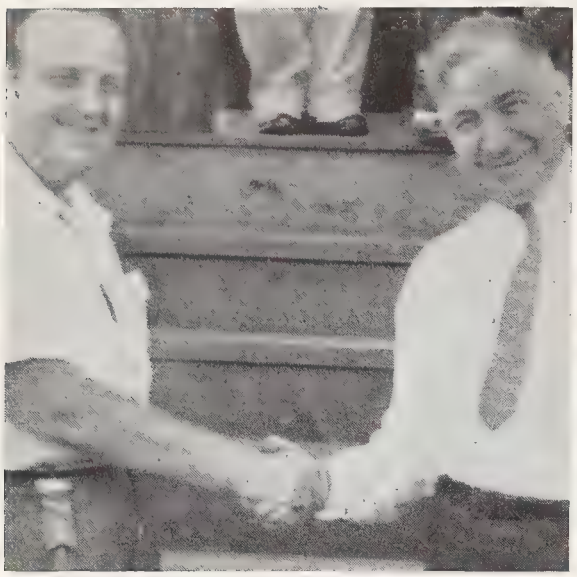
Frank C. Martin of the Royal theatre, Morenci, Ariz., meets Gloria Dickson.

PUBLICITY. Lengthy items, with art, in the public prints resulted from the interview, right, between Frank N. Buchman and Mae West at which the actress, dressed and made up for the part she plays for her public, said for the record, "For some time I have been practising the philosophy of Moral Re-Armament; I owe my success to it." To which the cult leader replied, "You, too, have been doing wonderful work. . . ." Miss West also mentioned W. C. Fields, with whom she is making a picture for Universal to be produced by Lester Cowan, shown with the interviewees. Captions elaborated on the theme. Who got what publicity was not decided.



By staff photographer

READY, left. Earl W. Hammons, president of Grand National-Educational, outlines for the press distribution plans now set and ready for operation. He is interviewed on page 40.

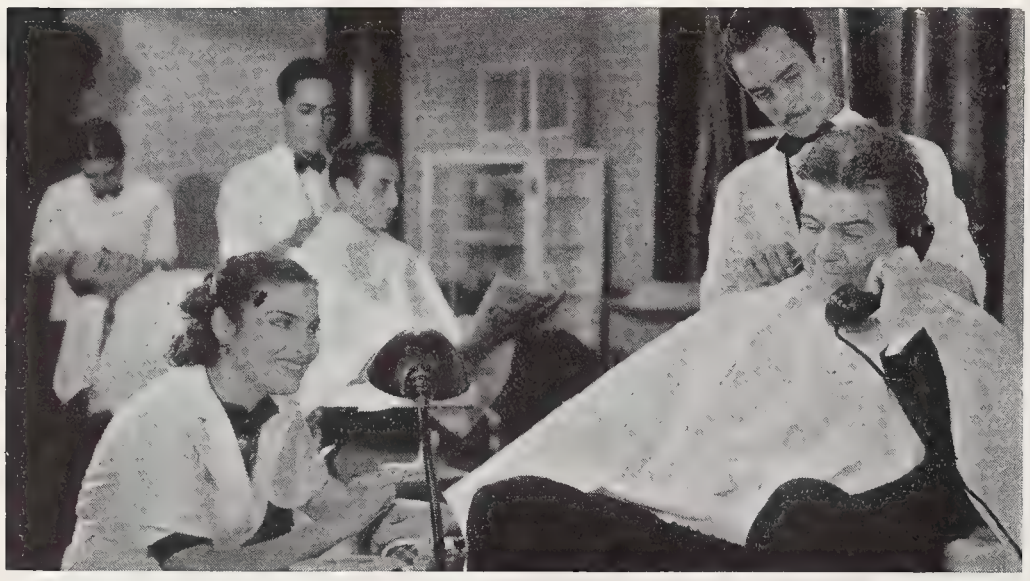


GOOD WILL OUTING. Burtus Bishop, Jr., Pittsburgh branch manager for MGM, and Earle W. Sweigert, Paramount manager in Philadelphia, meet at the Pennsylvania inter-territorial party for exhibitors, distributors and salesmen held by Paul O. Klingler, Harold D. Cohen and Ike Berney, independent theatre operators of Lewiston.

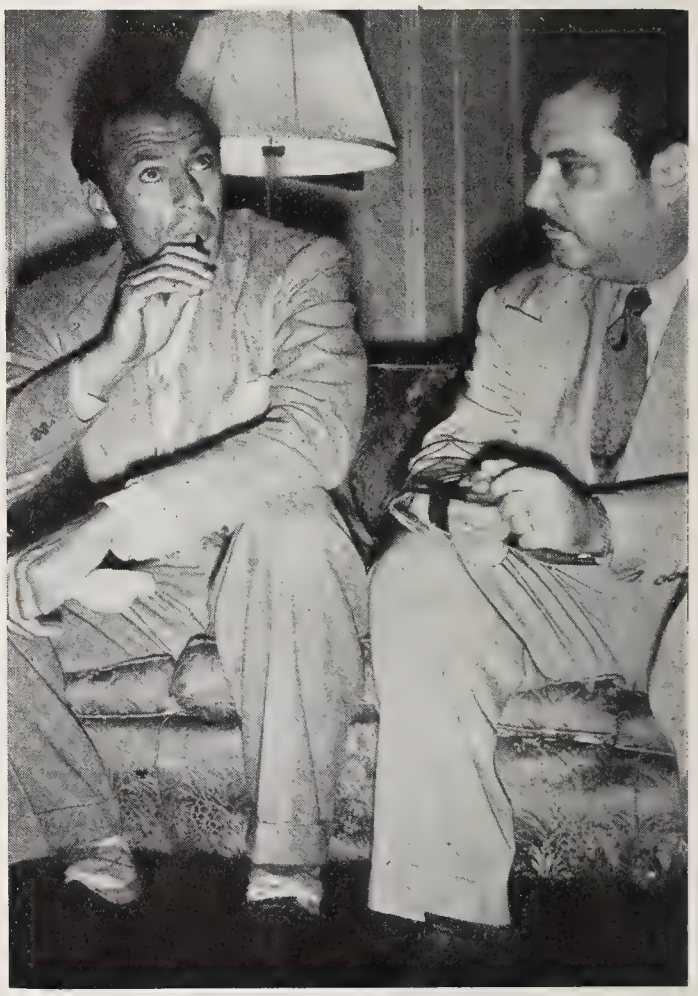


By staff photographer

STAR MEETS CRITICS, below. Gary Cooper with John Moffitt, motion picture editor for the Kansas City ***Star,*** at the cocktail party given by the star for the fourth estate exclusively, at the Hotel Pierre in New York.



MEXICO IN PRODUCTION. A scene from "Papa's Misadventures," a first attempt at sophisticated comedy, in which Chato Ortin prepares for his night out. The film is reviewed on page 45.



INDUSTRY HIT HEAVILY IN EUROPE; NEWSREELS COMPLETE WAR PLANS

Production Halted in England and France; Censorship in Paris; Distributors, Exhibitors Lose Staffs in Mobilizations

While Europe, this week, continued its frantic preparations for war, the effects of those preparations continued to be felt in America and on the motion picture and general entertainment fields.

The newsreels, uncertain of their status in a Europe at war, made such preparations as they could, here and abroad, for the continuance of their services; and Paramount put out a "special" on the European situation made from film flown over the Atlantic and distributed to theatres the next day.

Censorship Established

The French Government established a censorship of motion pictures and radio broadcasts, and England made known regulations affecting the reopenings of theatres after their first period of closing in war time.

Film executives and stars abroad returned in increasing numbers as the situation became ever more serious.

Theatre business in England and France was 'way off, with even more serious affects to follow any "blackouts."

Production has been halted both in London and Paris.

Australia has placed a ban on all money going out of the country.

Distribution offices on the Continent are hard pressed for transportation of films, with virtually all trucks, busses and other vehicles commandeered to transport troops and fleeing residents. Too, their actual operations were placed in serious state due to the sharp inroads made by mobilization orders.

Theatres likewise were suffering from loss of man power.

The radio networks operated on a 24 hour schedule, with the Columbia Broadcasting System having presented 70 programs emanating from Europe in the time from last Monday through this Monday and the National Broadcasting Company presenting broadcasts by 46 foreign commentators from 16 cities.

Uncertainty as to the censorship restrictions, as to whether or not they will be permitted to send men from this country to replace those conscripted in the event of war, and even as to whether the warring Governments would permit newsreel coverage harassed heads of the five newsreel companies this week.

Alternate Offices Prepared

However, certain plans in preparation for "eventualities" are being carried through by the companies, as the week's newsreels devoted the majority of their footage to the tense European situation.

Russell Muth, European director of Fox Movietone News, arriving in New York Monday on the "Normandie," confirmed the carrying through of plans discussed by Truman Talley, producer of the newsreel, Movietone News' plans for war are typical, as described by Mr. Talley. He said:

"Movietone is ready with alternate offices for every one of its production centers. By this I mean we can move out of our present quarters anywhere and continue to carry on securing news and making prints for distribution. This is not a hit and miss proposition. We have signed and sealed contracts with those commanding facilities that would be comparatively safe in a war torn world. In addition, we have our own alternate offices that offer more security than those in the heart of cities subject to air raids. Rest assured, we are prepared, come wrack, come ruin! We'll get the news unless Europe sinks beneath sea level.

"One of our first moves after our newsreel convention in Paris was to subdivide the Old World into six sections, each with its own staff under a competent and trustworthy supervisor.

"Section one is the British Isles under the direction of General Manager Sir Gordon Craig and Editor Gerald Sanger, with a staff of sixty in this territory.

"Section two we call the Scandinavian-Baltic group and in charge of coverage here we have Supervisor William Murray, trained veteran of General Manager Edmund Reek's American newsreel force. With a staff of six Murray covers Norway, Sweden, Denmark, Finland, Estonia, Latvia, Lithuanian and Poland. The explosive Polish Corridor and Danzig are in this territory and Murray has lately covered himself with glory by his reports on activities there. Movietone News has scored world wide beats on several crucial incidents in these European 'hot spots' as the result of Murray's enterprise and daring.

"Our third section takes in the greater Third Reich, Hungary, Rumania, Bulgaria and Greece. Herr Robert Hartmann, editor of Fox Tonende Wochenschau, our German newsreel, supervises the coverage of this vast expanse of territory. In doing so he directs a staff of seventy. Movietone News carries on in Germany exactly as it does anywhere else, without sacrificing a whit of its independence as an unbiased recorder of events. In fact, during my visit to Berlin we were assurred by a high Reich official that, come what may, Movietone News will not be denied the privilege of fulfiling its traditional role as screen reporter.

"In our fourth subdivision we have France, Belgium, The Netherlands and part of Switzerland. Coverage of this highly important territory is directed by Supervisor Frederic Fesneau, one of the oldest, in point of service, employees on our European newsreel staff. A staff of fifty is necessary to do justice in a newsreel sense to this small but fruitful news area.

Madrid Office Reopened

"Our Paris office also houses our Continental Home Office presided over by European Director Russell Muth and his assistant, Arthur De Titta, formerly our Washington, D. C., Supervisor. It is the duty of Muth and De Titta to co-ordinate the entire group of territories, keep them producing and from working at cross purposes.

"Spain and Spanish Morocco make up section five in our new scheme of things. It was my pleasant duty while in Europe to re-open our Madrid office, closed during the Civil War. Luis Diaz Amado, Continental and South American journalist of international reputation, is in charge of this territory and when I left Madrid he already had a staff of ten working in picturizing the immense recovery program inaugurated by Generalissimo Franco.

"Although we come to our sixth territory last in this resume it should be understood that this in nowise is its position of importance. In fact the Mediterranean section ranks with any of the above territories in every way, including as it does Italy, Yugoslavia, Albania, Libya, Tripoli, Egypt and Turkey. Ettore Villani is Supervisor of our enterprises in this Mediterranean section. He has a staff of eight to assist him."

Over $100,000 in New Equipment

Mr. Talley said that while in Europe he saw the final phases of his modernization project take shape and that from a mechanical viewpoint the British and Continental offices and mobile units are now "as perfect as human brains and ingenuity can make them." Over $100,000 was expended on the Continent in this re-equipping move, with $50,000 more spent by British Movietone News. This $50,000 does not include the outlay for the new English newsreel Home Office in Soho Square. While Mr. Talley was in London British Movietone News had rounded out a year in the new building, the most modern newsreel plant in the Old World. The money went entirely into new cars, cameras, lenses and other necessary picture making accessories. Four specially built motor cars were added to the British Movietone fleet. In addition to top decks for high shots, there is room inside for a camera set up and portholes so that pictures can be made from any of the four sides of the car, with even a special adjustable rack for getting worm's eye-views. They are also equipped with radios to keep in touch with news broadcasts, most popular British programs. And should newspapers suspend publication in an emergency these mobile units can range anywhere and still be in touch with things, he added.

Mr. Talley said that Sidney Kent, president of Twentieth Century-Fox, had allowed another entirely new appropriation to re-establish the Madrid office and has given Mr. Amado a free hand to bring this office up to the efficiency of the other production centers of Movietone News.

While in the French capital Mr. Talley also conferred with members of the Daladier cabinet and established an understanding regarding French operations in the face of war.

Universal Using Foreign Staffs

Feeling, in the event of war, that the best coverage will result from the work of native cameramen behind either front, Universal Newsreel will not attempt to use men from the United States unless unforseen opportunities arise. Through affiliates in England, France, Poland, Holland, Italy and Germany, the company will have more than 40 cameramen at its disposal.

Protective equipment has already been flown to staff cameramen in Poland and other central European countries. Included are gas masks, a new type of bullet proof vest, helmets and iron

(*Continued on following page*)

FRENCH GOVERNMENT BARS CODE MESSAGES

Western Union, Wednesday, advised its clients in New York, including all motion picture companies, that the French Government has prohibited code and cipher language in all cablegrams to and from France, Algiers, Syria and Madagascar, and that messages in plain language will be subject to censorship.

WAR MEASURES CUT PATRONAGE

(Continued from preceding page)

rations. Large supplies of film have already been placed in strategic positions.

Films from all camermen will be rushed to the United States by clipper planes, showing in theatres in this country, the newsreel reports, within two days after leaving Europe.

The matter of censorship, the editors feel, is the "unknown element." If and when Germany moves on Poland, they say, a delay and censorship are expected from the German side, but there is hope for comparative freedom from Polish and French authorities.

Pointed out by RKO Pathe is the problem of the conscription of foreign cameramen, which happened a year ago, before Munich. Although their men have not as yet been among the groups which have been mobilized, Pathe has already selected and forewarned men in this country who may be sent as replacement.

Handling coverage in conjunction with Pathe is Pathe Cinema in Switzerland, France and Italy and Pathe Gazette in London. In the event that foreign cameramen were not allowed in countries abroad, Press Filmeé, the French Government organization, would handle coverage, as would UFA in Germany.

Paramount News and Metro-Goldwyn-Mayer's News of the Day point out the uncertainties surrounding the situation as it stood this week. The former brought out a special this week which included more than 1,300 feet of film. The pictures were flown across the Atlantic aboard the Imperial Airways flying boat "Cabot," landed at Montreal and re-shipped to New York by American Airlines. Released on Monday, the special war issue supplanted the regular mid-week issue.

Shown are the emergency defense preparations of Britain, France and Poland; the arrival of foreign minister Joachim von Ribbentrop in Berlin after the signing of the Russo-German pact; the first pictures of Chancellor Hitler's private plane, called by the newsreel "a German version of the new Douglas DC-4"; the emergency session of Parliament; the mobilization of French reservists; the fortification of the suburbs of London; the itinerary of the emergency evacuation of children; the Nazis taking over the free city of Danzig, and the hasty leave-takings of Americans from Paris.

News of the Day has assigned Ariel Varges, who has been in Ethiopia and Spain, to Paris in the emergency. Although they had been in China and Spain, cameramen may not be allowed to attach themselves to armies if the crisis should result in war, it is felt. In this case, the armies may have their own newsreel men, and use their film for propaganda purposes.

French Control Communications

The official journal of the French Government, on Monday, established censorship of motion pictures and radio broadcasts. Jean Giradoux, French dramatist recently appointed propaganda chief, has been placed at the head of the censorship bureau, which is being established at the Hotel Continental, near the Place Vendome.

Article one of the decree said: "Dating from August 28th, 1939, printed matter, cartoons or written matter of all kinds destined for publication, texts of all radio broadcasts and film projections will be submitted to the preventive control of the General Information Service, which will have the right to forbid their publication, transmission or projection."

Article two said: "Exportation of all undeveloped photograph and moving picture films is forbidden."

Article three said, in part: "Developed cinema films may not be exported outside metropolitan territory without the visa of the chief of the Information Service or his delegate."

Regulations governing the opening, lighting and staffing of places of entertainment, the safety of their audiences and the training of their staffs were issued Monday in London by the British Home Office for operation in the event of emergency. Reopening permits will be subject to local authorities and police in special areas, film houses are required to provide facilities for their audiences to reach a bomb cellar, and the training, at the theatre's expense, of the whole staff in first aid and anti-gas treatment.

Reopenings, after the first period, in which all British houses would be compelled to close, for an unspecified period, would start in the less vulnerable areas and allowed on a basis of safety.

The newsreels have already arranged for printing to be done outside of the metropolis, while most major distributors are ready at an instant's notice to transfer their business outside London to stations already prepared, if need be. Major film organizations all have air raid precautions machinery ready to function, with their staffs fully trained and sectionally divided among firemen, nurses, decontamination squads and Air Raid Precautions wardens.

Staffs Mobilized

With theatre business having fallen far below normal, curtailment of staffs by mobilization practically brought future production plans to a standstill. Drilling and other precautionary measures, both in Paris and London, took its toll in theatre attendance as well as in the men engaged in production, distribution and exhibition. In addition, the requisition of trucks and busses in both France and Germany has made film delivery a serious problem.

The war crisis brought many a cable to film stars who were abroad, urging their return home. Among those on the Normandie, which reached New York Monday after a "black out" at sea which caused passengers to believe that war had already been declared, were: Sonja Henie, Harry Cohn, Columbia president; J. A. McConville, Columbia foreign manager; J. J. Milstein, Edward Small eastern representative; Norman Krasna, Lee Shubert, Victor Orsatti, George Raft, James Stewart, Josef von Sternberg, Constance Bennett, Roland Young, C. C. Pettijohn, of the Hays office and Russell Muth, foreign director of Fox Movietone News.

Tyrone Power and his wife, Annabella, are scheduled to arrive in New York Wednesday morning aboard the Dixie Clipper.

Planning to leave the continent this week are Barbara Stanwyck and Robert Taylor, Mr. and Mrs. Jack Warner, Lili Damita and Zorina. Now in England are Robert Montgomery and Richard Thorpe, Mr. and Mrs. Harry Warner, Merle Oberon, Donald Crisp, David Rose, Dan Carroll, H. J. Yates and Gene Autry.

Also abroad are Norma Shearer, Bop Hope, Helen Hayes, Charles Boyer, Madeleine Carroll. Billie Burke and Gloria Stuart.

Arriving on the Aquitania Tuesday were Mr. and Mrs. James Durbin, parents of Deanna Durbin, while Thursday brought Mrs. Douglas Fairbanks, Mona Barrie and Edna Best back from Europe on the "Nieuw Amsterdam"; and Mr. and Mrs. Edward G. Robinson and Mrs. Elmer Rice, wife of the playwright arrived the same day on the "Washington."

Seventy Programs Listed

Seventy European originations have been effected by CBS in the current crisis, from August 19th up to and including August 28th, as follows —34 from London; 20 from Paris; 14 from Berlin; two from Warsaw; two from the Vatican, and one each from Budapest and Tokyo.

Speakers included His Holiness, Pope Pius XII; Premier Edouard Daladier of France; Lord Halifax, Foreign Minister of Great Britain; Lord Snell, Opposition Leader in the House of Lords; Sir Archibald Sinclair, English Liberal Party Leader; William Stone, authority on Foreign Affairs; Hugh Baillie, president of the United Press Association; Emil Lengyel, lecturer and expert on The Balkans—also author of a forthcoming book entitled "The Danube"; Dematree Bess, Saturday Evening Post writer; Richard Mowrer, Chicago Daily News, and Melvin Whiteleather, of the Associated Press.

Members of Columbia's European staff participating in these broadcasts were Edward R. Murrow, director, in London; William L. Shirer in Berlin; Thomas B. Grandin and Eric Sevareid in Paris; W. R. Wills in Tokyo, and H. V. Kaltenborn, CBS news analyst.

Elmer Davis, veteran author and correspondent, analyzed these European broadcasts from New York. He also served as a focal point for the four and five-way telephone interviews picked up between New York, Washington and the European capitals.

Public Figures on Programs

The National Broadcasting Company's coverage of the European situation has included broadcasts by 46 foreign commentators from 16 cities. In addition, there were exclusive broadcasts by King Leopold of Belgium and Queen Geraldine of Albania; as well as broadcasts by Winston Churchill, former first lord of the British admiralty; Pierre Flandin, former premier of France; Anthony Eden, former British foreign secretary, and Edouard Herriot, former premier of France.

Other outstanding NBC broadcasts included a statement of the Polish position by Count Jerzy Potocki, Polish Ambassador to the United States, a report on reactions in Moscow, by John Gunther, given from London, and an explanation of the Russo-German alliance, secretary of the Communist Party in America.

The Associated Press, International News Service and United Press, plus several American and foreign newspapers, cooperated by permitting their correspondents to broadcast.

As the crisis reached its height NBC and its staff went on a 24-hour schedule to provide its listeners with up to the minute developments.

VITAL STATISTICS REFLECT NO FEAR

Overseas events affected no whit the vital statistics of the studio sector where, at weekend, 42 pictures were before the cameras, a gain of 4 over the preceding weekend mark.

Pictures started are "The Man from Montreal," "The Galloping Kid" and "Green Hell," Universal; "Gambling on the High Seas," Warner; "Campus Wives," Paramount; "Reno," RKO-Radio; and "Kansas Terrors," Republic.

Sent to cutting rooms were MGM's "Another Thin Man," Columbia's "The Main Trailers" and Monogram's "Murder in the Big House."

TEN COMPANIES DELIVER 454 FILMS FOR 1938-39; ELEVEN MORE TO COME

Season Will Show but 28 Less Than Total Promised; 454 Delivered to September 1st; Five Have Finished Lineup

Ten motion picture companies announced the delivery of from 485 to 493 feature pictures, including westerns, for the year 1938-39. Up to September 1, 1939, 454 pictures have been delivered with eleven still to come, making the total delivery 465 or 20 to 28 pictures short of the announced figure. Three of the eleven pictures to be released after September 1st, will be westerns.

Talent Rosters Full

Just previous to the opening of the 1938-39 motion picture season fifteen Hollywood producers had under contract 615 players, 293 writers and 129 directors to appear in or produce the 485 to 493 pictures the companies had announced. Of this figure a few score top-notch players, writers and directors had not signed contracts but preferred the status of the freelancer to a contract.

Paramount had under contract, as the 1938-39 season opened, the largest number of players of any studio with 107 stars and feature players followed closely by Twentieth Century-Fox with 101 stars and feature players. Fox also had at that time the greatest number of contract writers, 64 in all. Both Metro-Goldwyn-Mayer and Twentieth Century-Fox each had signed 20 directors of the 129 under contract in Hollywood.

Of the 615 players under contract to the 15 producers, 329, or 54 per cent were men and 286, representing 46 per cent were women. As the season advanced new players, writers and directors were placed under contract.

Columbia announced in May, 1938 that it would deliver to the exhibitor for the 1938-39 season a total of 56 feature pictures including sixteen westerns. To date they have delivered 49 pictures, 15 of which are westerns. "Golden Boy" will be released within the next few days bringing their total deliveries for the season to 50 pictures or six less than the number promised prior to opening of the product year.

52 from MGM

For the same product season Metro-Goldwyn-Mayer announced the production of from 44 to 52 feature pictures. As the season came to a close they had delivered 52.

At the sixth annual convention in Cincinnati in May 1938, Monogram stated they would deliver twenty-six features and sixteen westerns, a total of forty-two pictures. By November of the same year Monogram's president, W. Ray Johnston, stated that the company was ahead of its production schedule by one full month. As the 1938-39 product season rapidly winds up Monogram has delivered 28 features and 14 westerns with two features and two westerns to be released after September 1st. An increase of four over the announced number.

Paramount held its sales convention in Washington at the Sherman Hotel in April 1938. Twenty-seven home office, district and division executives attended the conclave and it was said at that time that 58 features would be given the exhibitor for that motion picture year. Up to September of 1939 Paramount had completed its yearly release with 59 features, one more than the announced number.

A total of $7,500,000 was budgeted for Republic's 1938-39 product of which a total of 55 features and four serials were to be produced. Of the 55 pictures, 22 features and 23 westerns have been delivered and one western, starring Gene Autry, will be released soon. Republic will deliver nine pictures less than its originally announced figure.

Schedule of Features Promised And Delivered for 1938-39

Distributor	Features Promised (Including Westerns)	Delivered to September 1st (Including Westerns)	To Be Delivered After September 1st (Including Westerns)
COLUMBIA	56	49	1
MGM	44 to 52	52	..
MONOGRAM	42	42	4
PARAMOUNT	58	59	..
REPUBLIC	55	45	1
RKO	48	45	4
20TH CENT.-FOX	52	57	..
UNITED ARTISTS	30	15	..
UNIVERSAL	40	39	1
WARNERS	52	52	..
TOTALS	485 to 493	454	11

RKO Exceeds Promise

RKO Radio announced the delivery of 48 features. To date they have delivered 45 and they will release four more after September 1st. This is one picture more than they had announced would be released for the season.

A program of 52 pictures was to be prepared for 1938-39 release by Twentieth Century-Fox. As the season came to a close 57 had been released to the exhibitor for that period, five more than was first declared by the company.

At the company's annual sales convention at the Waldorf Astoria in New York in June of 1938, it was declared by United Artists that it would deliver 30 features to be made by six producers—Samuel Goldwyn, Alexander Korda, David O. Selznick, Walter Wanger, Edward Small, and Hal Roach. When their production season ended, United Artists had delivered only 15 pictures, one-half the number they had announced.

To date Universal has delivered 39 of the 40 pictures for their 1938-39 motion picture year. One picture will be released after September 1st, to bring the figure up to the total they had announced.

At the Baker Hotel in Dallas, Texas, in May of 1938, Warner Brothers, in conjunction with First National, promised 50 for the 1938-39 season. A short time previous to that they had announced they would have for the 38-39 season a total of 60 pictures. The reduction of pictures to be produced by Warner's did not, however, reduce their budget.

There are still to come two features and two westerns from Monogram, four features by RKO Radio, one western, a Gene Autry picture, from Republic, one feature from Universal and one feature from Columbia.

Warners To Start 25

Warner Brothers is rushing preparations on 25 "top-budget" pictures which will go into work during the next six months. A new schedule has just been completed following conferences between Jack L. Warner and Hal B. Wallis.

Productions and players assigned to them so far are as follows:

THE SEA HAWK, starring Errol Flynn with Dennis Morgan.

DEVOTION, starring Bette Davis and Miriam Hopkins with Geraldine Fitzgerald.

INVISIBLE STRIPES, co-starring James Cagney and George Raft with Jane Bryan.

THE LIFE OF ALFRED BERNHARD NOBEL.

THE PATENT LEATHER KID, starring George Raft and Priscilla Lane.

SANTE FE.

JOHN PAUL JONES, starring James Cagney.

BRIDGE OF SIGHS, with Ronald Reagan, Rosemary Lane and Gale Page.

BROTHER RAT AND THE BABY, with Eddie Albert, Wayne Morris, Priscilla Lane, Jane Bryan, Jane Wyman and Ronald Reagan.

DESERT SONG, with Dennis Morgan and Frank McHugh.

EDGAR ALLAN POE, based upon the life of the poet.

THE FIGHTING 69TH, co-starring James Gagney and George Raft with Priscilla Lane.

FORGOTTEN EAGLE, story of Governor John Peter Altgeld of Illinois during the 1880's.

GUILTY WOMEN, with Jane Bryan and Ronald Reagan.

THE HOLY TERROR, starring Wayne Morris.

THE LAST BAD MAN, featuring Dick Foran.

LOST BEAUTY, starring George Brent and Geraldine Fitzgerald.

MAMA RAVIOLA, co-starring James Cagney and Pat O'Brien.

MENACE OF THE SEA, with Humphrey Bogart, Ronald Reagan and Lya Lys.

NEVADA, starring Errol Flynn.

THE POOR NUT, featuring Eddie Albert.

SECRETS OF A PRIVATE NURSE, with Dennis Morgan, Gloria Dickson, Ronald Reagan, Jane Wyman and Margot Stevenson.

TORRID ZONE, starring George Raft and Ann Sheridan.

UNDERGROUND, starring John Garfield, Geraldine Fitzgerald and Lya Lys.

TIMBER WOLF, featuring Dennis Morgan,

(Continued on following page, column 3)

METRO AND PARAMOUNT LICENSING MANUFACTURERS, EXPECT $600,000

New Departments Handle Licensing on "Wizard of Oz", "Gulliver's Travels", "Gone with the Wind"; 145 Licenses

Metro-Goldwyn-Mayer, through its "Wizard of Oz" and David Oliver Selznick's "Gone With the Wind," which it will release, and Paramount, through its Fleischer-produced cartoon, "Gulliver's Travels," are now actively engaging in the licensing of rights to the titles and characters in those films, with both companies having created departments to handle the work done on such a large scale by the Kay Kamen organization for Walt Disney's cartoon films.

Special Departments Set Up

To protect themselves as copyright owners as well as to further popularize the individual picture through merchandising tie-ups, Metro-Goldwyn-Mayer has created a royalty department under the supervision of Howard Dietz, advertising and publicity head of the company, while Paramount's department, of which Harry Royster is in charge, is under the direction of Lou Diamond, head of the short subjects department. Both are innovations in the history of the respective companies.

With 44 licenses already granted, and a total of between 50 and 75 expected, Paramount's contracts range from $2,500 down in advance royalties, with a minimum of $200,000 expected to accrue from the licensing agreements on "Gulliver's Travels," and merchandise generally planned to be on the market by the beginning of next week. The film is planned for a Christmas week release. In addition to the licensing arrangements made for the picture, celluloids and backgrounds will also be sold, as they have been for the Disney pictures. The film has an advertising budget of approximately $250,000.

Paramount-Fleischer Plans

Paramount plans to release one Fleischer color cartoon a year, with licensing arrangements handled as they have been on "Gulliver's Travels."

Metro-Goldwyn-Mayer reports advance royalties of $19,500 from its licensees on "Wizard of Oz," with 51 accounts to date. The total from the film's licensing arrangements, which were started later than is ordinarily the case, is expected to reach $116,000.

"Gone with the Wind" now has close to 50 licensees, with advances of $34,325. Over 75 accounts, to bring in nearly $250,000 in revenue, are expected by MGM on the Selznick picture.

While created on an international scale for the first time in film history by the Kay Kamen-Walt Disney offices, motion picture merchandising tie-ups were made as early as 1917 by Charlie Chaplin through Ivan Kahn, with the National Candy Company and other commercial firms of the day. Shortly thereafter, Mary Pickford effected a tie-up with Pompeiian Face Cream.

The Paramount contracts to date, and the products which they will license follow:

The Saalfield Publishing Co.—Books.
The Sun Rubber Co., Inc.—Toys.
Ira G. Katz—Hats.
Brian Fabrics Corp.—Scarfs.
Banner Bros., Inc.—Handbags.
Cohn & Rosenberger, Inc.—Jewelry.
Milton Bradley Company—Games.
Fuld & Company—Valentines.
Einson-Freeman Co., Inc.—Masks, window displays.
Ivon Bear Co., Inc.—Lamps and accessories.
Ideal Novelty & Toy Co.—Dolls.
Hazel-Atlas Glass Co.—Glassware.
J. R. Brundage, Inc.—Stationery.
American Miniatures, Inc.—Postal card cut-outs.
Decorative Ulitities Corp.—Novelties.
Willard & Giles—Ribbon novelties.
Kerk-Guild Inc.—Character soap.
Joseph Love, Inc.—Children's dresses.
Gardner Displays Co.—Mechanical displays.
American Decalcomania Co.—Decalcomanias.
United Lithographing Corp.—Lithographed pictures.
Zell Products Corp.—Coin banks.
Charms Company—Candies.
Perry Knitting Co.—Sweatshirts.
Rich Manufacturing Co.—Games and toys.
Apon Novelty Co.—Costumes and masks.
Brian Fabrics Corp.—Rayon goods.
Phoenix Manufacturing Co., Inc.—Cotton goods.
Meryle Publishing Co.—Greeting cards.
Eagle Pencil Company, Inc.—School Boxes.
J. Chein & Co.—Lithographed steel toys.
The Acheson Harden Company — Children's handkerchiefs.
Famous Music Corp.—Sheet music.
S. R. Leon, Inc.—Merchandising and advertising campaigns.
Stereovue Corporation—Stereovues and Novelviews.
Cyrus Clark Co., Inc.—Drapes and slip covers.
Whitney Manufacturing Corp.—Paper tags and labels.
G. Reis & Bro., Inc.—Woven tags and labels.
The Wira Company—Music boxes and musical toys.
Cardinal Parfums, Inc.—Perfumes.
David Weil's Sons Lithographic Co.—Folding boxes.
Gumakers of America, Inc.—Gum.
Natacha Brooks Associates — Premium giveaways.
Strikalite Limited, Inc.—Molded wooden novelties.

"Wizard" Licensees

Among the "Wizard of Oz" licensees are the following:

W. L. Stensgaard & Associates, Inc.—Displays.
Brian Fabric Corp.—Scarfs and aprons.
Grosset & Dunlap, Inc.—Books.
Herz & Kory—Bags.
Robern Sportswear, Inc.—Skirts.
The Fair Maid Undergarment Company—Slips.
Gleitsman, Chopp & Sadowsky, Inc.—Dresses.
Reisman & Rothman—Coats.
L. Gidding & Company—Dresses.
Cinderella Hat Company—Hats.
Advance Manufacturing Co.—Silk prints.
Hollywood Advertising Company—Valances.
Ideal Novelty & Toy Co.—Dolls.
D. Bloom Boys Wear, Inc.—Belts and ties.
Gemal Handkerchief Co.—Handkerchiefs.
A. A. Burnstine—Rubber figures.
The Pioneer Rubber Co.—Balloons.
Dart Board Equipment Co.—Dart games.
M. Hardy—Stuffed Dolls.
Corning Glass Works—Glassware.
Whitney Manufacturing Company—Tags.
Einson-Freeman Co., Inc.—Masks.
Etched Products Company—Novelties.
Barney Stempler & Sons, Inc.—Hangers.
Whitman Publishing Company—Games.
National Decalcomania Corp.—Decalcomanias.
Nashua Slipper Company—Slippers.
E. Simons & Sons—Masquerade costumes.
Newark Mask Co.—Masks.

FLEISCHER PLANS SECOND FEATURE

Max Fleischer, who is currently producing "Gulliver's Travels," feature color cartoon, for Paramount release, is making plans for a second full length cartoon feature, although no story has yet been selected. "Gulliver's Travels" is the second full length cartoon feature to be made, the first being Walt Disney's "Snow White and the Seven Dwarfs." Disney's second cartoon feature, "Pinocchio," will be released about the same time as "Gulliver."

10 Producers Make 454 of '38-'39 List

(*Continued from preceding page*)

Gloria Dickson, Ronald Reagan and Alan Hale.

We Shall Meet Again, co-starring Bette Davis and George Brent.

British Production Promised

Meanwhile from London comes word that Harry Warner has promised large scale pictures at the Teddington Studio, where Warner British product is produced. The larger films will be made more or less on an experimental basis, the executive said, but he would indicate no numerical program.

The company at the moment is considering a new treatment for "Disraeli," with special reference to the Suez Canal and the position of contemporary England. Warner indicated that he hoped to persuade Claude Rains to play the title role, perhaps with Edmund Goulding as director. Alternatively, the company may make a film on the life of Baron Reuter, and also is considering a picture on the life of Cunard.

Mr. Warner frankly referred to the losses on previous films made at Teddington, but expressed satisfaction with the current output, which is ready for exhibition. He has booked passage on the *Queen Mary*, which sails from England on Wednesday and is due in New York September 4, conditions permitting.

Monogram Plans

Monogram will release three productions during September. Two are now in the cutting room: "Mutiny in the Big House," starring Charles Bickford and Barton MacLane; and "Sky Patrol," one of the Tailspin Tommy series. The third is "Crashing Thru," first of the "Renfrew" productions which Monogram is releasing.

Set for the cameras during September are: "His Father's Son" co-starring John Carroll and Martin Spellman; "Overland Mail," Jack Randall outdoor drama, scheduled to start September 12th, "Roll, Wagons, Roll," Tex Ritter musical western, set for September 28th; "Mr. Wong at Headquarters," one of the James Lee Wong series with Boris Karloff starring.

"Scouts of the Air" (tentative title) is now in production with John Trent, Marjorie Reynolds and Milburn Stone.


Fall

DARRYL F. ZANUCK'S
Production of

THE RAINS





E

CAME

by LOUIS BROMFIELD

Directed by
CLARENCE BROWN

Starring



MYRNA LOY · POW



Brenda Joyce



Nigel Bruce



Maria Ouspenskaya



Joseph Schildkraut



NE

GEORGE

ER · BRENT



Mary Nash



Jane Darwell



Marjorie Rambeau



Henry Travers



H. B. Warner

Associate Producer Harry Joe Brown

Screen Play by Philip Dunne and Julien Josephson



20th CENTURY FOX

THE KEYSTON
OF YOUR FUTU

SPAIN AN OPEN NEUTRAL MARKET SAYS FILM CHIEF IN NEW YORK

Head of Motion Picture Service Says Laws Governing Film Imports Will Not Favor Any Single Foreign Source

The status of the motion picture in Spain and the policies which are to govern the operations of the industry there were this week stated and elucidated for the first time, by Manuel García Viñolas, official in charge of screen affairs for the Spanish government. He is in New York to see the World's Fair.

It is the official observation that the American picture distributors are handicapping their effort at recovery of the Spanish market by insistence on offering old pictures, shelved through the period of the civil war.

Declaration is made that Spain is to be an open market, with no discrimination between producers or nations.

Government In Control

Two separate Government departments at present exercise control over the film industry in Spain.

The Ministry of Industry and Commerce regulates from Bilboa all import and export activities, as well as domestic production. The Ministry of the Interior, in Burgos, deals with censorship and trade policies through the Nation Motion Picture Service, of which Señor García Viñolas is the head. It is expected however, that upon his return to Spain these two departments will be merged into one, under the direction of the National Motion Picture Service, whose authority, for reasons of State, is now paramount in the country.

Although several tentative proposals have been submitted by the Film Board to the Government, no law has as yet been promulgated regulating imports and exports of film, according to Señor García Viñolas. Furthermore, he adds, Spain has not entered, and does not intend entering, into agreements with foreign producers which may favor one source of material over others.

"During the three years of the Civil War, European pictures replaced those from Hollywood—which American producers were reluctant to send to Spain—so that, although my Government is completely impartial in its treatment of motion picture problems, it will be an up-hill struggle for the United States to replace European producers," he said.

Old Pictures Pushed

This situation is further complicated—the marked preference of the Spanish public for American pictures notwithstanding—by the fact that the American distributors who are already operating in Spain, are trying to book old pictures. In his opinion, this point becomes important because Spanish distributors, exhibitors and public alike are quite familiar with release schedules elsewhere and want new pictures. This attitude on the part of the American producers has provoked bitter complaints, he observed.

Señor García Viñolas, who was one of the first Spaniards to be elevated by Generalissimo Franco to the rank of Commander of the newly-created Order to the Yoke and the Arrows, highest national decoration, is of the opinion that the Spanish Government has been extremely lenient with the American motion picture industry in the face of its disaffection for the Nationalist causé.

Even those American producers who, "deliberately went out of their way to capitalize on the tragedy of a people for the sake of catering to cheap sensationalism without regard for the justice of Franco's cause," have been treated with fairness and consideration, he said.



MANUEL GARCIA VINOLAS

The Government, according to the head of the National Motion Picture Service, fully realizes the international role of the motion picture as a means of creating friendship and goodwill among the nations of the world, and is anxious to avail itself of such a powerful vehicle.

"Cultural Ties" Factor

That is why the present plans of the Burgos Administration call for a liberal code regulating the imports and exports of films. Rather than economic considerations, however, cultural ties will be borne in mind in drawing agreements with foreign producers, and the Spanish Government will see to it, without actually acting as a censor, that those pictures made in Spain reflect Spanish life truly in order that they enhance the prestige of the country abroad.

Concerning currency exchange, which is "blocked," Señor García Viñolas said this policy of the Government is due to the need of creating funds for its purchases of materials abroad, and it does not mean that the Administration will adopt a discriminatory attitude towards certain countries. All producers applying to send films into Spain will be granted permits, although the Government would prefer to deal with representative bodies in each producing country rather than with individuals. The State censorship will limit itself to judging the moral value of the productions. Political subjects, whether pro- or anti-Franco, will be strictly banned.

Production Started

Domestic production has already started in Spain. In Madrid and Barcelona some ten features are now being completed, and it is hoped that the pre-war figure of 60 pictures annually will be reached just as soon as the country returns to normalcy. The only foreign country producing pictures in Spain at present is France. It is hoped, however, that American as well as European producers will avail themselves of the facilities which the Spanish industry is ready to offer them in order to produce in that country.

Señor García Viñolas, who plans to leave for Spain next week, feels that the American motion picture has a great potential market in his country; and he also feels that owing to its racial and cultural influence in Latin America, Spain will prove a deciding factor affecting the expansion of American motion picture interests in all Spanish-speaking countries.

American Distributors Arrange for Imports at Once

A dispatch from Barcelona says that American producers and distributors operating in Spain are preparing to comply with the proposed regulations to import films at once.

Universal, for instance, has shown its willingness to accept the proposed regulations by purchasing a Spanish-made production, "La Hermosa Beatriz" ("Beautiful Beatrix").

RKO is advertising for Spanish technicians and talent to start local production immediately, while Lacy W. Kastner, Continental sales manager for United Artists, at present visiting Spain, says that his company is ready to purchase and also to produce Spanish pictures, since United Artists is urgently in need of Spanish language material.

Campaign Raises 'Oz' Chicago Gross

"The Wizard of Oz," now at the United Artists theatre in Chicago, is headed for a first week's gross over the $20,000 mark, which is big business. Average is $14,000.

Backed by one of the most elaborate local exploitation campaigns since "Snow White," the film has received tremendous advertising. Tieups in all of the Loop department stores and many neighborhood shops were made to coincide with the opening. Marshall Field, Mandel Brothers and other stores ran advertising tied in with the film.

Wndow displays by the dozen were arranged and set up in many shops. Books, toys, sheet music and many other articles were tied in with the film showing. These articles were in one way or another connected with the characters in the film.

The advertising space bought prior to the opening was about average. The major part of the campaign on the film locally was through exploitation.

Reports from theatre officials show that about 60% of the attendance was adult. This was considerably higher than expected by the circuit executives who thought that children would be the largest part of the audience. Night business was excellent and matinees were nearly record-breaking. The opening day found a line ranging from a block to a block and a half long waiting for seats all during the morning and afternoon.

The National Foundation for Infantile Paralysis, Inc., the permanent national organization, which supplanted the Warm Springs, Ga., Foundation as the principal beneficiary of the annual drives, has received a gift of $50,000 from the Will Rogers Memorial Commission, which distributed a like sum among 25 chapters of the foundation in 25 cities for local use.

INDEPENDENT CODE ACTION SOUGHT; WEST COAST CHARGES FILED BY U. S.

Kuykendall Calls Warner Move "Very Encouraging"; Other Distributors Now Considering Adoption of Code Features

This week, reports on trade practices were heard from three fronts: William Rodgers, chairman of the distributors' trade practice committee, promised a definite announcement relative to the code and commercialized preview and move-over situation problems by September 8th; Warner Brothers, through Gradwell Sears, sales manager, stated that it would aid exhibitors in ironing out clearance problems in which it is concerned, and Columbia indicated that it would include in its new season license agreements several of the code provisions.

In addition, many of the majors are understood to be considering the same type of action, although it is felt in some distributor quarters that this, too, might be interpreted as action "in concert" by the Department of Justice, which declared the code illegal two weeks ago.

Mr. Rodgers' announcement was made known by Albert Galston, president of the Independent Theatre Owners of Southern California, following a conference held on the coast, and will be in time for the annual conference of the exhibitor organization.

Exhibitors Interested

Exhibitors are starting to express favorable reactions to the Warner idea, Edward L. Kuykendall, for the Motion Picture Theatre Owners of America starting off with a statement that it "is very encouraging." While the Warner code does not cover all the angles MPTOA feels should prevail, Mr. Kuykendall said "it is a definite step forward in bringing about a happier relationship between distribution and exhibition. Mr. Sears showed the courage of his convictions in making this announcement without the entangling restraint of the code.

The ITOA of New York on Wednesday passed a resolution urging other distributors to incorporate code provisions in their policies.

Disclosure that Warners would work to solve exhibitors' clearance problems came late Friday when Max A. Cohen, president of New York Allied, advised members of his organization by special bulletin that "Grad Sears has assured your president that he will favor conciliation on clearance problems where Warner Brothers is concerned and will step in actively to iron out problems relating to clearance in this territory.

Sees Chance to Prove Self-Reliance

"Conciliation now offers the exhibitor of this state a marvelous opportunity to accomplish progress even though, for the present, the matter of the code is delayed," Mr. Cohen continued. "Under the foregoing proposed method of operation, there is no doubt but that many of the other distributors will fall in line, and let's try and make it a point to show the rest of the country that exhibitors in New York state can and do settle their problems without the necessity of forced regulation."

Mr. Sears is reported to have said that the same practice would be open to all territories; and, while not wanting to become involved in a political scheme of conciliation, that he would not refuse to attempt to make adjustments where he believed an exhibitor had a just complaint on unfair clearance.

While other major distributors are weighing plans for incorporating salient features of the code in their new season license agreements, no decisions have as yet been reached to do so by any of the other distributors, one reason for which is said to be the fear, on the part of the distributors, that the Department of Justice might draw the inference that the companies were acting in concert.

It was indicated that Columbia has decided to revise its new season sales policy by including in its license agreements several clauses designed to achieve some of the objectives of the proposed trade practice code. These have not been finally determined and may not be ready for announcement to the trade for some time.

Neil F. Agnew, Paramount vice-president and distribution chief, declined to state whether Paramount contemplated any action affecting its sales policy and license agreement, and stemming from the proposed code of fair trade prac-

Universal officials said the matter has been under consideration for several days but no decision has been reached.

"I don't know what we will do or whether we will do anything more than we already are doing," one Universal executive said. "For several years past Universal has not had a score charge, the company does not force shorts or newsreels, it has granted a cancellation privilege and welcomes discussions of any grievances arising from its contracts with customers. If our sales policy can be further liberalized I am sure we will do it."

No statements were forthcoming from either 20th Century-Fox or M-G-M due to the absence from the city of Herman Wobber and William F. Rodgers, sales heads of the companies.

RKO, indications are, will make some move to salvage some of the features of the defunct code for its customers by including them in sales contracts.

There is no indication that United Artists'

(Continued on following page, column 2)

'DAILY MIRROR' ASKS FOR ALL SHORTS

The New York Daily Mirror, *one of America's largest circulated tabloid newspapers, last week observed that theatres should occasionally show all-short-subject programs "and win both a handsome profit and the hearty approbation of paying customers."*

"A new revenue-producing use for the short subject" was the description given in Motion Picture Herald *last week, page 69, for a demonstration by the Interstate circuit of Texas of an all-short-subject show at one of its Dallas neighborhood theatres, the Melrose, where the experiment drew more than triple the average Thursday business for the house.*

In unique manner, Interstate conducts a special short subject department, conducted by Mrs. Besa Short, who for years has been concentrating on the development of the short as an integral part of the circuit's programs.

Arnold Accuses Circuit and Distributors of Violating 1930 Consent Decree; Court Action Climaxes Long Investigation

by FRANCIS L. BURT
in Washington

The Department of Justice this week initiated the long-anticipated West Coast anti-trust case, announcing Wednesday night that it had instituted criminal contempt proceedings based on activities alleged to be in violation of the 1930 consent decree.

Filed in federal court for the southern district of California, the proceedings were directed against Fox West Coast Theatres Corporation, Fox West Coast Agency Corporation, Paramount, RKO Radio, RKO Distributing Corporation, Universal Film Exchanges, Warner Brothers, Vitagraph, United Artists and 54 individual officers and employees of the several corporations.

Arnold Gives Reasons

In announcing its action the Department issued one of its now famous "statements of grounds for action," explaining that an equity suit was instituted by the Department in 1930 against Fox West Coast Theatres and certain distributors, alleging a conspiracy to restrain and monopolize trade in motion pictures.

"That suit," Thurman Arnold, assistant attorney general, said in the statement, "charged that these distributors were granting preferences to Fox West Coast Theatres over its competitors, the independent exhibitors. These preferences included the right to select and contract for pictures before the independent exhibitors; excluding independent exhibitors from exhibiting pictures first run or in competition with Fox West Coast Theatres; and adopting and enforcing zoning and clearance schedules which granted Fox West Coast Theatres arbitrary and unreasonable protection and clearance over independent exhibitors. The defendants consented to the entry of a decree, in 1930, enjoining the continuance of this conspiracy.

"During the past several years," the statement continued, "the department has received numerous complaints that the parties named in the decree were violating its provisions. As a result of these complaints a comprehensive field investigation was launched. In the course of the investigation considerable evidence has been developed indicating that seven major distributors have given to Fox West Coast Theatres Corporation prior rights to negotiate for and to exhibit pictures released by them; that Fox West Coast Theatres obtains such pictures on more favorable terms than independent exhibitors and is not required to purchase all pictures released: that Fox West Coast Theatres Corporation demands and receives adherence to zoning and clearance schedules in favor of its theatres and to the discrimination of independent theatres; and that such practices have resulted in the monopolization by Fox West Coast Theatres of first run and other early run theatres to virtually every desirable location in southern California.

"If the evidence to be presented to the court establishes that the decree has been violated," Mr. Arnold concluded, "the proceedings will serve not only to punish the defendants for disobeying the court's order, but also to recreate a situation in which independent exhibitors may

(Continued on following page, column 1)

(*Continued from preceding page, column 3*)
compete on equal terms with Fox West Coast Theatres Corporation."

United Artists Files Answer

Other film anti-trust suit matters this week principally concerned United Artists asking the Federal Courts for the dismissal of the Government's New York case, and RKO asking for dismissal of a suit pending against it in Kentucky.

United Artists filed answer Monday in the U. S. District Court to the Government's anti-trust suit against the majors, in which it asked for a dismissal in behalf of itself, James Roosevelt, Harry D. Buckley, Arthur W. Kelly, Harry J. Muller, Dennis F. O'Brien, Edward C. Raftery, Emanuel Silverstone and Theodore Caruso, United Artists officers and directors.

The answer, last to be filed by a major company, disclaimed knowledge or information concerning over 100 allegations of the complaint covering, to a large extent, the history of the industry, and Government charges of monopolistic practices in the production and exhibition field. United Artists also denied knowledge of Government contentions that the majors and circuit theatre owners resorted to coercive methods in acquiring theatre properties from independents.

In addition, parts of the complaint which had charged harsh and coercive selling practices, and all allegations which had generally claimed monopoly in the industry, were denied completely. In respect to selling methods, the answer conceded that United Artists "acting separately and independently" made some contracts with exhibitors in which it reserved the right to designate play dates, provide for clearance, prohibit the showing of pictures as part of a double bill, impose a score charge, and provide for minimum admission charges.

United Artists also, on occasion, made advertising allowances, reduced film rentals where, in the opinion of United Artists such reductions were warranted, and made agreements for a move-over where, in its opinion, it would mean more revenue, the answer stated.

RKO Asks Dismissal

Federal Judge Samuel Mandelbaum has authorized the Irving Trust Company, as trustee of RKO, to retain William Marshall Bullitt of Louisville as attorney to apply to the U. S. District Court in Kentucky for dismissal of the suit for $75,000 treble damages filed there in July by Harry Schwartz and George Myers, operating as the New Theatre. RKO will ask for a dismissal on the grounds that the court has no jurisdiction of it in Kentucky.

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Federal Attorneys Prepare Briefs

With the defendants in the Federal Government's anti-trust suit against various theatre chains and film distributing companies already heard from, federal attorneys this week could turn their attention to the preparation of briefs outlining their side of the case at Oklahoma City. The chains already have filed their briefs supporting their motions for a bill of particulars and more definite allegations from the Government. When the motions were first argued at Oklahoma City in July, Judge Edgar S. Vaught allowed the film firms to August 20th to file such briefs and allowed the government 15 days beyond August 20th to file briefs attacking these motions.

In the preparation of the statement of the government's case, Charles E. Dierker, federal district attorney, will be aided by Seymour Simon and Robert L. Wright, special assistants from the attorney general's office in Washington.

The government claims that the chains, the Griffith Amusement Co., the Consolidated Theatres, Inc., R. E. Griffith Theatres, Inc., and the Westex Theatres, Inc., and 10 major distributing agencies of the principal film producers, have combined in illegal restraint of trade.

Columbia Invites Exhibitors to Talk Over Mutual Problems

Columbia Pictures Corporation will set out to promote a closer relationship between the company and exhibitors through a series of conferences designed to bring the theatre operator's viewpoint into production policy, it was announced Wednesday.

First of the conferences took place Wednesday morning at the home office where several exhibitors discussed production and exhibition probelms with Harry Cohn, president; Jack Cohn, vice-president, and Abe Montague, general sales manager.

The exhibitors attending were Izzy Rappaport, Hippodrome theatre, Baltimore; Charles Heyman, Lafayette theatre, Buffalo; Si Fabian, Fabian Theatres, New York; Harry Arthur, St. Louis Theatres, and David Chatkin, Monarch Theatres.

"The conference will bring to Columbia first-hand views, from an exhibitor's angle, of what audiences want in screen entertainment."

Columbia plans to hold several similar sessions, inaugurating a new idea in producer-exhibitor relationship for Columbia.

MPTOA Backs Individual 'Codes'

(*Continued from preceding page, column 2*)
sales policy will undergo any change because of the discarding of the code and the trend toward individual sales policy revisions by companies. A United Artists' spokesman said the company believes its contracts already make every concession to the exhibitor that it can possibly afford, and that the new situation does not alter the company's view in any respect. However, no official statement was issued because of the absence in Hollywood of Murray Silverstone, company head.

United Artists took no part in the code negotiations of the past 14 months.

Back of the apparent hesitancy of individual companies in making their decisions is believed to be the fear of further prosecution by the U. S. Attorney General's office. Several were outspoken in asserting that they would incorporate every practicable feature of the code in their license agreements if it were not for the fact that the Department of Justice would be certain to draw the inferences that the distributors were acting in concert.

Even if the concessions granted would differ in individual company contracts, some similarities would be inescapable and sufficient, in all likelihood, to earn Department of Justice inferences, it was said.

"There are only a certain number of evils in the business," one official put it, "and the remedies for them are all pretty much alike. Therefore, even though the distribution companies act separately to correct them, it is unavoidable that they will reach similar conclusions. We can only guess what the Government will infer from this."

To Continue Study

The plans of the Department of Commerce to aid the film industry in solving its problems have not been affected by the Justice Department's rejection of the proposed Code of Fair Trade Practices, Department officials have said.

"We have not heard anything from the distributors and are proceeding with business as usual," one Department official said. However, no further meetings have as yet been set with either distributors or exhibitors.

The Department made clear that it had not looked upon the Code as the only possible method of solving the industry's problems, but rather as one of a number of expedients which might be developed to better relations among the various groups. Officials are continuing with their study of the factual material which has been compiled as the basis for further discussions with the various interests in the industry.

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Canada To Shelve Film Board

The proposed National Film Board in the Dominion has been shelved, it is understood, with no definite action having been taken because of the uncertainty of the European situation and because of the early prospects of Federal elections in Canada unless war intervenes.

The proposed board has proved to be a highly controversial subject, both before and since the passing of the enabling act by Parliament, and it is said that Government members are averse to the putting through of the plan, with its appointments, just prior to a general election.

In the meantime, the Canadian Government Motion Picture Bureau, which was established more than 20 years ago, continues to take care of the official film requirements.

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Independents Want Representation

An opportunity to have some say in "setting up a governing body, if there is to be one, selecting our own representatives and setting up a program," is cited as one of the chief purposes in the Dominion-wide convention of independent theatre owners to be held in Toronto September 7th, by J. O. Scott, chairman of the central committee of the Anti-Protection League. Mr. Scott says that "We recognize clearance but not protection."

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Ticket Agencies to Buy Collectively

The Associated Theatre Ticket Agencies, organization of the smaller Broadway ticket brokers, this week announced their intention of making ticket purchases collectively in an effort to oust the three major brokers from control. Committees will be sent out of town to catch previews and will make recommendations for block purchases.

Since many of the smaller brokers have requirements for only a few tickets for each show, the present move will consolidate their strength and may actually put them in a position of dominance. Gustave A. Gerber, ATTA attorney, said that the organization would refuse to consent to an extension of the present ticket code because its request for revisions had not been answered. Actors Equity council this week recommended that the code be extended for 60 days pending study of amendments.

Newly elected officers of the ATTA are Thomas Naughton, president; A. K. Lemmon, vice-president; William Deutsch, treasurer; Louis Schonceit, secretary, and Philip Furst, sergeant-at-arms.

"VOICE OF HOLLYWOOD LIBERALISM" CALLS ATTORNEY GENERAL MURPHY

Cabinet Member To Award Scroll for Hollywood New Dealers' Choice of Picture Expressing "Democratic Ideals"

by WILLIAM R. WEAVER
Hollywood Editor

When U. S. Attorney General Frank Murphy broadcasts nationally from the Victor Hugo cafe in Hollywood on September 7th his presentation of an illuminated scroll to the producer of the film which "shall be judged to have made the most valuable contribution to the democratic ideal," the Motion Picture Democratic Committee shall have achieved national recognition as "the voice of Hollywood political liberalism."

The quote is from the MPDC's enrollment literature. So is this one: "If Franklin D. Roosevelt favors his country with a third sacrifice in its interests, he will have no more devoted and dedicated fans than the celebrities and rank-and-file of the MPDC. A New Deal triumph in 1940 will be in some small measure a triumph of Hollywood—a Hollywood reborn in the hearts of its heroes."

The producer who accepts the scroll from the Attorney General will be getting it because he made one of the following pictures:

"The Spirit of Culver" (Universal)
"Man of Conquest" (Republic)
"One Third of a Nation" (Paramount)
"Made for Each Other" (Selznick)
"Confessions of a Nazi Spy" (Warner)
"Juarez" (Warner)
"Young Mr. Lincoln" (20th Century-Fox)
"Story of Alexander Graham Bell" (20th Century-Fox)
"Blockade" (Wanger)
"You Can't Take It With You" (Columbia)

These are the films entered in the competition by the 8 studios which responded to a general invitation. Each was invited to nominate two. RKO-Radio and Metro-Goldwyn-Mayer, among the majors did not respond.

Balloting Chiefly by Unions

Balloting on these films was conducted on July 15th at the Roosevelt Hotel in Hollywood by "representatives of those professions and crafts which engage in the making of pictures." This turned out to consist principally of guilds and unions, although invitation was also extended to the Independent Theatre Owners of Southern California and the Association of Motion Picture Producers. Among the organizations invited to send delegates to the voting were the Screen Actors Guild, Screen Directors Guild, Screen Writers Guild, American Society of Cinematographers, International Brotherhood of Electrical Workers, Artists Managers Guild, Makeup Artists, Studio Technicians, Sound Technicians, Studio Photographers and Screen Playwrights. The Association of Motion Picture Producers and the Screen Playwrights did not participate.

Ballots were turned over to the Charles Goldring company, certified public accountants, to be opened at the presentation ceremonies.

The Idea Has a History

Established in June of 1938 over a dinner table by Dashiell Hammett, Miriam Hopkins, Melvyn Douglas and Philip Dunne for the immediate purpose of helping Democratic candidate Culbert L. Olson defeat Republican encumbent Frank F. Merriam for the governorship of California, which he did, the roots of the idea go six years deeper into state and community history. The diners had been reminiscing about the "firm request" made of them in 1932 to donate a day's salary to the Merriam campaign fund for the purpose of defeating the then front-page Upton Sinclair whose "End Poverty in California" platform was giving California a case of jitters comparable to the current "Ham and Eggs" chills-and-fever. It was agreed by those present that they didn't like the six years of Merriam so well either and that it was up to them to do something about it. Thus the MPDC was born.

Quick into the fight, Douglas and his associates, joined speedily by Fredric March, Franchot Tone, Gale Sondergaard, Donald Ogden Stewart, Milt Gross, Dorothy Parker, John Ford, Frank Tuttle, Elliot Nugent, John Cromwell, Gloria Stewart, Lillian Hellman and others, spoke before clubs, unions and liberal groups up and down the state. They took to the radio and they wrote pieces. They produced a 20-minute film, "California Speaks," starring their endorsed candidates, and got it exhibited in lodge halls and auditoria, not including the commercial cinema. The state Democratic Committee bore most of the cost of the production.

The voters elected Olson Governor.

With the Olson matter attended to, the MPDC turned its attention to its homesite and joined forces with organizations which disapproved of the way Mayor Frank Shaw, Republican, was running Los Angeles. This involved supporting the New Deal Republican Judge Fletcher Bowron. Support was given. A recall election unseated Shaw. Bowron moved into office, but the councilmen were still there. A special election was in the offing and the MPDC went to work on that matter also. Mayor Bowron, who recently appointed the screen writer and former collector of the port, Alfred Cohn, to a mayoral cabinet post, is running Los Angeles now.

Partisanship—with a Difference

Self-described as "non-partisan in that it is affiliated with no political party, yet sharply partisan on the personalities and issues of our time," the MPDC declares it "respects and supports President Roosevelt, Governor Olson and Mayor Bowron" and goes on to declare that "it repudiates Jack Garner and the Dies Committee, Merriam and the Associated Farmers." Further, it "cheers such truly democratic symptoms as the Wagner Act, the Good Neighbor Policy, the Lafollette Civil Liberties investigation (and) the administration housing program."

Spokesmen for the organization are completely frank about their objectives. They are not talking, yet, about the third-term matter, save in their enrollment text, which makes their position clear. They will not talk until the President talks. But they are looking squarely at 1940 and planning for it.

"Based upon a careful weighing of social currents," they say, "the MPDC has concluded that 1940 is the critical year of modern American life. In this next 12 months will be decided the future of a generation. 1940 will reveal whether there will be a terrible and catastrophic world war, or indefinite peace; whether there will be a continuation of the New Deal and an extension of social benefits or a dark victory for greed and selfish minority control. . . . The MPDC aims to unite the entire film industry into a muscular arm for its own defense, the defense of Roosevelt and the New Deal, which by helping to raise the living standards of America has aided so richly the living standards of Hollywood."

The MPDC has about 1,800 members. A general membership costs $3 the year, a sustaining membership $15, and a patron membership may be had for $50. There is another course of revenue, a pledge, available to all members, by signing which one agrees to pay $5 a month to the MPDC until the national elections in 1940, so that it may continue its fight for the preservation and extension of democracy."

Dashiell Hammett, writer of "The Thin Man," is chairman of the MPDC. He's in New York now. Philip Dunne, vice-chairman, carries on in his absence. Miriam Hopkins is second vice-chairman, John Ford third, Maurice Murphy is secretary and Harold Buchman treasurer. Melvyn Douglas, generally regarded as spark-plugging the organization since its formation, will be chairman at the banquet, introducing the attorney general to the ladies and gentlemen present (Darryl Zanuck has reserved 40 seats) and the radio audience.

NAZIS HEAR MARTIAL MUSIC—NO NEWS

Martial music, consisting of the pre-1914 marches of the old Imperial German Army, was substituted without explanation for the regular program of news broadcasts last Friday night by station DJQ, the combined Greater Germany broadcasting transmitter at Zeesen, near Berlin.

At 6:30 New York time, the regular news broadcast was cut off and the music substituted. At 7:37 New York time, opera music was played.

Italy, meanwhile, continues with a 24-hour schedule on its three giant short-wave stations.

WHY?

Why did HOTEL FOR WOMEN beat every 20th hit at the Warfield, San Francisco? . . . top everything but 20th's four biggest at the Alvin, Pittsburgh? . . . come within $100 of "Alexander's" at the Uptown, Kansas City, and out-gross "Kentucky" for two weeks at the Esquire? . . . lead such hits as "Second Fiddle" in a smash two-week run at the New, Baltimore? . . . do similarly sensational business in a dozen other spots?

Ask yourself, as a showman, why?

THERE'S ONLY ONE ANSWER—

WHERE THEY WENT TO TOWN ON "HO

They went to town in Kansas City

Showman Elmer Rhoden gave it everything from every angle:

(1) Smash ads not only two days in advance but also two days following opening, with big holdover ads playing up Linda Darnell.

(2) Intensive poster campaign including twenty-five illuminated 24-sheets, thirty 1-sheets . . . and 50 midget cards in hotels.

(3) Sneak preview two days before opening secured great advance story in Kansas City Star with big Linda Darnell photo. Heavy publicity in all other papers.

(4) Telephone girl in theatre lobby, talking as if women's hotel operator, got faked calls amplified by loud speaker. Calls played up dialogue and situations in picture, drew constant crowds.

(5) Small envelopes, with outside copy "For Women Only," contained 10 small cards with Elsa Maxwell sayings, drawings of models and clinch showing Linda Darnell. Thousands of these distributed to office girls, store clerks, residential sections, put into parked cars. Other envelopes, imprinted with "No Men Allowed in Hotel for Women, New York," also containing the cards, were used as payroll envelopes.

(6) Radio was not overlooked. Special plugs were arranged on three local stations.

They went to town in Baltimore

Showman Morris Mechanic of the New Theatre decided "the picture is a natural ...Linda Darnell a potential real boxoffice attraction," and got busy!

(1) Dominated all amusement pages with smash ads in addition to Cosmopolitan campaign. Big-space holdover ads, too.

(2) Went after the local angle for big art and story breaks on Baltimore girl in cast (photos compared her then and now). Got full-page editorial and other big publicity.

(3) Arranged a newspaper contest for best HOTEL FOR WOMEN reader-review using art he specified. Went over to outstanding response.

(4) Hit all other promotion angles including wide use of heralds, special lobby, radio plugs over local stations, etc.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

THEIR PROFITS PROVE AGAIN WHAT INTELLI

TEL FOR WOMEN" THEY MOPPED UP!

They went to town in Pittsburgh

Showman John H. Harris of the Alvin Theatre went to work on the exploitable title, shot for a big opening, let his public discover Linda Darnell.

(1) Teased public by advertising in both classified ads and general pages about a HOTEL FOR WOMEN opening soon. Rented a large closed bank and hung signs on it: "Opens soon. HOTEL FOR WOMEN. Inquire within." Had beauty winner at information desk within who individually interviewed hundreds of people and gave them selling talk on picture. Stunt was talk of the town.

(2) Used movable information desk on wheels at corners throughout city with girls giving information on HOTEL FOR WOMEN.

(3) Followed these stunts by smash-size picture-selling ads with copy changed daily, backed by a real publicity drive.

They went to town in San Francisco

Showman Arch Bowles reports, "Picture sold itself from opening date,"...but here's the start he gave it:

(1) Blanketed all newspapers with smash-space advertising in addition to Cosmopolitan campaign.

(2) Covered city with display of 200 six-sheets. Used liberal displays of paper in lobby specially lighted.

(3) Hooked into timely news angles of picture to secure extra-space art and stories in all papers as well as serialization.

(4) Tied up with Elsa Maxwell's fame by running a newspaper contest: "Best Party Idea a la Elsa Maxwell." Evoked sensational interest. Prizes for five couples included big night at leading hotel's supper-dance room with champagne, taxis, corsages, etc. Shots of winning couples partying got more big publicity breaks.

Elsa Maxwell's

HOTEL FOR WOMEN

with

Ann Sothern • Linda Darnell • James Ellison • Jean Rogers
Lynn Bari • Joyce Compton • Elsa Maxwell • Katharine Aldridge
June Gale • John Halliday • Alan Dinehart • Sidney Blackmer

Directed by Gregory Ratoff

Associate Producer Raymond Griffith • Screen Play by Kathryn Scola and Darrell Ware
Based on a story by Elsa Maxwell and Kathryn Scola

A 20th Century-Fox Picture • Darryl F. Zanuck In Charge of Production

A COSMOPOLITAN PRODUCTION



LINDA DARNELL BECOMES A NEW MARQUEE STAR!

Exhibitors, public and press all hail Linda Darnell's performance. Use her as an important part of your campaign. And you'll build up today's profits as well as tomorrow's.

ENT EFFORT AND SHOWMANSHIP CAN DO!

IA AND ACTORS TO FIGHT IT OUT; NLRB MOVES FOR STUDIO ELECTION

Stagehands' Union and Four A's Break Off Negotiations; Crisis Seen as Threat of Amusement Field Tieup

The long feared war between the actors' and stagehands' unions—one which may tie up the entire entertainment industry, and which all factors have been attempting to stave off, even while they threaten to bring it on—at mid-week appeared imminent, as negotiations, in New York, on Tuesday, between representatives of the Associated Actors and Artists of America and the International Alliance of Theatrical Stage Employees, were broken off.

As in the European bedlam, observers were setting up "time-tables" and the start of the union war was expected next Monday. It is on that day that Vinton Freedley, producer, is scheduled to reopen his "Leave It to Me" at the Imperial Theatre, in New York, with Sophie Tucker in the cast, despite her suspension by Actors' Equity. The Equity members of the cast are expected to strike, if she does appear, and the stagehands are expected to strike, if she does not. From there, the struggle may extend to the coast, to theatres, to projecting rooms, to the rest of the stage, the radio, the night clubs, to all forms of entertainment.

Negotiations Abandoned

As late as Tuesday morning, it had appeared that the Four A's, parent actors' union, might reach an agreement with the Alliance, in the dispute which started when the Alliance issued a charter to the American Federation of Actors, expelled by the Four A's, and thus roused the parent actors' group to a defense of their jurisdiction against what they termed an attempt by the stagehands to "control" them.

A mass meeting of 4-A members will be held Sunday evening at the Hotel Astor, New York, and a similar meeting will be held at the same time on the coast of 4-A members there.

Kenneth Thomson, executive secretary of the Screen Actors' Guild, and Paul Dulzell, executive secretary of the Actors' Equity—both groups being major factors in the Four A's—met at the Park Central Hotel, New York, on Tuesday, with George E. Browne, IATSE head.

This report was read to them by Ralph Morgan, guild president; Mr. Thomson, and Lawrence Beilenson, guild attorney. The conference on the coast was held last Thursday with the IATSE, under the sponsorship of the American Federation of Labor, under whose control both international unions are.

It was said that a basis for agreement had been reached then by the Four A's with Frank Stickling and John Gatelee, international Alliance officers; but that the basis was subject to Mr. Browne's approval.

After the conferences, the three guild officials flew East with their report.

The break-up of the negotiations with Mr. Browne—which were shrouded with secrecy—was immediately followed by a declaration by Four A's officials that they had proposed peace; and that, this being rejected, "the war was on." They then issued an outline of the peace proposals which, they said, they had submitted to Mr. Browne. These were:

1. That the IATSE withdraw from interference with actors' affairs.
2. That the variety field should be administered by a non-partisan committee of 10 for 90 days.
3. That a fair election be held by the performers in the variety field.

"Mr. Browne made it clear to us," the Four A's statement said, "that his intention is to reduce the actors to a vassal state."

Impasse Reached

The issues on this Tuesday apparently remained the same: the Four A's still standing for the revocation by Mr. Browne of the charter he granted to the actors' federation, and for the ousting of Ralph Whitehead, the federation's executive secretary.

Mr. Whitehead, even more so than the AFA president, Sophie Tucker, remained, at mid-week, almost the sole issue preventing peace on the entertainment labor front.

It was Mr. Whitehead's administration that circumstantially, brought about the present situation.

Early this year, after rumors of mismanagement of the AFA, Mr. Whitehead called for an investigation of his regime. This came, but he was not cleared; he was indicted, and ordered to stand trial on July 10th, along with other officers of the federation; and the charges most serious were those alleging his misuse of the monies for personal and general union use.

Miss Tucker and Mr. Whitehead walked out of the trial; whereupon it proceeded, with the finding that the AFA regime was guilty; and then the union was expelled from the Four A's. A substitute union was set up, the American Guild of Variety Artists.

After a week in which its status was doubtful, the AFA received a charter from Mr. Browne's Alliance; and this impelled the threat of a strike by the Four A's, and, most especially by the Screen Actors' Guild.

The dispute was taken to the meeting of the American Federation of Labor's executive council, in Atlantic City; and a proposal was made by the council that the Four A's reinstate the actors' federation, along with Miss Tucker and Mr. Whitehead; that Mr. Browne withdraw his charter to the actors' federation; and that a new election of officers for the federation be held within 90 days.

The compromise solution was rejected by the Four A's, Mr. Whitehead being the issue; the AAAA did not want him, in any union activity.

(*Continued on following page, column 2*)

"PASS BROKERS" ON BROADWAY

What is said to be a flourishing Broadway business, that of selling passes to legitimate stage plays, has been discovered by the League of New York Theatres, and the league is taking steps to end it.

The "pass brokers" obtain passes in the names of newspapermen, from managers and from storekeepers who display theatrical advertising, and resell them at reduced prices. The league has uncovered evidence that some managers are working with the "brokers".

Government Body May Rule by November 1 on 'Coercion' Issue; September 21 Date for Vote on Bargaining Agent

Coast unions continued this week to gain ground on a dozen fronts, fronts sometimes interlocking and revealing the larger significance of the squabbles—moves pointing toward complete union control, eventually, of the motion picture industry. As apparent highlights, there appear this week the following developments:

That National Labor Relations Board, in Washington, after hearing a report from its Hollywood offices on the testimony during the past two weeks on charges that the producers "coerced" writers in violation of the Wagner Labor Act, might render decision by November 1st.

That the NLRB will hold the election to determine the bargaining agent for Hollywood crafts workers about September 21st. This will virtually eliminate one of two contending groups, the International Alliance of Theatrical Stage Employees, and the United Studio Technicians' Guild; the former an affiliate of the American Federation of Labor, and the latter reputedly receiving support from the Congress of Industrial Organizations.

That the IATSE would rejoin the "basic" agreement which the studios have with the four other big international motion picture workers' groups; and that its rejoining awaited the NLRB election.

That the Screen Publicists' Guild has approved the five year contract with the producers, for a closed shop, minimum $100 salary for senior workers, and other items.

Say Blacklist Threatened

In the NLRB-writers' hearing, writers such as Morrie Ryskind, Francis Faragoh, Charles Brackett, Wells Root, Stephen Morehouse Avery and others, testified that the producers had threatened a "blacklist" of writers, if they should affiliate with the Authors' League of America, a move which, they said, the producers feared would result in a monopoly of writing sources by the two unions.

Among the numerous producers who had also been cross examined was Charles Rogers, formerly vice-prexy of Universal.

Alexander Wilson, Jr., attorney for the NLRB, closed his side of the case last Friday before Trial Examiner J. Fitzpatrick.

Much of the testimony which detailed the writers' side of the case dealt with the unsuccessful negotiations between representatives of the producers and the writers, with the producers understood to be holding out for long term contracts, and the writers opposing this because they felt economic conditions changed during long term contracts, leaving them at a disadvantage.

It was also brought out during the testimony, which occupied most of last week, that the Screen Playwrights, Inc., formerly a rival of the Screen Writers' Guild, had never had a majority of film writers as members. This testimony was contributed by William Conselman, a member of the organization.

The Screen Writers' Guild case before the NLRB is the result of the breakdown in negotiations with the producers, which began early this year, but which were halted after the disagreement over long term contracts, and also

(*Continued on following page, column 1*)

(Continued from preceding page, column 3)

over the ownership by writers of material written by them during layoffs.

The Guild has already been recognized, over the Screen Playwrights, as the bargaining agent for Hollywood writers.

In the NLRB election to determine the bargaining agent for Hollywood studio crafts workers, it is expected that the election will be held before September 21st. The election is the result of the vigorous campaign waged by the United Studio Technicians, which has the backing of C.I.O. unions, and which has claimed jurisdiction and a majority of the membership of the estimated 12,000 studio crafts workers, now under the domination of the IATSE.

This union waged a campaign with circulars to the public and telegrams to people of prominence in the film industry and the government, with the result that the labor board is impressed enough to agree to an election.

IATSE Expects to Win Cut

The IATSE has consented to the election, confident of victory, and the labor board's home offices in Washington, D. C., last week gave their assent to the election.

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox and head of the Producers Association, and also head of its labor negotiating committee, last week guaranteed a fair election. Said he:

"It is the hope of the producers that the election will lead to a solution of the present dispute regarding the rights of representation between the contending groups."

The United Studio Technicians, in its membership, is said to have many of the Technicians' Local 37, which fought a bitter court battle with the IATSE during the past year. The whole C.I.O. manoeuver has been described as opportunist; taking advantage of the disruption of the united front which the IATSE has heretofore presented, and making use of the dissident elements.

The meeting in Newark, New Jersey, this week of producers' representatives and those from the "Big Four" of the unions, resulted only in an agreement to meet again. But it is understood that the meeting will be held after the NLRB Hollywood election for studio crafts workers; and that, after that the IATSE will join the meeting, as one of the "Big Five," because the IATSE has already signed a pact with the producers embodying most of the "basic agreement" provisions, an indication it intends to rejoin the agreement.

Basic Agreement Still in Effect

The Alliance withdrawal from the basic agreement came last year, only after local unions had demanded autonomy. Now, after long drawn out squabbles in court and elsewhere, with its Studio Technicians' Local 37, the IATSE is ready to return, with its many local unions, to the fold. The "basic agreement" in contract has expired, and is now subject to renewal; but it remains in effect anyway, until renewal, as the result of a clause providing that, whether the contract expires or not, its provisions remain in effect.

The IATSE five year contract with the producers, signed two weeks ago, and embodying the basic agreement provisions, is expected to culminate in a ten per cent increase in wages, after, as noted, the NLRB holds its elections to determine the proper studio workers' bargaining agent.

In the Screen Publicists' pact with the producers, the provisions are not only for a minimum salary of $100 for senior workers, but also for $50 weekly for junior workers during the first year, these to receive $50 for the second year and $60 for the third year.

There are other details; but, this week, these were being worked out.

In Vancouver, British Columbia, theatre owners have protested to the government against regulations requiring them to employ two-men-in-booth. The Attorney General this week suggested a round-table conference for owners and projectionists.

Radio Actors Ask For "One Big Union"; Back Four A's In Fight

The American Federation of Radio Actors held its annual convention in Chicago this week and last and, as in most conventions, certain suggestions of action came forth, by vote of the membership. "One big union" of all actors, long hoped for, was recommended; the action of the Associated Actors and Artistes of America, in suspending the American Federation of Actors and its condemnation of the International Alliance of Theatrical Stage Employees for giving the suspended union a charter was upheld; and the AFRA reelected Eddie Cantor as president.

Lawrence Tibbett, president of the American Guild of Musical Artists, was re-elected a vice-president and George Heller a treasurer.

Members were advised that the total membership is now approximately 8,600.

Other subjects discussed were sickness and unemployment benefits, Federal relief, transcription problems, annual reports.

Internal fighting still persisted this week among those members of the Theatrical Managers, Agents and Treasurers Union who want affiliation with the IATSE and those protesting against such an alliance. It was rumored this week in New York that Mr. Browne of the Alliance had already granted a charter, but this was denied by the TMAT board.

In Chicago, officials of the Operators Union have announced they will ask for a 20 per cent wage increase in the new contract to be negotiated September 1st.

The Federal Theatre Project will be revived "without any isms", if the American National Theatre Society has its way. The society met this week in New York and started a drive for $1,000,000, with $150,000 claimed to have been pledged already.

IA and Actors End Sessions, Face War

(Continued from preceding page, column 2)

The dispute went back to the AFL executive council, to William Green, labor federation president, and to Matthew Woll, who had been the head of the council's mediation committee. Mr. Green and Mr .Woll had apparently worked out a modification of the compromise, eliminating Mr. Whitehead, but this, in turn, was rejected by the AFL council, which insisted the Four A's take the original compromise.

There have been, since then, various maneuvers and rumors, but the situation, essentially, revolves about Mr. Whitehead, and also Mr. Browne. Mr. Whitehead's resignation, as suggested by "neutral" observers of the theatre or Mr. Browne's withdrawal of the charter he gave to Mr. Whitehead's union, are the two obvious and immediate solutions.

The Four A's could accept Mr. Whitehead; but, like European dictators, having declared, by speech, by pamphlet, by press release, that they never would accept the man they found guilty of maladministration and treason and everything else in the actors' lexicon for evil-doing, they cannot retreat.

Hollywood Talks

The conferences last week in Hollywood were between Screen Actors' Guild representatives and international officers of the Alliance. Also present were AFL executives. The meetings were unusual for being so far from the seat of all the verbal maneuverings, which has been New York; but logical in that they were held in the probable theatre of war, Hollywood; for, if the Alliance proves unwilling to withdraw its so-called attempt to dominate actors, the Four A's will strike, and notably in Hollywood, where 6,000 members of the Screen Actors' Guild would make work impossible for the estimated 12,000 studio IATSE members.

One by-product of the conflict has been the suspension of Sophie Tucker by Actors' Equity; and it is this suspension which may create the "blow-off," the long feared strike which will tie up the whole entertainment world.

For Miss Tucker was to appear in Vinton Freedley's "Leave It to Me," September 4th.

Now that she cannot, by Equity edict, appear —(she was suspended by Equity for "treason" to her union and profession)—Miss Tucker has become the cause for which Mr. Browne's stagehands can demonstrate their support of their newly acquired union. Alliance stagehands can walk out in protest, in all the legitimate theatres of the country; they can walk out in Hollywood, too. But even if they walk out of the legitimate theatres only, they may bring the trouble to Hollywood; for the Screen Actors may support Equity in the legitimate theatre, and punish the IATSE by striking in Hollywood.

Obviously, the angles are numerous. The salient and dangerous factor appeared this week to be the assurance of support which Miss Tucker has had from Mr. Browne and from James Brennan, vice-president of the Alliance, who, at a New York convention two weeks ago, of 55 local Alliance unions, declared that if Miss Tucker was unable to appear in the show, the stagehands would walk out.

Mobilization Begun

Both sides this week were mobilizing. The Four A's has already received pledges of support from its components; and, especially, financial support. It will publish a weekly newspaper for its 30,000 members, who up to now had been kept informed by bulletin.

The IATSE appeared to be united; though, in the early stages of the crisis, it appeared that division of sentiment existed among West Coast IATSE affiliates.

The actors' federation appeared to have funds; and this week moved into larger quarters in New York.

The actors themselves, in "variety" categories, were said this week to be paying dues to the American Guild of Variety Artists, the Four A's union, and to the AFA; a procedure which ordinarily would call for suspension, but which, in this instance, is being excused by Mr. Whitehead for the AFA, and Miss Maida Reade for the AGVA, to increase membership.

FIFTH AVENUE GIRL'S THE BO



IN NAME ONLY now opening and playing to the same kind of business in pre-releases Coast to Coast . . . **BACHELOR MOTHER** currently sweeping the subsequent runs . . . **FIFTH AVENUE GIRL** set for the pre-release smash in September!

That's The Kind We Mean

-OFFICE SWEETHEART NOW!



...FIRST FIVE DAYS $8,200 AHEAD OF "IN NAME ONLY"* RADIO CITY'S THREE-WEEK SUMMER SENSATION!

...Held for another week of the astounding brand of business RKO RADIO'S been giving the Music Hall almost all summer long! – Two great weeks of BACHELOR MOTHER . . . Three terrific weeks of IN NAME ONLY (which gave the Hall its biggest RKO RADIO opening in three years – until FIFTH AVENUE GIRL walked in)...and now a second week of the show that's day by day zooming higher into that select circle of $100,000-a-week attractions...

Ginger Rogers

IN

"FIFTH AVENUE GIRL"

WITH

WALTER CONNOLLY • VERREE TEASDALE • JAMES ELLISON
TIM HOLT • KATHRYN ADAMS • FRANKLIN PANGBORN
PRODUCED AND DIRECTED BY GREGORY LA CAVA
PANDRO S. BERMAN IN CHARGE OF PRODUCTION
SCREEN PLAY BY ALLAN SCOTT

hen We Say BIG ONES from RKO RADIO!

Film Critics Form National Organization To "Elevate Standards" of Film Reviewing

A national organization of motion-picture critics and editors was formed and temporary officers were chosen in New York over the weekend by 100 out-of-town reviewers who are in town as guests of Universal Pictures. Universal took them to Scranton, Pa., last Thursday to preview its musical, "Under-pup," with Gloria Jean, the new child "find."

Designated as the Newspaper Film Critics of America, it seeks to include all editors and reviewers in its membership, to hold annual conventions and distribute its own awards for the "best" pictures of the screen year. Its purpose, it was said, is to "elevate standards of criticism and comment on movies, cooperate toward the advancement of the film department as an important factor in the American press and cooperate in the betterment of the film industry."

Harry Martin of the Memphis *Commercial-Appeal* was chosen temporary chairman and Buck Herzog of the Milwaukee *Sentinel* temporary secretary-treasurer. Serving with them on the planning committee are Keith Wilson of the Omaha *World-Herald* and Merle Potter of the Minneapolis *Tribune* and Northwest correspondent of MOTION PICTURE HERALD who did much of the pioneering in interesting the critics in the idea. Permanent officers will be elected at a meeting to be held in February. The committee has been instructed to submit drafts of a constitution and by-laws at that time.

When MOTION PICTURE HERALD disclosed the existence of the plan on July 29th, it was explained that the organization would be in no way a union or "guild" but that its basic intention would be to impress not only the publishers but also the public with the significance and importance of film reviewing service. It is the first national group of its kind; there is a local film critics organization in New York, also an organization of play reviewers.

The idea was born out of those many junkets recently conducted for the press to Dodge City, Kansas, for the opening of the Warner picture of that name, to Omaha for the Paramount picture of "Union Pacific" and elsewhere for other productions, several of the more representative ladies and gentlemen who write about pictures for the press deciding that these periodical assemblages around the country were causing them to acquire helpful contacts, knowledge of the workings of their clan, and other things besides forcing them to acquire a spare shirt, a toothbrush and a sound stomach ready for any emergency in galloping away to serve the cinema.

Sitting around the pullmans and club cars, some of the critics came to the conclusion that they should form some sort of a working organization. At Des Moines, the other week, Dorothy Deer of the Chicago *American,* Mr. Wilson, Barney Oldfield of the Nebraska *State Journal,* Mr. Herzog, Mr. Potter and others were diverting themselves at the expense of RKO and the opening of its "Career" when the subject again arose, taking concrete form when Mr. Potter was deputized to select a group of critics around the country for the beginning.

Besides the aforementioned reasons, the critics would also work to have the critic carry greater weight, compel greater attention from the producers in Hollywood, and, importantly, increase the respect of their editors and publishers for the motion picture departments of newspapers. The motion picture industry itself has down through the years exerted strong effort to improve its position in the news and feature columns of the nation's papers. Despite a pronounced trend toward increasing the amount of advertising space it uses in the newspapers—increasing 50 per cent in the past few years—newspaper publishers have been steadily hitting the industry by increasing lineage rates.

Book Simplifies Theatre Chores

"Theatre Management Record and Annual Tax Register," a practical and simplified method of theatre bookkeeping, compiled by Theodore J. Sullivan and published by the Quigley Publishing Company, is designed for the use of managers or bookkeepers of theatres seating up to 1,000.

Bound in heavy Dupont Fabkote, 13 by 10 inches in size, the book serves not only to provide the operating facts and figures of a theatre business, but also as a tax record.

Important features of the book are the following:

A film clearance chart which eliminates the necessity of a calendar in determining clearance periods; an insurance record; an equipment purchase record; a fixed expense apportionment sheet designed so that its information "feeds into" the profit and loss sheet for each week; an income page to contain all information about ticket numbers, prices, cash received, taxes and running times; a payroll and bank record sheet; a summary sheet; contract record sheets, and a holiday and important date record.

One of the most important features is a simplification of the week's record so that once the book is opened the complete week's record is in view.

Republic Renews Cuban Deal

Morris Goodman, vice-president in charge of foreign sales for Republic, this week said he had extended for another year the distribution deal with Tropical Films of Havana, Cuba, for the company's entire 1938-'39 program of features and westerns, and four serials, "The Lone Ranger Rides Again," "Daredevils of the Red Circle," "Dick Tracy's G-Men" and "Zorro's Fighting Legion."

Alliance Announces Distribution

Budd Rogers, vice-president and general manager of Alliance Films, has announced that the 1939-40 Alliance program of features and short subjects will be distributed through the Cincinnati, Cleveland and Indianapolis offices of Big Feature Rights Exchanges, Inc.

Warner-National Theatres in Deal; Increase Rentals

The Warner-National Theatres breach has been healed; a product deal having been lined up for all but about 45 of the circuit's 450 theatres, the 45 being independent situations sold by Warners during its controversy with National Theatres over merchandising policies. The independent deals are for one year, and are with theatres scattered in the midwest and on the coast.

Frankly admitting that they have increased film rentals for the new year, Warner Brothers on Tuesday declared that, despite this, they have closed 78 per cent of their circuit new season product deals already.

Gradwell L. Sears, general sales manager, listed the following major circuits as among those lined up for the new year:

Mullins and Pinanski, Comerford Theatres, R-K-O, Schine Theatres, Shea-Publix, in Buffalo; Famous Players Canadian, Maine and New Hampshire Circuit; Loew's theatres in New York City; Wilmer and Vincent, Gibraltar Enterprises in Colorado, Interstate in Texas, Balaban and Katz, Fox-West Coast, Red Wood Theatres in California, Consolidated Amusement in Honolulu, Warner Brothers Theatres, Frisina Amusement, Thalheimer Theatres in Richmond, Manos Theatres in Western Pennsylvania, Robb and Rowley in Texas, Blumenfeld Circuit in California, Sterling Chain in Seattle, Fourth Ave. Amusement in Louisville, and Libson Theatres.

Ahead of Last Year

The 78 per cent of circuit deals consummated compare with 63 per cent closed for the same period last season.

"Higher film rentals than ever before, are being charged in order to meet the increase in studio production costs," said the announcement.

Aided by an early selling start (Warners began its new season activities immediately following its sales convention in March), Warners say they were able to close hundreds of circuit deals for 1939-40 merchandise by April 1st.

"Hundreds of new contracts have been received over the weekend for home office approval, with only a few deals remaining to be signed before we will have attained our maximum possibilities of exhibition accounts," said Mr. Sears.

"We start our new season on September 1st with 377 simultaneous playdates on 'The Old Maid,' initial release on the 1939-40 schedule," he added.

Einfeld Returns to Coast

Charles Einfeld, director of advertising and publicity for Warner Brothers, left Tuesday for the coast after conferences with G. L. Sears, Carl Lesserman and Mort Blumenstock in New York.

While in New York he set up merchandising plans for "On Your Toes," "Dust Be My Destiny," "A Child Is Born," "The Private Lives of Elizabeth and Essex," "The Roaring Twenties" and "We Are Not Alone."

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

LOOKING OVER THESE BROADLANDS the other day, from the 3,500-mile width of the east-west coasts to the 1,600-mile depth of the north-south boundaries, we came across some old favorite theatre booking spots—the Goodwater theatre at Goodwater, Alabama, and the Chloride, at Chloride, Arizona; the Big Horn, at Grey Bull and the Star at Guernsey, both in Wyoming's cow country. And the theatres at Mazomaniac, Oconomowoc, Peshtigo, Tomahawk and Wauwautosa, in the old Indian lands of Wisconsin.

Then there's Steamboat Shrimp, Colorado; Okahumpka, Alabama; Thonotosassa, Florida; Eucheeanna, Florida; Chagrin Falls, Ohio; Bald Knob, Arkansas, and Flathead, Montana; Love, Oklahoma and Loving, Texas; Pretty Prairie, Kansas and Kit Karson—of Ol' Kit Karson, in Colorado.

Quite pertinent to today's headlines are the theatre-towns of War and Welch, in West Virginia. Also Gassaway, in the same state.

The theatre town of Snowflake, in Arizona, reminds of Walt Disney, and that of Tombstone, in the same state, of Walter Wanger's "Send Another Coffin," coming up.

MGM's Adrian, who married Janet Gaynor only the other day, can look to the theatre town of Adrian in Minnesota.

The Neptune theatre at Wachapreague, in Virginia, is another booker's delight.

What is your favorite spot, your favorite booking, town, or what have you?

▽

How would some of you film bookers out in the field film exchanges like to book films into the Iceland cities of Reykjavik, Vestmannaeyjar, Akureyri, Hafnarfjbrdur, Isafybdur, or Siglufjbrdur?

▽

Can't Make Up Their Minds Department, from a piece of Paramount publicity:

> "Honeymoon in Bali" has been set as the title for the Paramount production formerly known as "My Love for You," "My Love for Your's", "Free Woman," "A Love Story" and "Are Husbands Necessary?"

▽

We don't remember whether it was ever sung or played in a motion picture. It must have been, though it makes no difference, for our belief in the law of retribution was given a fine hoisting the other day when we read that Irving Conn, who wrote "Yes, We Have No Bananas", still is trying to live it down.

▽

Pennsylvania State's motion pictures are censored by a woman, Mrs. Edna R. Carroll, of Philadelphia. She views them officially for eight hours a day—and then goes to the movies at night for FUN.

▽

Although not officially "Kid Week" in Hamilton, Ohio, the Paramount, a Southio unit there, played "Return of the Cisco Kid," and a few days later, "The Kid From Kokomo," and followed almost immediately with "The Oklahoma Kid."

▽

The "transparent woman" polaroid and three-dimensional movies "are among the interesting items" announced by Columbia Broadcasting for description by Robert Shaw for CBS listeners in an "Adventures in Science" broadcast.

To those exhibitors who are contemplating booking its "Five Times Five," with the Dionne Quintuplets, RKO is sending out a nice little press sheet advising on certain Quintuplet matters, such as an exploitation stunt for the film in the form of a lobby display of five dogs—"but they must be the same size and breed"; and some "Dionne Facts" for newspapers, about how the births of the first two of the five Quints were handled by a midwife, but when a third baby was imminent she hollered for Dr. Dafoe

RKO tells about how much of Papa Dionne's "fan mail" consists of queries from anxious mothers.

Old Pop Dionne, who has complained loud-and-long over the "sinking" of the heavy Quint income into bonds of the Province of Ontario, himself rakes in quite a few Canadian dollars autographing photographs at 50 cents per autograph. The five babes have about $600,000 rolled up already—and they're only five.

▽

According to the word of one girl, who wrote to the Monitor, a local weekly, Jack Copeland, manager of the Aladdin, has what it takes. And with the 78,000 circulation of the paper, Mr. Copeland is coming in for a lot of kidding from Aladdin theatre patrons and his co-workers in the Fox Circuit organization. The note was sent after some man has extolled via the same medium the eyes of the Aladdin cashier. The girl wrote:

"Please, Mr. Editor, don't let it entirely be a man's world! L. W. writes to mention the 'peepers' of the Aladdin's cashier—but it's the manager who wins my money every time. It's worth the price of admission alone to us gals to go there and see the manager, who stands out as at least ONE perfect example (and there are so few) of the way a man should look in a white suit. It's cooling just to look at him. Always sartorially perfect—neatness personified—fastidious in every way, with a contrasting sun-bronzed complexion. Just as if he'd stepped from a picture page in Esquire. All man, and how he makes my little heart go pitter-patter. And, girls, I understand he's single, too!—Ah, me!—F. K. B."

▽

Hollywood's Hungarian actress, Ilona Massey, was born Ilona Hajmassy.

▽

Diplomacy Department, from the Rantoul, Illinois Press:

> NOTICE: Will the person who saved $50 in currency from the cash drawer during the fire which threatened the store Tuesday night return the same at once. Moyer Hardware Store.
>
> THANKS: The services which were rendered by the volunteers in the small blaze which threatened this store Tuesday night are deeply appreciated. Moyer Hardware Store.

▽

Loew press agent Oscar Doob has been talking so much about "The Wizard of Oz" that he now signs his name OZcar Doob.

THE Nazi magazine, ***Movement,*** in Berlin, says that there is a Nazi way for a crowd to indicate its collective opinion that a show is inferior. The discussion of etiquette arose became some Nazi leaders concluded German students were applauding in a non-Nazi manner. The students traditionally indicate approval by stamping their feet to achieve a thunderous roll of sound.

They indicate displeasure by scraping their shoes across the floor making a swishing sound like a thousand hisses rolled into one. But this manner of indicating approval or displeasure is "anonymous," the Nazi leaders complained, pointing out that the feet move under the chairs where no one can see them, so that the person making the noise escapes personal responsibility for it.

"How different where the sign for pleasure is handclapping and the indication of disapproval is lusty shouting of 'pfui!'" the magazine states. "That is honest, a public declaration of one's opinion. One must ask whether anonymity in this matter is worthy of students.

"If we want to be political soldiers, if we want to be honorable National Socialists, we must tear away the veil of anonymity. We want to assume responsibility for our opinions in a manner that all may see."

And after they're seen, bango! biffo!

▽

Nate Golden, Chief of the Motion Picture Division of the United States Department of Commerce, tells us that only a few months ago, the Nazis commented adversely, but vociferously, on the success of Hollywood's cartoons—principally those of Walt Disney's. "Germany has not yet found it necessary to fall back on fairy tales for our films," said Berlin newspapers, at the time adding: "We still have ideas of our own and audiences that can appreciate them."

Now R. M. Stephenson, U. S. Commercial Attache at Berlin, reports to Washington that Germany has decided to produce animated cartoons, and in color, and that their first animation will be based on a fairy-tale.

▽

Half-way theatrical tinge appears in the Rocky Mountain (Denver) News advertisement which advertised: "LET'S SWAP, Professional piano, voice harmony lessons for tombstones. 2044 Glenarm."

▽

William Lashley, down New Orleans way, named his 1,000-pound Jersey bull Ferdinand, after Walt Disney's cartoon of flower-smelling Ferdinand.

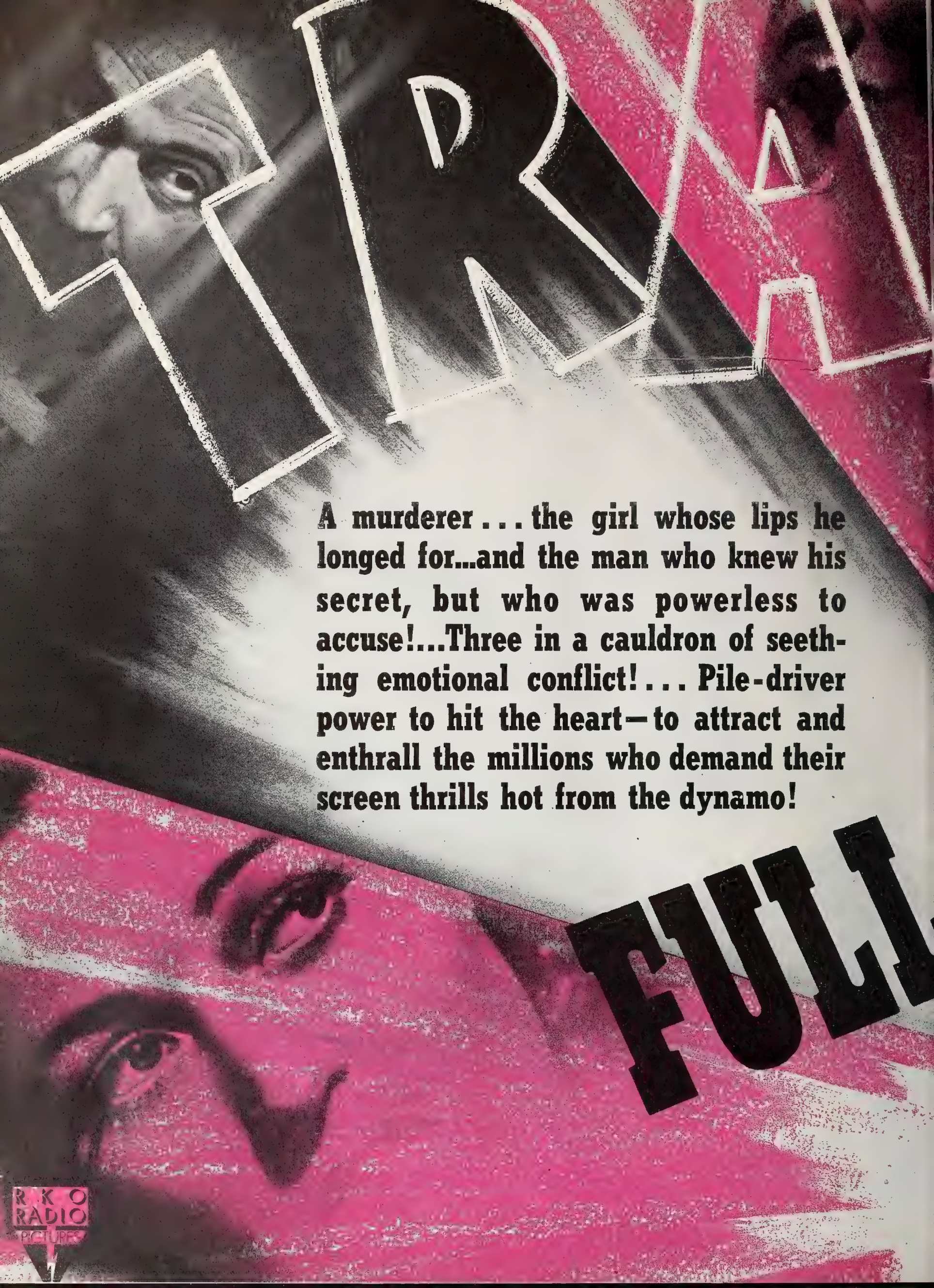
But Lashley's Ferdinand preferred cornmeal to flowers.

The other day the bull nosed out the supply, wedged himself half through a fence hole and devoured a 100-pound sack.

Bloated, he then could go neither forward nor back for the rest of the day. Then Lashley remembered the invigorating effect a bee's sting had on the Disney Ferdinand.

▽

Dr. D. F. Palmer, in San Antonio, is suing Tol Teeters, of the Joy theatre in that city, for allegedly backing down on the financing of a "Torture Show" which the gentle Doc was to put on at the Joy—with joy.


A murderer . . . the girl whose lips he longed for...and the man who knew his secret, but who was powerless to accuse!...Three in a cauldron of seething emotional conflict! . . . Pile-driver power to hit the heart—to attract and enthrall the millions who demand their screen thrills hot from the dynamo!
FULL
R K O
RADIO
PICTURES

DEAD

CONFESSION



WITH

VICTOR

McLAGLEN

SALLY

EILERS

JOSEPH

CALLEIA

BARRY

FITZGERALD

PRODUCED BY ROBERT SISK • DIRECTED BY JOHN FARROW

GRAND NATIONAL SETS DISTRIBUTION PLANS

Government and Wall Street Loans to Provide $1,400,000 Financing for New Season

Grand National soon will be able to start distributing the first of its scheduled 36 features, build up a new sales force, finance independent production of a "higher type," and become a new distribution factor, according to E. W. Hammons, president.

Loan To Be Advanced

Mr. Hammons noted that the Reconstruction Finance Corporation would, within one week or so, advance the company $400,000; and that, three days after this loan, Felt and Company, New York financiers, would advance approximately $1,000,000.

The original agreement for new financing had been for Grand National to give the Felt Company certain securities; the new arrangement is for these securities to go to the RFC; that has been the only reason for delay, he noted.

Directors of the company last week voted to carry through the refinancing plans, which call first, for the payment of a $210,000 Hollywood studio lien, and a debt of $50,000 to Lloyd Wright, a trustee; secondly, for expenditure of about $140,000 for working capital.

This money represents the RFC loan. The Felt Company money will be used for financing of GN, and the partial financing of independent producers.

"We can get these independent producers working more quickly than we could ourselves," Mr. Hammons explained. "At the present time, our plans call for 36 features and 18 westerns. Some of the features will be in color. There will also be eight colored cartoons and some short subjects.

Three Pictures Ready

"I expect three new pictures to be distributed shortly, but I am sorry I cannot tell their names. I will say, however, that they are completed," Mr. Hammons continued.

"I am glad," he added, "that we don't have to worry about money now. We can go ahead and work. We hope to create a very strong selling organization that will inspire and attract good independent producers; so that they will release through us. We feel that there is no place at the present time to which a high class independent producer can go—except to us; and we propose to make ourselves worthy of that position and trust. We are leaving the doors wide open for these men."

Mr. Hammons noted that the company's 29 exchanges were functioning; GN's product was being distributed regularly; it was a matter, he intimated, not of expansion, nor of making the GN name known to exhibitors, for, he added, that is already known well, but a matter of implementing the GN sales force themselves, and infusing them with "crackerjacks."

Pictorial Films, 1650 Broadway, N. Y., has acquired exclusive world 16 mm. distribution rights to "Fury and the Woman" and "What Price Vengeance."

JUDELL OFFERING FREE BOOKINGS

Producers Distributing Corporation, headed by Ben Judell, is offering free bookings on the initial release of "The Sagebrush Family" group, entitled "The Sagebrush Family Trails West," to theatres not currently booking westerns or outdoor pictures. Mr. Judell said this week that franchise holders are being swamped with applications for the free booking offer.

"The Sagebrush Family" group of eight will be produced at the Prescott, Arizona, studios, as will the eight each of the Tim McCoy westerns and "The Tales of Billy the Kid," featuring George Houston. Bobby Clark, the junior cowboy champion, will be featured in the "Sagebrush" group.

Committees Named For SMPE Meet

Committees for the fall convention of the Society of Motion Picture Engineers to be held at the Hotel Pennsylvania, October 16-19, have been announced by E. A. Williford, of National Carbon Company, president of the SMPE. Committee members are:

Reception and Local Arrangements: D. E. Hyndman, Chairman; M. C. Batsel, R. O. Strock, G. Friedl, Jr., H. Rubin, O. F. Neu, L. W. Davee, A. N. Goldsmith, H. Griffin, L. A. Bonn, J. A. Hammond, J. H. Kurlander, T. Ramsaye, P. J. Larsen, A. S. Dickinson, V. B. Sease, E. I. Sponable, W. E. Green, O. M. Glunt.

Registration and Information: W. C. Kunzmann, Chairman; E. R. Geib, M. Siegel, F. Holmesiter, P. Sleeman.

Hotel and Transportation: J. Frank, Jr., Chairman; J. A. Norling, C. Ross, J. A. Maurer, R. E. Mitchell, P. D. Ries, G. Friedl, Jr., M. W. Palmer, J. R. Manheimer, P. A. McGuire.

Publicity: J. Haber, Chairman; S. Harris, F. H. Richardson, J. J. Finn, G. E. Mathews, P. A. McGuire, J. R. Cameron.

Convention Projection: H. Griffin, Chairman; M. C. Batsel, M. D. O'Brien, L. W. Davee, G. C. Edwards, W. W. Hennessy, A. L. Raven, F. E. Cahill, Jr., H. F. Heidegger, P. D. Ries, J. K. Elderkin, H. Rubin, C. F. Horstman, J. J. Hopkins, F. H. Richardson, B. Schlanger, officers and members of Local 306, IATSE.

Banquet and Dance: A. N. Goldsmith, Chairman; A. S. Dickinson, H. Griffin, J. A. Hammond, L. A. Bonn, E. I. Sponable, J. H. Spray, R. O. Strock, H. Rubin, D. E. Hyndman, E. G. Hines, P. J. Larsen, O. F. Neu.

Ladies' Reception: Mrs. O. S. Neu, Hostess; Mrs. D. E. Hyndman, Mrs. H. Griffin, Mrs. J. Frank, Jr., Mrs. E. J. Sponable, Mrs. R. O. Strock, Mrs. A. S. Dickinson, Mrs. G. Friedl, Jr., Mrs. E. A. Williford, Mrs. P. J. Larsen, Mrs. L. W. Davee.

Roof Garden of the Pennsylvania will be the site of the usual informal get-together luncheon, Monday, October 16th, and the semi-annual banquet, Wednesday evening, October 18.

Commission Voted In Delaware for Blue Law Study

The Delaware General Assembly adjourned sine die early Tuesday after an all-night session that ended with the Senate's adoption of the House concurrent resolution, setting up a nine-member commission to study the need of revising the Sunday blue laws with recommendations to the 1941 legislature, and with the appointment of a commission.

The Senate adopted the resolution shortly after midnight by a vote of nine to seven with one not voting, and selected Rev. Ralph L. Minker of Wilmington, superintendent of the Ferris Industrial School, as the ninth member. The House later concurred in selecting Mr. Minker.

Each branch of the legislature later adopted separate resolutions, each naming four members to the commission. The Senate named Senators George R. Clark, Harold W. T. Purnell, Benjamin F. Simmons and Paul P. Pinard, father of the Sunday bill which was vetoed by Governor Richard McMullen. The house selected Representatives Henry C. Canby, George W. Rhoades, Edward Knight and John L. Barr.

The fact that all eight members of the commission are Republicans brought considerable criticism from the Democrats.

Attorney General James R. Morford, who last week delivered an ultimatum to the governor and the legislature that unless immediate action was taken toward the blue laws his office would enforce them as they stand, has requested the heads of the state police and the Wilmington Police Department to list the names and addresses of Sabbath law violators on the next two weekends to be submitted to his office. Whether or not arrests would follow was not stated.

Other Legislation

The first application of the new Owens law, passed by the New York legislature this year, resulted in a victory for Sunday motion pictures when the voters of Salem, N. Y., turned out to pass the measure, the result of a petition, by 260-104 count.

The Owens law, sponsored by Assemblyman James E. Owens of Westchester County after a similar bill which reached the order of passage in the Assembly had been withdrawn due to opposition of the clergy, permits 20 per cent of the eligible voters in any township to present a petition to the Board of Trustees for a special election.

A set of rules governing operation of sound trucks have been incorporated in a new ordinance passed by the Kansas City council. Sound trucks cannot operate in the downtown business district, on boulevards, by schools or hospitals, or on Sundays or holidays, nor between 7 p. m. and 8 a. m. Neither can they be used for "announcing or discussing any religious, political or other controversial matter."

In Wisconsin, threats of possible theatre taxes appeared somewhat mitigated as the result of Senate action indicating it favored diversion of $7,500,000 of highway funds for the next biennium in order to balance the state budget.

Diversion of highway funds was recommended by exhibitor leaders at past hearings as a means of forestalling admission and occupational theatre taxes.

The RKO Keith Memorial Theatre property in Boston has been purchased by the B. F. Keith Corporation, the lessees, from Harvard College. The property is assessed at $1,700,000.

BRITISH TRADE PREPARES PROTEST ON "NON-FLAMMABLE" CONTROL

Report of Films Advisory Committee Arouses Exhibitors; Move for Control of Free Shows in Halls Is Demanded

by AUBREY FLANAGAN
in London

Though a comprehensive graph of reaction is not yet practicable in this lingering vacation period, it is nevertheless obvious to close students of the trade scene that there is widespread dissatisfaction with the Home Office attitude to the non-flammable free film show, and that the forthcoming Autumn may well see this dissatisfaction develop into open revolt.

Exhibitors to Protest

The absence from the Advisory Committee's recommendations, already reported in MOTION PICTURE HERALD, of thorough safety precautions, the shirking of a definition of "non-flam" film, the refusal to consider censorship, and the complete indifference to the trade's demand for control, have provoked widespread discontent in exhibitor circles. The Home Office Advisory Committee, by their unwillingness to recommend control, have, it is felt, done nothing to help contest the increasing menace of the free show. Even at this stage it is possible to forecast that the CEA General Council will make the Report one of the primary subjects of discussion at the September meeting. It is likely that exhibitors will demand a reconsideration of the Committee's findings before they translate them into legislative regulations.

Already the Surrey County Council, interpreting the Report as supporting their view that slow burning film comes within the provisos of the 1909 Act, are laying plans for applying control, probably in the region of censorship. This, however, would be local control.

The Amateur Cinematographers Association, fearful of a restriction of their liberty of operation, talk ominously of a test case.

The Sub-Standard Association, whose manufacturer representatives are, of course, directly mollified by the Report's kindly reference to educational films, ask a fair deal from the rest of the trade, deride as "absurd" the suggestion that box office receipts are hurt by free shows on "non-flam" film, demand to be left alone to get on with their job.

Meanwhile, from Whitehall itself comes an indication of what might be termed domestic dissatisfaction with the Advisory Committee's findings. At Burnley the regulations for showing films in a school, passed as satisfactory by the Home Office, have been adjudged insufficient and inadequate by another Whitehall department—the Board of Education!

Exhibitors and the trade at large are, naturally, no less lacking in enthusiasm than the educators for the practical furtherance of the educational film and its distribution in schools. This attitude intensifies rather than weakens their discontent with the Committee for contributing nothing towards countering the dangers, both human and commercial, arising from the wholesale and unrestricted distribution of non-commercial films.

Non-theatrical Shows Increase

Of recent years, and more intensely of recent months, the presentation of free film shows containing not only advertising and sponsored films, but purely entertainment productions, in public house saloons, hotels, church halls and elsewhere, all over the country, in rural areas and industrial centres, has increased to an alarming degree. These shows are not subject to the safety requirements imposed on exhibitors, nor to the normal trade stipulations regarding censorship. The Advisory Committee's Report suggests nothing to change the situation to any appreciable degree.

It is legally possible for almost anyone to hire a hall, be it modern parish hall, or ancient dilapidated barn, 1939 swimming bath or 1554 tavern, and show films there on a "non-flam" base without any but the slightest safety stipulations, and no requirements regarding censorship.

Keen as is the competitive factor at present, exhibitors are alive to its steady growth, fearful that unless firm steps are taken to control it they may be faced in the near future with a real menace.

The Advisory Committee's Report is judged to have shirked the issue of "non-flam" film by ignoring its existence. The Committee discuss only the film stock which they term "slow burning," virtually dodge the problem by ignoring the term "non-flam," are judged to have complicated matters by not even considering or offering a definition.

Authority to Be Defined

The publication of the Committee's Report and the Home Office consultation thereon with local authorities, will not then probably be the last word. Already the Home Office is seeking evidence from local authorities before publishing a special leaflet of guidance on the precautions to be adopted when "non-flam" shows are given. These precautions, already recorded in these columns, do nothing much beyond flirting with the question of fire prevention and panic. They will, however, be a definition of local authority's powers in controlling such shows. Paradoxically, as the Act stands at present, and as interpreted by the Committee, local authorities have no power to enforce these regulations, can only use their own judgment in securing the collaboration of the organizers of such screenings. As already stated in the Report, some authorities believe that under the Act, they have powers to apply it to slow burning film shows.

The County Councils Association, representative of the many municipal bodies administering the 1909 Act, will, in October, examine and discuss the Report. In view of the fact that in 1935 its Parliamentary Committee agreed in favor of statutory powers to allow licensing authorities to control "non-flam" shows, its findings will be awaited with interest by the trade.

TIME SUBJECT ON AVERAGE FARMER

Licking County, Ohio, has been selected by The March of Time as the locale for a subject on the average American farmer. The subject will point out that American farm youths of today are staying at home and not migrating to industrial centers as heretofore. Jack Glenn, formerly a Texas newspaperman, is directing the cameramen. The subject will be given a premiere at Licking, the county seat, in October.

British Production To Continue, War Or No War, Cohn

Harry Cohn, the other brother in the Cohn partnership that runs Columbia pictures, came back from Europe on Monday, aboard the Normandie, with some decided opinions, and with the belief that the ride he experienced on the boat (in the week of war scare, the boat ran without lights) was something to remember, but not to experience again.

Says Production Will Continue

The war fever was rife in Europe, certainly, he admitted; but Mr. Cohn insisted that Columbia British production would proceed, war or not.

He denied that most of the personnel of the studios had been conscripted, declared that the government had issued no instructions to change place of production, to cease production, or to modify it, and asserted:

"Irving Asher is starting a picture next week, and most of the actors who were engaged will be there."

A new contract will probably be signed with Mr. Asher, Mr. Cohn said, and Columbia will make a picture in England with Cary Grant, and Wesley Ruggles (directing) on a budget the size of those used by MGM for its British pictures, Mr. Cohn stated.

The Asher contract is subject to discussions Mr. Cohn will have at the New York home offices, but is certain, inasmuch as Mr. Cohn's statement was that, "we are very satisfied with Mr. Asher."

(Irving Asher is production head for Columbia in Britain.)

Mr. Cohn noted that the Asher picture to start next week will be his fourth, and that two more were scheduled. Asked whether the new contract with Mr. Asher will specify more pictures than the present six, Mr. Cohn refused to say yes or no.

French Situation Different

The French situation? Mr. Cohn saw it as equally satisfactory, and apparently not too much affected by the war scare; though it will be affected, he admitted, by actual war.

He noted that Julien Duvivier had just completed "La Charette Fantoine," that it was a good picture, and cheaply made—more gotten for the money, he intimated, than could be gotten in Hollywood.

But the schedule of French production?—that Mr. Cohn shrugged away with the remark:

"Boy, we can't tell a thing until we hear those cannons roaring, or hear that they won't."

While in France, he tried to sign a contract with Sascha Guitry; but it was "no go," Mr. Cohn said. Mr. Guitry, a versatile man, wanting to act, direct, write, and produce the picture.

Would "Chopin," a forthcoming Columbia picture here, be made by Frank Capra? To this, Mr. Cohn replied that it depended on Capra's signing with Columbia; and that, if he did, he "likely" would direct the picture.

Mr. Cohn expected, on this Monday, to go to the coast "soon."

THE HOLLYWOOD SCENE

Rowlands Recipe

On the day after Christmas, says Richard Rowland this hot August afternoon in his air-conditioned studio bungalow, cameras will start recording the story of "Miss Bishop," first of two Rowland productions to be released by United Artists on its 1939-40 schedule. That dating seems to allow a right smart piece of time for writers already deep into it to complete a satisfactory script of a story their employer has had as clearly in mind as his home 'phone number for six years, but the start of shooting is acutely contingent upon that happy state of affairs nevertheless.

No camera has ever been turned upon a Rowland production until everything it needed to have done to it, story-wise, had been done to it on paper.

The "Miss Bishop" on which Rowland's writers are at work was a favorite story property of his mind's eye six years ago. He has wanted to produce "Miss Bishop" and another picture for six years and that is why his United Artists commitment is for two pictures. If he knew of a third story he liked as well, it would be for three. He thinks there's no use in making pictures just to be making pictures, says too many producers do that, at heavy cost to the industry's gross.

Rowland tells you the story of "Miss Bishop." He tells it two ways, both good. One is the way it will be told if December 26th dawns upon a certain state of world conditions, the other as it will be told if upon another. War has nothing to do with the matter. Picture trends have. "Miss Bishop," told either way, is already written in Rowland's mind.

One of the Rowland documentations of his belief that the story's the thing pertains to his "Four Horsemen of the Apocalypse." Anybody can tell you, now, that this was one of the top stories of cinema history. But his associates didn't believe him then. A communication from one of them on the subject, a name magic in the industry, still sends up sparks when withdrawn from its envelope. The expert who penned it was wrong, $4,500,000 worth.

Out of another envelope comes another communication signed by another great man, one of the admittedly great minds of then and now. This one flames like Inferno in Technicolor—still. The subject of the communication is "Cavalcade." This great mind was wrong only $3,500,000 worth.

These are top cases—"The Four Horsemen" is third and "Cavalcade" seventh among the money-earning pictures of cinema history—but the Rowland documentation continues. Six stories in one First National season made ranking stars of 10 unknown players. There's an equivalent Fox record. (There is also, to complete the documentation, some data disastrous in its relevancy to the "pick-up-a-story-somewhere-but-don't-pay-more-than-$500-for-it" school of production thought.)

One of the Rowland documentations is incomplete as yet, and painful, but convincing. The producer paid $1,000 for an option to buy a story for $12,000. He had faith in it, but this time his associates managed to keep him from going through with the deal before his option lapsed. The story was "Mutiny on the Bounty," final returns on which are not yet in.

Better stake out a date for "Miss Bishop."

Name News

Edna Best, British stage star, will play the wife and mother in RKO-Radio's "Swiss Family Robinson."

Joe Yule, Mickey Rooney's father, makes his MGM contract debut as a stagehand in "Fast and Furious." (He played a bit in "Idiot's Delight.")

Nigel Bruce has signed to play a top role in David O. Selznick's "Intermezzo," final title of which will be, following a poll on the question conducted by radio and elsewize in the interests of publicity, "Intermezzo."

Ann Sheridan's next for Warner Brothers will be "Dangerous Curves."

Lon Chaney, Jr., has an important spot on Hal Roach's "Of Mice and Men," the John Steinbeck play.

Wendell Niles of the airlanes becomes an actor in Warners' "State Cop."

Wesley Ruggles will put Columbia's "Arizona" into production next week with Jean Arthur in the stellar niche.

Sidney Toler has signed an exclusive long term contract to go right on playing Charlie Chan in the 20th Century-Fox series—so you can stop worrying about another switch in that series.

Jean Cagney, sister of James and William, makes her screen debut in Paramount's "Campus Wives."

Edgar Kennedy has finished a character stint in Universal's "Listen Kids" and gone fishing.

Helen Gilbert, the studio cellist who stopped traffic by her first screen performance, in "Andy Hardy Gets Spring Fever," has signed a long-term M-G-M contract.

Members of the Jones Family in the 20th Century-Fox series have incorporated as The Jones Family, Inc., so that Jed Prouty, president, can sign testimonial contracts (endorsing this and that for advertisers) for the whole family.

Virginia Weidler and Gene Reynolds, two of MGM's more talented juveniles, will be seen together in "Looking After Sandy."

George Raft has been sent in to bat for James Cagney in Warners' "Invisible Stripes" due to need of Cagney in "The Fighting 69th." Humphrey Bogart and Jane Bryan will stay in the Raft picture.

Pat O'Brien will contribute one of his *staccatto* performances to Walter Wanger's "Send Another Coffin," an upcoming United Artists release.

Bonita Granville has a new MGM contract.

Wallace Ford is slated to go to England to direct "The Pickwick Papers" for Walter Futter.

Michael Hogan, who came to Hollywood to write the screen play of "Nurse Edith Cavell," took care of a similar chore on "Intermezzo" while here and moved on to Warners to do "Villa on the Hill," will do "Disraeli" instead for that studio.

June Storey, Gene Autry's leading lady in Republic pictures, has been lent to Universal for a Deanna Durbin picture.

Gilbert Roland has been signed by Warners for "Gambling on the High Seas," which was "Floating Trouble" and, under any title, stems from the news interest in the recently estopped *S. S. Rex* palace of chance.

William Frawley and Charlie Ruggles are to share the comedy responsibilities in "The Farmer's Daughter," the Martha Raye Paramount film.

John Payne, Gloria Dickson and Ronald Reagan are to headline "Sabotage in the Air," a Warner melodrama.

Boris Morros, former Paramount musical director and now United Artists producer, will teach a cinematography class in the Los Angeles college on the side this season.

Victor Schertzinger has checked in at the Paramount studio and will direct as his first film the next Bing Crosby number, "Road to Singapore."

Edward G. Robinson will play Tony Pastor in Warners' "The Life of Tony Pastor."

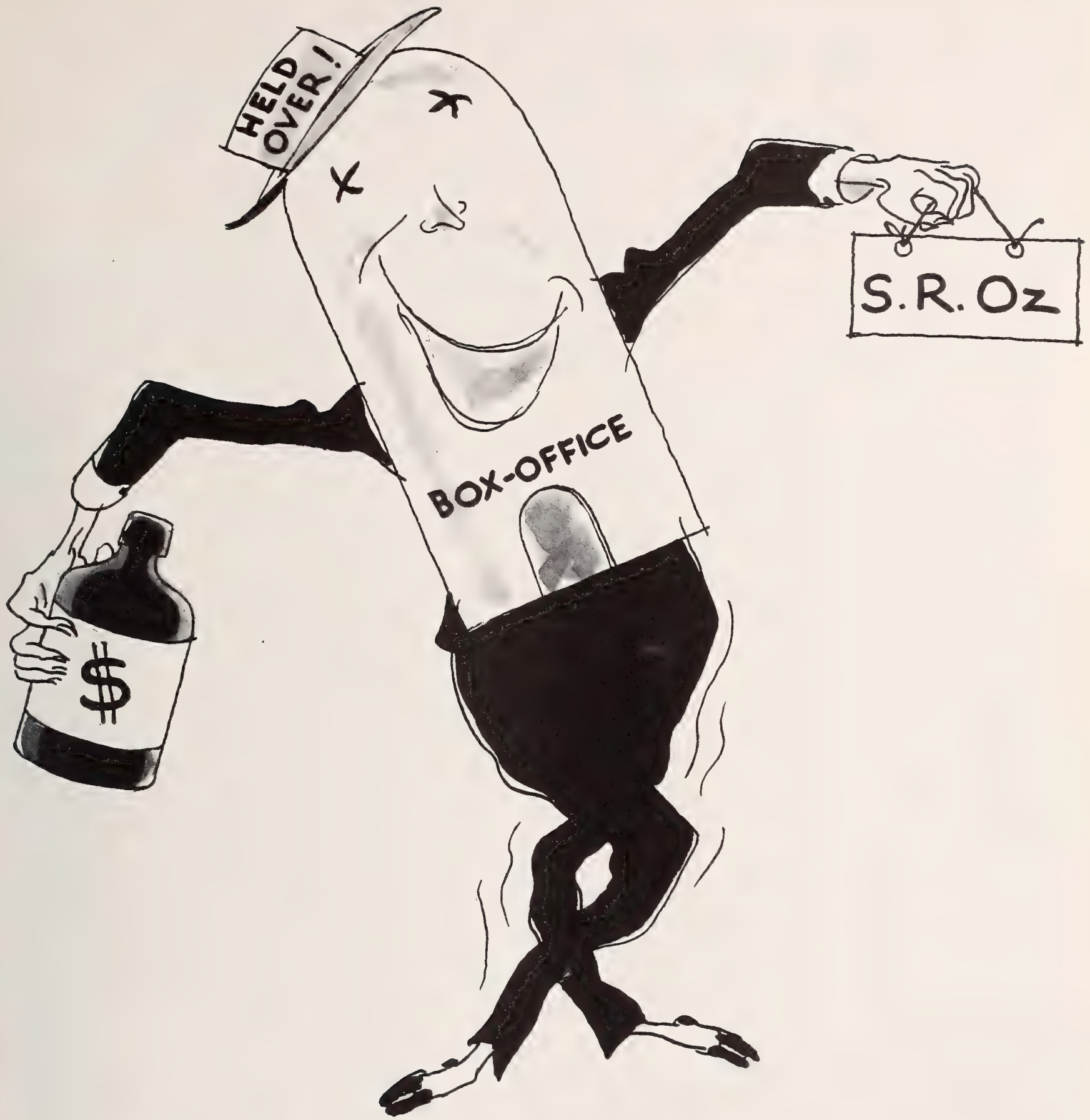
Gail Patrick, Anita Louise and Laura Hope Crews are to be seen with Richard Dix in "Reno," which Bob Sick will produce for RKO-Radio.

Film's Own Story

Trade showings for "Hollywood Cavalcade," Twentieth Century-Fox color production dealing with the history of motion pictures, will be held at exchange centers on September 29. Invitations for these showings will be sent to representative exhibitors, newspaper critics and others in each territory.

Special publicity material will be available for exhibitors and the screenings will be given advance publicity in each key city by Charles E. McCarthy's department in the eastern territory and by Harry Brand's staff on the west coast.

Columbia has signed Del Lord to a new one-year contract to produce and direct 13 two-reel productions. His first assignment is an Andy Clyde comedy scheduled to go before the cameras Monday.



OZIFIED!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Women

(Metro-Goldwyn-Mayer)

All-Feminine Comedy-Drama

To Mr. Terry Ramsaye, Editor, Motion Picture Herald—

Your California correspondent regrets to report that he has found it quite impossible to compose an orderly and adequate Showman's Review of "The Women" for your publication. You see, every time he tries to be orderly about it he discovers he's not covering the subject adequately, and every time he sets out to cover the subject adequately he finds himself using most disorderly figures and fashions of speech. Such as "tough spot," used here as describing uncouthly your correspondent's predicament, but useful also for defining the plight in which, he thinks, the showman who has to buck "The Women" with some other motion picture is going to find himself. "The Women" is, I think, the hottest box office attraction of 1939 up to and as of above date.

"The Women" is a self-selling, gate-building morsel spiced to the palate of any and all comers of any and all sexes except the juvenile, who wouldn't understand it anyway and might as well be kept away so there'll be more seats to sell at the adult figure. It's as full of showmanship as it is of women and that's capacity. Mortgages were made for pictures like this to lift.

"The Women" is as sharply a departure from that thing you call *norm* as "Grand Hotel" or "Dinner at Eight" was, neither of which it resembles otherwise. The cast is composed exclusively of women—and what women! And what those women do! And say! Say——

Rosalind Russell invites all the women in the world to sue her for damages to their mass reputation and revels in the doing. Joan Crawford dares all the shopgirls on earth to like her again after what she does to them here and makes a classic job of it. Mary Boland takes a dialogue beating no actress could love but bears up under same. Paulette Goddard defies gold-diggers and wives, in tandem, to ever come and see her again, making of the chore her best film effort thus far. So it goes, throughout that long cast listed down there in the fine print, but not so for Norma Shearer, which is another paragraph.

Miss Shearer is the good woman of the lot, target of all the bad women, victim of their malice and, finally, malicious in reprisal. This was no bargain role, even for a Shearer, but this turns out to be just what the doctor should have ordered for the lady right now. She scoops up the pass from center, ducks more tacklers than Notre Dame's got and drop-kicks goal from every yard-line in enemy territory. She is, of course, the one among the many women of the cast that the women in the audience who can't stand to identify themselves with any of the others will pick out as their proto-type. That ought to make everybody happy about the whole thing.

It is no secret to showmen that the studio was up against plenty of problems when it got down to the serious business of filming this rowdy, bawdy stage play in terms a mass audience could assimilate and the Production Code Authority could write okay on. It should be glad news to showmen that producer Hunt Stromberg, in giving Anita Loos and Jane Murfin the script job, attended to that matter beyond possible complaint. They took out the four-letter words but they left in the spark. They didn't kill the points, and they added some. Some of the smirk went by the board but the wit is still there. It's a better picture than it was a play. For directing the mad jumble of it all so adroitly that it's a coherent story without ceasing to be a mad jumble, George Cukor rates the gratitude of everybody in the picture and everybody who'll see it, which means, probably, everybody.

Speaking of coherence, as I was up there in that other paragraph, I seem to have run out of same quite a way back. I knew that was going to happen. That's why I coudn't write an orderly and adequate showman's review of the picture. It's not a subject to be orderly about. It's not an orderly picture. Quite the contrary. But it's adequate, plus. Maybe it'll die standing up. I predict nothing. But if it does, with that string of names in an all-feminine cast playing the hottest plot in years with the finest technical facilities available in Hollywood, somebody'd better get out a new and revised edition of the book of the show business.

(Signed) William R. Weaver,
Hollywood Editor.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Hunt Stromberg. Director, George Cukor. Screen play by Anita Loos and Jane Murfin. Play by Clare Boothe. Photographed by Oliver T. Marsh and Joseph Ruttenberg. Fashion show sequence in Technicolor. Film editor, Robert J. Kern. P.C.A. certificate No. 5510. Running time, when seen in Hollywood, 135 minutes. Release date, September 1, 1939. Adult audience classification.

CAST

Mary (Mrs. Stephen Haines)	Norma Shearer
Crystal Allen	Joan Crawford
Sylvia (Mrs. Howard Fowler)	Rosalind Russell
The Countess De Lave	Mary Boland
Miriam Aarons	Paulette Goddard
Edith (Mrs. Phelps Potter)	Phyllis Povah
Peggy (Mrs. John Day)	Joan Fontaine
Little Mary	Virginia Weidler
Mrs. Morehead	Lucile Watson
Nancy Blake	Florence Nash
Jane	Muriel Hutchison
Ingrid	Esther Dale
Exercise Instructress	Ann Morriss
Miss Watts	Ruth Hussey
Olga	Dennie Moore
Maggie	Mary Cecil
Miss Trimmerback	Mary Beth Hughes
Pat	Virginia Grey
Lucy	Marjorie Main
Mrs. Van Adams	Cora Witherspoon
Dolly de Peyster	Hedda Hopper

Stop, Look and Love

(20th Century-Fox)

Family Comedy

They could as well have called this "William Frawley Goes to Town", because that salty veteran of a thousand dumb-detective castings does just that in it, and not as a flat-foot but as a male head of as fit a film family as the customers are accustomed to ask for. Other members of this family are Minna Gombell as the too talkative wife, Cora Sue Collins as the minor daughter, Jay Ward as the son, Jean Rogers as the grown daughter in the market for marriage and Robert Kellard as (at picture end) the son-in-law who supplies it. The cast is as well balanced as a balloon on a seal's nose and so's the story, one of those romantic little things decked out with incidental humour that keeps the chuckles coming.

Directed by Otto Brower for executive producer Sol Wurtzel, the film flows as smoothly as life in a middle class home, which is to say un-smoothly, and leaves the impression that there must be more to tell the customers about this family. "The Family Upstairs," by Harry Delf, is the story from which Harold Tarshis and Sada Cowan derived the screen play, bringing the family not only downstairs but down to the ground in solid, earthly entertainment.

Previewed at the Upton theatre, Los Angeles, where it kept a Friday night audience completely happy.—W.R.W.

Produced and distributed by 20th Century-Fox. Executive producer, Sol Wurtzel. Directed by Otto Brower. Screen play by Harold Tarshish and Sada Cowan. Story by Harry Delf. Photographed by Lucien Andriot. Film editor, Nick DeMaggio. P.C.A. certificate No. 5497. Release date, undetermined. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Louise Haller	Jean Rogers
Joe Haller	William Frawley
Dick Grant	Robert Kellard
Dinty	Eddie Collins
Emma Haller	Minna Gombell
Dora Haller	Cora Sue Collins
Willie Haller	Jay Ward
Harry Neville	Roger McGee
Rita	Lillian Porter

Flight at Midnight

(Republic)

Air Adventure

Starring Phil Reagan, the singing cop from New York, and with Jean Parker, Col. Roscoe Turner, Robert Armstrong, Noah Beery, Jr., and Harlan Riggs in supporting roles, Republic's "Flight at Midnight" is an adventure film of modern aviation.

Phil Reagan portrays the arrogant and egotistical air-mail pilot and Noah Beery, Jr., is his assistant and constant companion. Robert Armstrong plays the government airport inspector and Col. Roscoe Turner and Harlan Riggs are the airport executives. Jean Parker handles the female lead.

The Civil Aeronautics Authority sends "Jim Brennan" to Norwalk Airport, run by "Pop Hussey," to see that high-tension wires surrounding the flying field are placed underground. The airport, in financial difficulties, cannot raise the necessary money. "Spinne

Magee" is grounded by "Jim" for reckless flying. "Spinner" starts his own flying school and through a legal loophole disrupts the commercial schedule of the field.

The plot reaches its climax when "Spinner" prevents a transport plane, bearing visiting officials, from crashing by tearing down the wires with his own plane. Funds for placing the wires underground are made available and "Spinner" is a hero.

Reviewed at a screening for the trade press in Republic's projection room in New York. —GEORGE SPIRES.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by Sidney Salkow. Screen play by Eliot Gibbons. From an original story by Daniel Moore and Hugh King. Production manager Al Wilson. Photographed by Ernest Miller. Supervising Editor, Murray Seldeen, Film editor, William Morgan. Art director, John Victor Mackay. Musical director, Cy Feuer. Costumes by Adele Palmer. Special effects by Howard Lydecker. Song: "I Never Thought I'd Fall In Love Again" by Ralph Freed and Burtan Lane. P.C.A. No. 5551. Release date, August 28, 1939. Running time, 66 minutes. General audience classification.

CAST

Spinner ..... Phil Regan
Maxine ..... Jean Parker
Himself ..... Col. Roscoe Turner
Jim Brennan ..... Robert Armstrong
Torpy ..... Noah Beery, Jr.
Pop ..... Harlan Briggs
Josephine ..... Helen Lynd
Mildred ..... Barbara Pepper
Neary ..... Harry Hayden
Bill Hawks ..... Raymond Bailey

Death of a Champion

(Paramount)

Murder Mystery

The criminal apprehended in the closing scenes of this film murders two men, a woman and a dog before that point is reached, but the killings and the finding out about who's guilty-and-why are treated as background incidents for comedy performances by Lynne Overman and Donald O'Connor. Setting of the picture—in and around a dog show—and the ways and means of solving the mystery are unusual, but no great melodramatic tension is attained.

Associate producer on the film was William H. Wright, and direction is by Robert Florey. Stuart Palmer and Cortland Fitzsimmons prepared the screen play, which is from a story by Frank Gruber. As reading matter, it may have been more coherent and convincing than it is as a picture. The Overman and O'Connor performances are the film's principal bids for interest.

Previewed at the Paramount studio.—W.R.W.

Produced and distributed by Paramount. Associate producer, William H. Wright. Directed by Robert Florey. Screen play by Stuart Palmer and Cortland Fitzsimmons. Story by Frank Gruber. P.C.A. certificate No. 5546. Release date, September 1, 1939. Running time, when seen in Hollywood, 67 minutes. General audience classification.

CAST

Oliver Quade ..... Lynne Overman
Patsy Doyle ..... Virginia Dale
Richie Oakes ..... Joseph Allen
Small Fry ..... Donald O'Connor
Lois Lanyard ..... Susan Paley
Guy Lanyard ..... Harry Davenport
Alec Temple ..... Robert Paige
Ma Sloane ..... May Boley

Coast Guard

(Columbia)

Maritime Melodrama

Any showman with screen sense can figure out the design for the framework of this stereotyped salty saga if given the following table of contents. Two boys, at the moment employed as coast guard service men, desire the same fair lass. With the customary logic peculiar to her gender, the young lady chooses the Beau Brummel of the barracks for better or worse and for a while it looks as if she is to get the last named result. The girl, who becomes fed up on the daily ritual of keeping the evening meal warm for her tardy spouse's return, walks out on him to return to her granddaddy. Now comes the picture's big punch moments. The unsuccessful male in the combination is lost in the arctic snows. What does the girl do when faced with such a situation? Of course, she runs right back to her hubby and persuades him to fly to his rival's rescue.

The storm sequences, wherein the coastal marines do their daily maritime good deed, are passably exciting, if the spectator is indulgent enough to overlook the patently "tank" and miniature look of the setup. The finale's snow snatch is effected too patly and without enough suspense for the spectator to become excited over the proceedings.

The mid-afternoon audience, mostly on the male margin, at the Globe theatre, lower price main stem house, was mute in its reaction to the "Rover Boys" rescue work.—JOSEPH F. COUGHLIN.

Produced and distributed by Columbia Pictures. Producer, Fred Kohlmar. Director, Edward Ludwig. Screen play, Richard Maibaum. Albert Duffy, Harry Segall. Cameraman, Lucien Ballard. Art director, Lionel Banks. Film editor, Gene Milford. P.C.A. Certificate No. 4943. Running time, 72 minutes. Release date, August 4, 1939. General audience classification.

CAST

Speed Bradshaw ..... Randolph Scott
Nancy Bliss ..... Frances Dee
Lieut. Raymond Dower ..... Ralph Bellamy
Tobias Bliss ..... Walter Connolly
O'Hara ..... Warren Hymer
Capt. Lyons ..... Robert Middlemass
Comdr. Hooker ..... Stanley Andrews
Lieut. Thompson ..... Edmund MacDonald

Discoveries

(Grand National)

Radio Musical

Carroll Levis is Britain's equivalent to America's Major Bowes. For some time past his "Discoveries" has been a popular feature of Britain's radio. His first film appearance has been built to exploit that popularity, and in so doing immediately commands for itself a considerable public.

As a production effort it is obviously not made on a multiple quota budget, and as a directorial effort it is often as unpolished as the performances of its "discoveries." Since its aim is at a readymade public, it may be assumed that the radio-fan-cum-picture-patron will overlook the finer points in his or her readiness to satisfy a natural curiosity about Mr. Levis, and an interest in his brand of entertainment.

Levis plays himself, with a touch of idealism about the role, that of a talent scout pestered by would-be stars, who is sung to at the barber's shop, whose waiter plays tricks with his poultry, and who finds girl crooners under his bed anxious for an intimate audition. Throughout the film these potential stars of radio and vaudeville dance, imitate Laurel and Hardy, make noises like motorbicycles and chant old Scottish ballads—with variable results. Nor does the script disdain a concession to sentiment by weaving in a story of a Scottish mill girl who wants an audition, but is run over trying to save a child. Nor does the concession to sentiment stand in the way of concession to the romantic—Mr. Levis rushes to hospital with an eight piece band and gives her an audition in the hospital ward!

Seen at a Cambridge Theatre preview the film was received not unsympathetically, registered laughter at odd moments and was accorded some applause at its conclusion. — AUBREY FLANAGAN.

Produced and distributed by Grand National Pictures. Directed by Redd Davis. Original story and scenario, A. de Grunewald, Redd Davis and Cyril Campion. Cameraman, Bryan Langley. Art director, J. A. Carter. Editor, John Seabourne. General audience classification. Running time, 66 minutes.

CAST

Carroll Levis ..... Carroll Levis
Cyril Levis ..... Cyril Levis
Alfredo ..... Afrique
Jim Pike ..... Ronald Shiner
The Kitchen Maid ..... Kathleen Harrison
P. W. Duggan ..... Bertha Belmore
Miss Bella Brown ..... Doris Hare
Mr. Schwitzer ..... Issy Bonn
Mr. Spinelli ..... Julien Vedey
Pearl Venters' Mother ..... Barbara Everest
Susy ..... Zoe Wynn
The Photographer ..... Frank Atkinson
The Barbers ..... The Three Ginx
The Hotel Manager ..... Shayle Gardiner

What Would You Do Chums?

(British National-Anglo American)

Low Life Cameo

A direct effort is made in this to recreate the BBC's "Mr. Walker," of "Band Wagon" fame, the "Junk Man Philosopher" who week by week "wants to know"—"what would you do, chums?" The throaty Cockney radio character actor here adopts for screen purposes the personality and make-up which have, so belatedly in a talented career, endeared him to some twenty million radio listeners. The production, a characteristic John Baxter effort, is sympathetic and has occasional flashes of plebeian realism, but it is the endearing personality of the benignly throaty Mr. Walker which is likely to pull them in.

The Junk Man's philosophising herein concerns a girl living in the same tenements as he, and who falls in love with a flashy youngster, a distributor of counterfeit money and consort of the pin table promoters. On her he lavishes his lumbering affections, trying to persuade her that she is backing the wrong horse. The "What would you do?" element is saved to the last, when Syd refuses to help the gangster by telling the Judge a very easy lie, preferring to send him to gaol and save the girl from marital mishap. It all brings out the genial rough-diamond personality created by Walker, and results in a character to which the fans will be endeared.

An all trade audience at the Cambridge Theatre preview showed obvious appreciation of the film not only of the Cockneyisms and low life atmosphere, but of the Junk Man's homespun philosophising. It was generally agreed by exhibitors and others that the picture had readymade box office elements in its exploitation of the angle of radio reputation.—AUBREY FLANAGAN.

A British National Film. Distributed by Anglo-American. Produced by John Corfield. Directed by John Baxter. Screen play, David Evans. Comedy dialogue, Con West and Geoffrey Orme. Film editor, Reginald Mills. Photography, James Wilson. Adult audience classification. Running time, 75 minutes.

CAST

Syd Walker ..... Syd Walker
Lucy ..... Jean Gillie
Mike ..... Cyril Chamberlain
Joe ..... Jack Barty
Tom ..... Wally Patch
Mossy ..... Julian Vedey
Ernie ..... Lenard Morris
Pop ..... Andrea Malandrinos
Sir Douglas Gordon, K.C. ..... Peter Gawthorne
Harry ..... Gus McNaughton
Slim ..... Arthur Finn
Inspector Wedge ..... George Street

Los Enredos de Papa

(Papa's Misadventures)

(Miguel Zacarias)

Modern Mexican Comedy

A new slant on the lighter aspects of Mexico today is given by this smooth and sparkling comedy written, directed and produced by Miguel Zacarias, a practiced scenarist but a comparatively new producer. There is no folklore in the story, a manifestation of the trend away from the outdoor adventure that has been rather overdone in Mexico pictures. There is plenty of amusement; but it is not of the good, clean fun kind. Indeed, this one is subtlely spicy. The whole picture, including its sharp points, is of such universal appeal and humanness that it could be put over well with English titles.

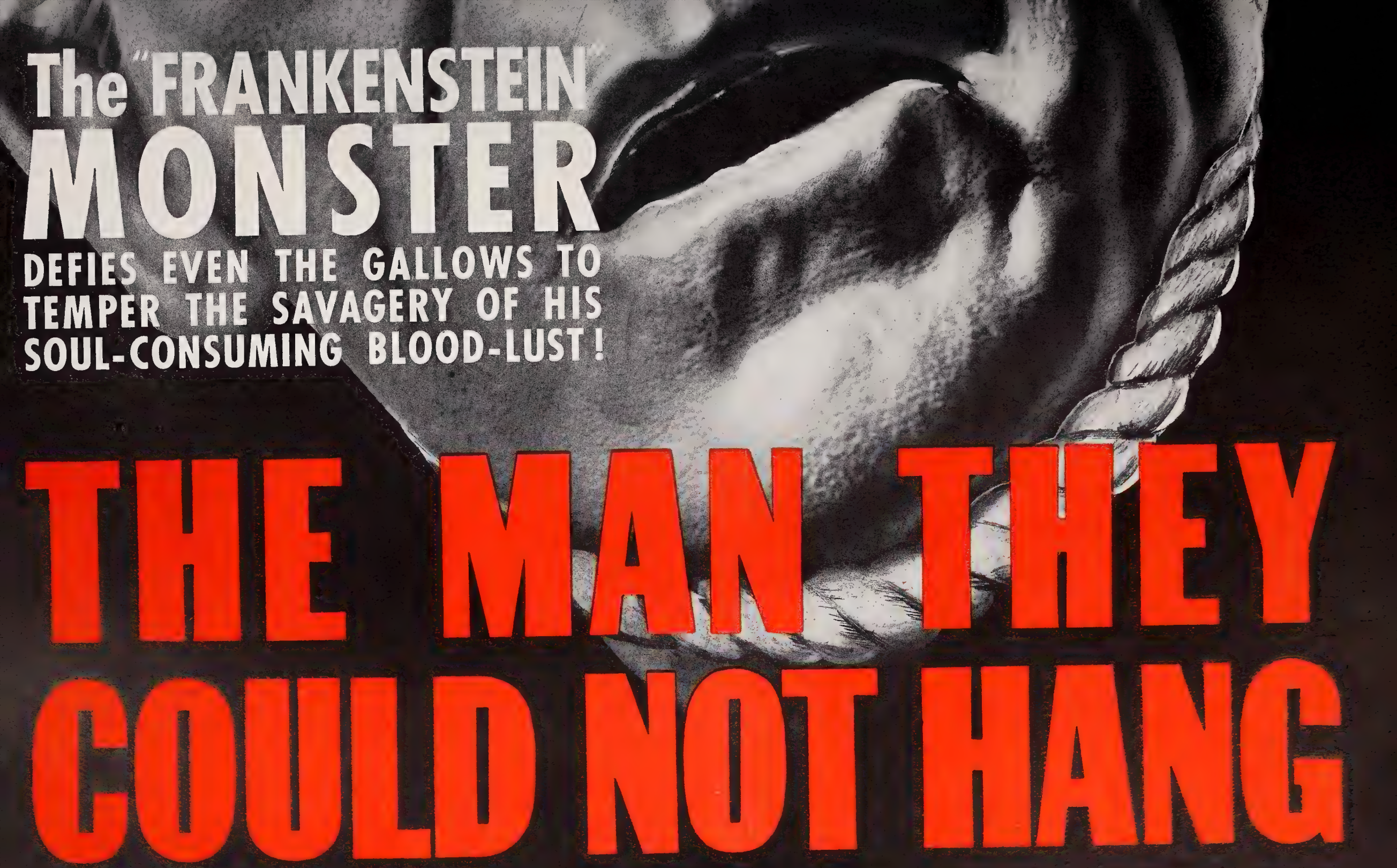
The neat, fast moving tale concerns what happens when Chato (Pug Nose) Ortin, one of the best of Mexican comedians, goes to town to make merry use of the considerable coin of his home spun wife, Sara Garcia, owner of a prosperous ranch, and gets tangled up with his gay student son, Julian Soler, and Victoria Blanco, Mexico City revue artiste.

The acting is of a high order. The best work

(*Continued on page* 48)

BORIS KARLOFF





The "FRANKENSTEIN MONSTER

DEFIES EVEN THE GALLOWS TO TEMPER THE SAVAGERY OF HIS SOUL-CONSUMING BLOOD-LUST!

THE MAN THEY COULD NOT HANG

LORNA GRAY • ROBERT WILCOX • ROGER PRYOR

Screen play by KARL BROWN • Directed by NICK GRINDE

A COLUMBIA PICTURE

COLUMBIA PICTURES

(Continued from page 45)

is done by Ortin, Soler, La Garcia and Miguel Monte Mayor, who plays Ortin's other son. Photography and sound are excellent.

Viewed at the select Cine Teatro Alameda, Mexico City, where in two weeks it drew $15,400, *a new high gross for a Mexican picture. This theatre is patronized by the better class Mexicans and Americans and other foreigners. It was noticeable that among those who enjoyed it the most were many Americans, residents as well as tourists.*—JAMES LOCKHART.

Produced in Mexico by Miguel Zacarias. Running time, 98 mins. Cameraman, Alex Phillips. Sound, Ing. J. B. Carles.

CAST

Don Crisoforo.....Chato Ortin
Petra.....Sara Garcia
Margarita.....Victoria Blanco
Fernando.....Julian Soler
Lalito.....Miguel Monte Mayor
Lupita.....Blanca Rosa Otero
Pomposo.....Angel T. Sala
Gertrudis.....Natalia Ortiz

Young Man's Fancy

(CAPAD-ABFD)

Victorian Romance

There may be a suggestion of escapism in this Victorian pastiche, trailing its bustles and bric-a-bric across the grim preoccupations of the day, drowning the rumble of distant cannon in the lusty music-hall ballads of the last century. It comes conveniently at a moment when Victorian vogues and traditions are, significantly, fashionable.

The background against which Stevenson has laid his fairy tale is the mid-Victorian London of naughty noblemen and lusty music halls, and the Paris of the Franco-Prussian War. Fanciful and frail as is his Cinderella romance, his picture has a slick period touch and his sense of detail, whether in drawing room deportment or Dundreary whiskers, is much of the picture's entertainment value.

The Cinderella of the story, a young woman who is shot from a gun every night in a London music hall, goes to Paris with a nobleman's son, to help him kill a loveless marriage. They are caught in the Siege of Paris, caught, too, in the toils of an inevitable love. Back in London, however, his Ducal mother plots and all but succeeds in ending the romance, until the wily old father counterplots and reunites Cinderella with her fairy Duke.

It is insubstantial stuff, treated in a fanciful vein, with Cinderella interpreted by the petite Anna Lee. Seymour Hicks' genially rakish old nobleman is a stereotyped conception, but Hicks is amusing enough. Billy Bennett, in an all too scant role as Miss Lee's military impresario, is a Victorian W. C. Fields with an English accent. Martita Hunt as the starchy Duchess, Felix Aylmer and Morton Selten in pompous English roles, Aimos as the acquisitive tramp, are some of the artists who help give the mossaic touches of personal interest.

Shown to a trade audience at the Cambridge Theatre, the film was accepted without any apparent discomfort. Laughter was reserved in the main for Hicks' genial mountebankery.—AUBREY FLANAGAN.

A CAPAD Production. Distributed by Associated British Film Distributors. Produced by Michael Balcon. Directed by Robert Stevenson. Associate producer, S. C. Balson. From a story by Robert Stevenson. Dialogue, Roland Pertwee. Additional dialogue, E. V. H. Emmett and Rodney Ackland. Photography, Ronald Neame. Art direction, Wilfrid Shingleton. Editors, Charles Saunders and Ralph Kemplen. Running time, 77 minutes. Adult audience classification.

CAST

Lord Alban.....Griffith Jones
Ada.....Anna Lee
Duke of Beaumont.....Seymour Hicks
Duchess of Beaumont.....Martita Hunt
Gray.....Edward Rigby
Miss Crowther.....Meriel Forbes
Sir Caleb Crowther.....Felix Aylmer
Captain Boumphrey.....Billy Bennett
The Tramp.....Aimos
Blackbeard.....Francis L. Sullivan
Esmee.....Phyliss Monkman
Soames.....Aubrey Dexter
Mr. Fothergill.....Morton Selten
Mr. Trubshaw.....Allan Aynesworth
Chairman.....George Carney

I Killed the Count

(Grafton—Grand National)

Murder Mystery

For the British market this early presentation on Grand National's British program has a ready-made box office appeal, for its star, Syd Walker, has already mustered considerable radio fame by his "Mr. Walker Wants to Know" features. Fans who have hitherto been in ignorance of Mr. Walker's 20 years' allegiance to stage and screen should by this time, with new fame and popularity achieved, leap readily to the chance of seeing him in a picture built to exploit his beefy Cockney inquisitiveness. For the wider market "I Killed the Count," made in a pocket studio on unspectacular but polished lines, has the appeal of a neatly devised, well developed, murder mystery with a narrative twist and a great deal of quiet character comedy.

Though ostensibly a "whodunnit?" the film transpires rather to be a "whodidnotdoit?" for no less than four people confess to have murdered Count Mattoni, each of them with a plausible motive. As Inspector Davidson of Scotland Yard, called to the job on the day he is retiring to devote himself to his poultry, Walker pieces together his clues, only to find he has too many murderers—three of them were would-be's. It is conventional enough in its piecing together of evidence and counterevidence, but it has a great deal of wit in its treatment and the laughs are as frequent as, if more credible than, the thrills. Walker's personality registers unusually well, though there seems not much reason for his Hendon College foil, adequately handled by Terence de Marney. All the action unfolds in the block of flats where the murder has been committed, but Zelnik has given the film movement enough to prevent any impression of stuffiness.

Seen in a West End house, with a popular clientele, the film was obviously enjoyed from start to finish and provoked much laughter in the right places, if a little in the wrong places. Interest in Walker was undisguised.—AUBREY FLANAGAN.

A Grafton Production. Distributed by Grand National. Produced by I. Goldsmith. Directed by Fred Zelnik. From the play by Alec Coppel. Adaptation, Laurence Huntington. Cameraman, Bryan Langley. Film editor, Sam Simmonds. Art director, James Carter. Running time, when seen in London, 89 minutes. Adult audience classification.

CAST

Det. Inspector Davidson.....Syd Walker
Bernard Froy.....Ben Lyon
Det. Raines.....Terence de Marney
Renee La Lune.....Barbara Blair
Lord Sorrington.....Athole Stewart
Louise Rogers.....Antoinette Cellier
Count Mattoni.....Leslie Perrins
Diamond.....Dave Burns
Polly.....Kathleen Harrison
Martin.....Gus McNaughton
Mullet.....Ronald Shiner
Johnson.....Aubrey Mallalieu
Chief Inspector.....Robert Adair

The Phantom Creeps

(Universal)

Serial

Bela Lugosi, Robert Kent, Dorothy Arnold and Regis Toomey are cast in the feature roles of the latest Universal serial. It is produced on the fantastic side, but is an absorbing work. Lugosi portrays a scientist who creates a chemical element capable of inducing suspended animation to whole armies. He also has discovered a means by which he can appear and disappear at will. A former colleague, realizing the danger of such elements in the hands of an enemy, notifies the Military Intelligence department. Robert Kent is a captain in the department, Regis Toomey his assistant. The two are sent to the scientific laboratory to prevent him from selling his secrets to a foreign power. The scientist escapes, and the hunt provides many exciting adventures. Dorothy Arnold portrays the newspaper reporter who has stumbled onto the case.—Running time, 21 minutes per chapter.

Overland with Kit Carson

(Columbia)

Serial

This has the requisites of a good serial: hard riding, much shooting and fighting, action almost every minute, an adequate love interest. As a hero, Bill Elliott, who plays Kit Carson, is tall, good looking, toothily pleasant. Iris Meredith, the heroine, will please, but does not obtrude too much into the action of the story, which will be good news to the children and adolescents. The first episode, seen in a New York projection room, details the efforts of a band of "Black Raiders" to prevent settlemen of the wilderness west of the Mississippi. With Indian aid, they rob, murder. Their leader is "Pegleg," who thinks the "empire" will be his, if the settlers can be scared away. But Kit Carson and Lieutenant Brent, of the United States Army, are detailed to end the depredations. They save a wagon train from annihilation by avalanche, as the first episode ends. —running time, first episode, 28 minutes.

Three Minute Fuse

(Vitaphone)

Floyd Gibbons' "True Adventure"

Another thrill punch from the Floyd Gibbons' "Your True Adventure" shockers is this tension tickler about a building of a well and a three minute dynamite fuse. The story is simple and plausible and carries in its finale an amount of high grade excitement that will have any gathering clutching the edges of the seat in vicarious and nervous participation. An Oklahoma farmer is building a well and meets a bed of rock, which he decides to blast. An ordinary three minute rope fuse is ignited. The signal is given to raise the workman but in the course of hoisting the man the rope breaks and he falls unconscious to the bottom of the pit. In the meantime the fuse is steadily and ominously growing smaller. The companions of the worker effect a contact with the limp body of the man and drag him to safety in the slimmest nick of time. So gripping is the melodrama that the spectator does not feel that the three minute fuse is a bit prolonged in causing the explosion.—Running time, 11 minutes.

The Birth of Icebergs

(20th Century - Fox)

Father Hubbard Alaskan Adventure

In this first in a series of short travelogues depicting the scientific studies of the "Glacier Priest," Father Hubbard, in the Alaskan ice fields, is studied the genesis of icebergs, exploding the popular contention that falling ice is the start of the bergs. According to the Jesuit explorer's pictorial record, the reason is the breaking off of the berg from the bottom of the mass as a result of pressure of tons of ice above and the subsequent rise of the iceberg to the position of being one-seventh above the water and six-sevenths submerged. This conclusion is substantiated by the camera work. The accompanying lecture is done easily, entertainingly and thrillingly by Father Hubbard and his quizzer, Lowell Thomas.—Running time, 11 minutes.

Breaking the News

(Paramount)

Madison Square Garden

Ted Husing takes the audience to the greatest sporting arena in Manhattan, Madison Square Garden. News is constantly in the making at the Garden, as the camera shows, with horse shows, track meets, ice carnivals, vaudeville shows, dance contests, fights, hockey, tennis and many other events that constantly make the headlines in the newspapers. Here is an interesting subject revealing all that happens in the sporting center. Running time, 10 minutes.

James Roosevelt Accepts Bid to Survey Studios

James Roosevelt, vice-president of Samuel Goldwyn, Inc., has accepted with reservations the invitation of the Association of Motion Picture Producers to study problems confronting Hollywood producers, including inter-studio relationships.

Invitation from Schenck

The invitation came from Joseph M. Schenck, president of the Producers Association, who, in announcing the issuing of the invitation, said: "Such a study, it is believed, will further the common aim of the entire industry. Samuel Goldwyn, with whose studios Mr. Roosevelt is associated as vice-president, has graciously assented to place the services of his associate at our disposal for the purposes of this survey.

"In inviting Mr. Roosevelt to make this study I wish to emphasize for both myself and the producers that this action has reference solely to local problems and has no relation or bearing on any problems affecting certain producers and the Federal Government."

Mr. Roosevelt accepted the invitation with the following understanding: 1. that the study would not involve a commitment to make specific recommendations unless such recommendations seemed advisable to Mr. Roosevelt.

2. That it was understood by the Producers Association that Mr. Roosevelt was free to contact any and all members of the industry during the course of the studies.

3. That no stipulation of secrecy should be attached to the investigation or its results.

Mr. Roosevelt stressed to Mr. Schenck that he fully realized the vastness of the problems involved and hoped it would be understood that due to Mr. Roosevelt's unfamiliarity with many aspects of the industry, such a study will require a considerable period of time.

To Head Producers Group?

The announced assignment of James Roosevelt is being interpreted in Hollywood as an initial step in the direction of establishing Roosevelt in the position of head of the producers' association.

While no official word on the subject has been thus far made available it is acknowledged by persons in a position to know that the Roosevelt assignment to conduct a survey of studio conditions and inter-studio relations is a grooming operation intended eventually to lead to his retirement from the Goldwyn organization and his appointment as chief executive of the Association of Motion Picture Producers, Hollywood.

The executive work of the association has long been in the hands of Fred Beetson as secretary-treasurer. The presidency of the association has been largely a chairmanship position, occupied by a leading production executive. The present incumbent is Joseph M. Schenck who, two years ago, succeeded Louis B. Mayer, who had been president for seven years.

On various occasions there has been an agitation among association members for a so-called working executive who would devote his whole time to administration of the affairs of the association. It is now understood that interest has become centered on young Roosevelt for this position and that he will proceed there after completing the preliminary survey work.

California Analyzes Wages, Employment In The Studios

Motion picture industry employees receive an average income more than twice that of employees in other California industries, it is shown in a study made by that state's Department of Employment and embodied in a booklet entitled "Careers". The motion picture industry statistics are provided by J. Russell Franks, assistant statistician of the department.

In noting the high income of the studio workers, compared with other types, Mr. Franks points out, first, that the state's employers' payroll during 1938 was $1,997,300,000, and that the payroll of the industry was $144,663,000, or approximately 7.2 per cent of the state total; but that the industry employed only 3.3 per cent of the total working in all state industries.

Mr. Franks notes that the monthly wages in the industry during 1938 averaged $12,500,000 and that during December these reached $15,323,000. Christmas bonuses were assigned as the reason for the December increase.

That there is a "marked" decrease of employment during July, August and September in the motion pictures is also noted, and it is explained as:

" . . . probably due, for the most part, to the concurrent reduction by the motion picture companies of operations during this period. Some of it may be due to a slight reduction in theatre employment during the summer months. It is well known that motion picture companies at times reach a peak in their production schedules concurrently."

No Lottery Found In Mansfield Case

A decision considered of importance to Ohio exhibitors because of the precedent involved was handed down by Marian Ward, city solicitor in Mansfield, in his refusal to issue an affidavit against Grattan Johnson, manager of Warner's Madison, for violation of the Ohio lottery law in operation of Bank Night, as requested by Police Chief Meade K. Bates, whose request was predicated on the first award to a patron holding a paid admission ticket. Arrests have continuously been threatened since the game was recently inaugurated.

Gambling Attacked

"In reading cases involving lotteries and schemes of chance it is apparent that the purpose of the law and consequently the duty of this office is to prosecute types of gambling and lotteries involving moral turpitude and the lure of gambling to the extent that men's wages are fleeced, families deprived of food, clothing and shelter, and not to prosecute gift awards operated solely for the purpose of promoting business, was the written opinion of the city solicitor.

"Three elements must be present to constitute a violation of the state lottery law. These are a prize, an award and a consideration. The first two elements were definitely present, but there is nothing in the report to indicate that money was paid, or an amount added to the admission price to participate in the game, or constitute a fund from which a prize would be given," the report continued.

In commenting on the decision, and declaring that no further steps would be taken, Chief Bates said: "It was the duty of the police department to place the matter before the city solicitor who represents the city in all legal matters and who prosecutes cases. All we can do is abide by his decision. There will be no effort on the part of the police department to interfere with Bank Night in any theatre as long as it is conducted as it has been in the past."

The Ohio, a sister house, has more recently inaugurated Bank Night, and Sol Bernstein, manager of the independent Ritz, announced that his house now will conduct the game. The Park, an independent unit, has been featuring Pay-Off Night, which in all essentials is similar to Bank Night.

Other Developments

All drawings in theatres, games of chance, including Bingo, and other forms of gambling have been banned by the Sussex County, N. J., prosecutor. Similar bans were put into effect in recent months by the prosecutors in Passaic, Bergen and Morris counties, all situated in the northern part of New Jersey.

An injunction restraining city officials in Chicago from stopping "Dr. I. Q.," radio show at the Chicago theatre, has been upheld by Daniel Cavelli, master-in-chancery. City officials apparently have dropped the suit as they did not file answers when due. The National Broadcasting Company on Monday started broadcasting of "Dr. I. Q." from the stage of the Stanley theatre in Pittsburgh.

Hearing on the petition of Charles W. Trampe, head of Film Service, Inc., Milwaukee, for an injunction to restrain Bingo in Bahn Frei Hall, has been set for September 11th by Daniel W. Sullivan, circuit judge.

Edward Goldstein, owner of the Bank Night franchise for New York and New Jersey, has won a verdict by the supreme court of New Jersey, enforcing a Bank Night contract against the Barclay Amusement Corporation, owner of the Ramsey at Ramsey, N. J.

Star Yiddishe Bande

The Yiddishe Bande, Polish-Jewish art troupe, who made their American debut on Broadway last season, will be starred in "Kol Nidre," a new Yiddish feature picture which is now being produced and directed by Joseph Seiden at the Cinema studios at Palisades, N. J.

Plan Pastor Film

Warner Brothers have announced plans to make a film of the life of Tony Pastor.

Oklahoma Allied Sets Convention

The organizing board of Allied Theatre Owners of Oklahoma has made arrangements for the first annual convention of the organization September 26th and 27th at the Biltmore Hotel in Oklahoma City, according to Orville Von Gulker, chairman.

Discussion will center around legislation, monopoly practices and the problem of the small independent exhibitor. The convention delegates are expected to take action on a buying pool for Oklahoma independents and on a constitution for Allied in Oklahoma. The organization is under the laws of the state of Oklahoma.

R. J. Hiehle, president of the Independent Theatre Owners of West Virginia, has announced that the annual convention of the organization which was originally scheduled for only one day, September 26th, has been extended several days due to the number of matters of importance to be discussed and voted upon at the convention.

Election of officers will be one of the features of the meeting of this new Allied unit. Irving Daniel Davis, chairman of the convention committee, is preparing an elaborate program for the entertainment of all who attend, and exhibitors have been invited to bring their wives as well as any other guests.

Survey of Sales Policies

The Motion Picture Theatre Owners of Western Pennsylvania has instituted another survey of product to determine the actual sales policies of the various film distributing organizations and when an accurate analysis has been completed it will be available for its members at the Pittsburgh headquarters.

M. A. Rosenberg, president, and Fred J. Herrington, secretary, have issued a bulletin requesting exhibitors to attend an important meeting to be held early this month in preparation for the MPTO's annual convention in October by which time they expect to have the trade survey completed.

Kansas-Missouri Group To Hold Series of Meetings

A series of regional meetings for independent exhibitors is planned for September by the Kansas-Missouri Theatres Association, according to Frank Cassill, St. Joseph, Mo., president.

Purpose of the meetings will be to discuss the problem of trade practices, and, if possible, to work out some plan of campaign that will result in adoption by the industry of practices more satisfactory to exhibitors than the present. Turning down of the code by the U. S. Justice Department has left the situation in a state of uncertainty. Exhibitors feel that some course of action should be outlined, Mr. Cassill said.

There will be six meetings in Kansas, four in Western Missouri, with dates and places to be set shortly.

Levy Leaves MPTOA

The resignation of Edward G. Levy of New Haven as general counsel of the Motion Picture Theatre Owners Association has been announced by Ed Kuykendall, president. Mr. Levy was recently convicted of conspiring to defraud the city of Waterbury, Conn.

SHORT PRODUCT PLAYING BROADWAY

Week of August 26

CRITERION

Jitterbug Knights	Columbia
Sons of Liberty	Vitaphone
Feature: Death of a Champion	Paramount

MUSIC HALL

Sea Scouts	RKO Radio
Stranger Than Fiction, No. 67	Universal
Big Fish	Columbia
Feature: Fifth Avenue Girl	RKO Radio

PARAMOUNT

Paramount Pictorial, No. 11	Paramount
Death Valley Thrills	Paramount
Yip Yip Yippy	Paramount
Feature: Our Leading Citizen	Paramount

RIALTO

Riding the Crest	RKO Radio
The Old Mill	RKO Radio
Feature: Conspiracy	RKO Radio

RIVOLI

Sea Scouts	RKO Radio
Pack Trip	RKO Radio
Feature: When Tomorrow Comes	Universal

ROXY

Conquering the Colorado	20th Cent.-Fox
The Golden West	20th Cent.-Fox
Feature: Hotel for Women	20th Cent.-Fox

STRAND

Remember When	Vitaphone
Hare-Um Scare-Um	Vitaphone
Feature: Old Maid	First National

Patel Arrives Here To Survey Studios

Baburao Patel, president of the Film Journalists' Association of India, arrived in New York on the *Normandie* Monday. Mr. Patel, who is also a member of the Central Board of Governors of the Indian Motion Picture Congress and editor of *Filmindia,* is making a five month tour of the leading motion picture studios of the world to study conditions and methods of work. He has already visited France, Germany and England and represented India at the International Film Journalists' Conference in Brussels.

National Decency Legion Classifies Nine Films

Of nine pictures reviewed and classified by the National Legion of Decency in its current listing, five were approved for general patronage. The list follows:

Class A-1, Unobjectionable for General Patronage: "Conspiracy," "Death of a Champion," "Jones Family in Quick Millions," "Oklahoma Terror," "Smuggled Cargo." Class A-2, Unobjectionable for Adults: "Fifth Avenue Girl," "Golden Boy." Class B, Objectionable in part: "I Demand Payment," "The Man They Could Not Hang."

Forest Service Subject

Emerson Yorke, independent short subject producer, will produce "Big Game in Alaska," short subject, for the United States Forest Service.

Urges "A" Films For Argentina

American distributors must eliminate the "B" or at least the "C" product from the Argentine market and export only their big pictures if they want to hold that territory and particularly the second run theatres, Clemente Lococo, Buenos Aires circuit operator, said this week in New York.

Mr. Lococo said that Argentine films constitute real competition to Hollywood pictures, although their production is greatly limited in quantity. He said the Argentine studios are making progress in improving quality of their output.

In addition to the heavy play time given to domestic films in the Argentine interior, neighborhood houses in the large cities are increasing their bookings on Spanish language pictures, he said.

The Argentine studios will produce 50 features this season and plan to boost the figure to 60 in 1939-'40. Mr. Lococo, who operates 13 theatres, is a joint managing director of the EFA studio in Buenos Aires. This company plans to make eight features this year.

Mr. Lococo also visited Hollywood and while there signed Tito Guizar, Mexican player who has been under contract to Paramount, to star for EFA. Guizar has invested a substantial sum in the company and will be an executive, acting as associate producer. He will leave Hollywood in February to make two films for the Argentine company.

The South American exhibitor signed Hollywood studio technicians and purchased equipment in New York for EFA. He sails Friday on the Uruguay for Buenos Aires.

Lorenzen Granted Patent; Callaghan to Market It

A patent has been allowed to Robert Lorenzen, which claims cover natural color in television. That is, the primary colors in combination with a cathode ray will reproduce upon the screen the televised pictures in natural colors.

George H. Callaghan, joint owner with Mr. Lorenzen, will market the patent.

Long-Term Lease

Quimby Theatres, Fort Wayne, Ind., has taken a long-term lease on the Paramount theatre there. It will be operated as a first run house along with the Emboyd and the Palace and the Jefferson and Riley as second run. The theatre will be opened under the changed policy around the middle of September.

Plan South American Visit

Following completion of their current feature comedy "The Flying Deuces," which Boris Morros is producing for RKO Radio, Laurel and Hardy plan a series of personal appearance tours followed by a visit to South America. According to Laurel, an Argentine producer wants the comedy team to make a picture with Spanish dialogue.

Goldstone Joins Times Pictures

Harry Goldstone is now associated with Times Pictures, Inc., New York Exchange.

The Killers Sneered at the Hangman,

yet---*a doctor's needle sent them screaming to their doom!*

A powerful theme - - - - - A trail-blazing scientist attempts to cure crime by inoculations of untainted blood serum and glandular extracts!

An engrossing story - - - - In return for their freedom, eight assorted public enemies submit their bodies for a fugitive doctor's bizarre experiments!

Breath-taking melodrama As the hard-boiled human "guinea pigs" become panic-stricken and mutiny, turning a palatial floating laboratory into a charnel house of flowing blood!

"TORTURE SHIP"

Suggested by the story, "A Thousand Deaths," by

JACK LONDON

With this magnificient box-office cast

IRVING PICHEL
LYLE TALBOT
EL BRENDEL
JACQUELINE WELLS
SHEILA BROMLEY
ANTHONY AVERILL
RUSSELL HOPTON

Screenplay by
George Sayre

Directed by
VICTOR HALPERIN

NATIONAL RELEASE OCT. 15

PRODUCERS DISTRIBUTING CORPORATION

1436 No. Beachwood Drive, Hollywood, Calif.

Exchanges Everywhere

Let's Go To Town!



with the most unique advertising in show business. ★ The kind of advertising that every national advertiser would love to use ...but which you alone can have. ★ Let's go to town with the only 100% customer-audience advertising ... ***NATIONAL SCREEN TRAILERS*** on your screen ... in your theatre ... reaching everybody they're aimed at with double-action selling power ... EYE and EAR. ★ Advertising that costs LESS PER TICKET SOLD. Advertising that is forceful, dramatic, entertaining. Advertising that sells seats cheaply and effectively. ★ ★ ***NATIONAL SCREEN TRAILERS*** ... *Best Seller in the Business!*

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

WE GO TO TOWN ON SPECIAL TRAILERS TOO!

Announcement ... Holiday ... Teaser ... Tie-Up ... Merchandise ... House Policy Trailers made with the same care and thought you find in all National Screen Products. And *Quick!*

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

In Which Is Told a Tale of Magic

The traveler, weary with the look of the world, after many years of wandering in the lands over the sea, had returned to the tribal home. His garb was shabby, his eyes bright.

"I have seen many wonders among the infidels," he declared before the night campfires.

The tribe was unmoved. "What wonder have you seen we know not of?" sneered the Magician, as with rapid hands he caused elephants to disappear, dross to turn to gold, water to wine.

"Tell me, Magician," queried the wanderer: "If the Great Presence in his infinite wisdom blessed our Chieftain with a son, how quickly would the glad tidings be known in every far corner of the kingdom?"

The Magician thought but for a moment. "With our royal racing camels, fleet as the winds, but weeks would elapse before His Majesty's subjects all would come bearing gifts."

The traveler smiled. "I have seen a magic, my brothers, whereby one who was nothing at the sun's setting became favored in the eyes of millions in every corner of the land before the next dawning."

Disbelief crowded the night. Derision smote the ears of the speaker. "By the beard of the Prophet," the Magician shouted, "the lad is touched by the moon. He speaks of camels with wings." The tribe howled in glee.

The wanderer sat patiently. When laughter died, he told this strange tale:

In the far-off land of Scranton, in the high mountains of the Poconos, lived a girl-child, fair of face and form, who sang for the sick, danced for the weary. Known first only to friends and family, her talents soon became famed far beyond the border. In due time, summoned to the fabulous paradise of Hollywood, the child bid fond farewells and went her way.

For many moons she sang and danced, her image limned on magic film, her golden voice captured for posterity. Word soon seeped forth that here was something. Prophets stormed her door. Only guarded replies were made.

A prophet is without honor only in his own country, but not in Hollywood, my brothers. And thus to the Chieftain of Scranton was made known the girl would return to her native land to celebrate the great tidings. Then went the clarion call to the hills, the mines, the pastures. Then came legions to pay the girl homage.

From the canyons of Manhattan to the farthest reach of the land, messages were tapped out bidding the prophets to gather. By giant bird through the skies, by iron camel train they came. Processions held forth until the night. All was feasting and rejoicing.

Then from magic boxes were brought forth the image, the golden voice. The multitudes gazed, listened, were pleased. Praise filled the civic scrolls. The prophets tapped words—thousands and thousands of words that boomed through the valleys and forests, that rode the mountains to all parts of the kingdom. By dawning, every distant place in the land knew of the girl, waited the coming of her image and song.

The wanderer finished. He faced the listening throngs hushed with the unfolding of such magic from the skies.

Silence was broken by the raucous mirth of the Magician. "A likely tale," he snorted, as again his graceful fingers brought forth elephants where there were none, gold from dross and wine from water.

But now none paid him heed. They crowded about the wanderer. "By what name is known this magic?" they urged.

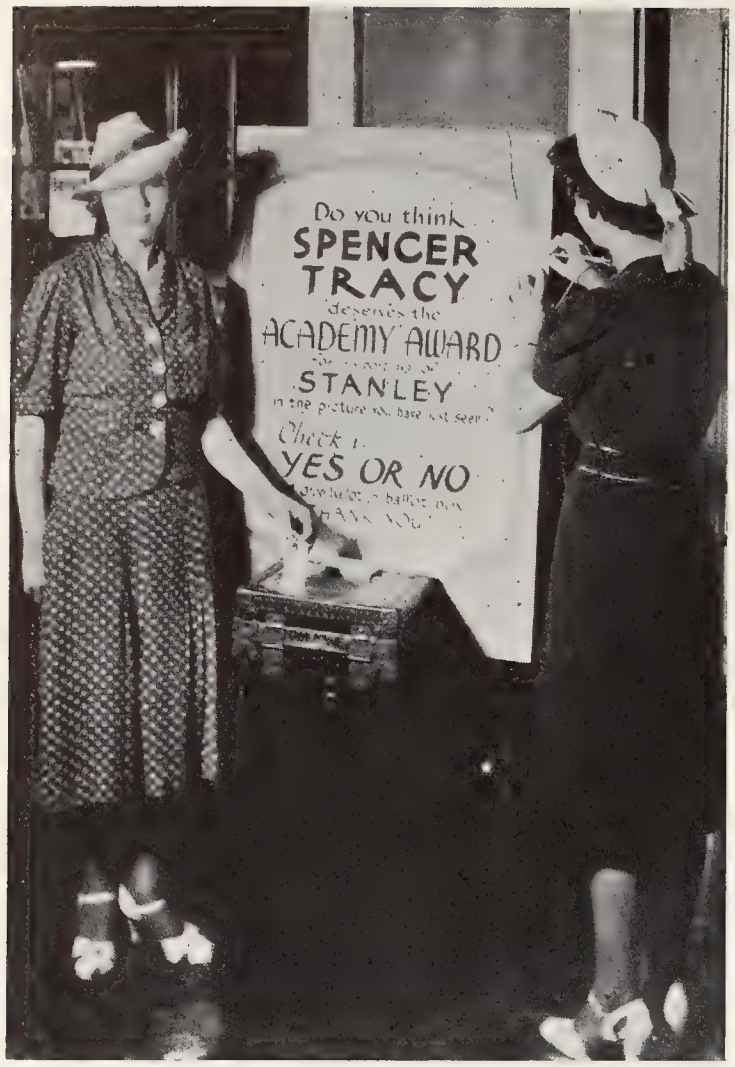
"Motion picture publicity," was the simple answer.

▽ ▽ ▽

That's a cute trick described by Art Wartha on his recent visit here. On a large wallboard prominently placed in his office, Wartha pins tear sheets of current merchant tie-ups where they can immediately be seen by other store owners who drop in to visit with the Round Tabler. More times than not, according to Art, a tie-in hanging in the balance or one suggested by the visiting merchant is put over then and there.

A-Mike Vogel

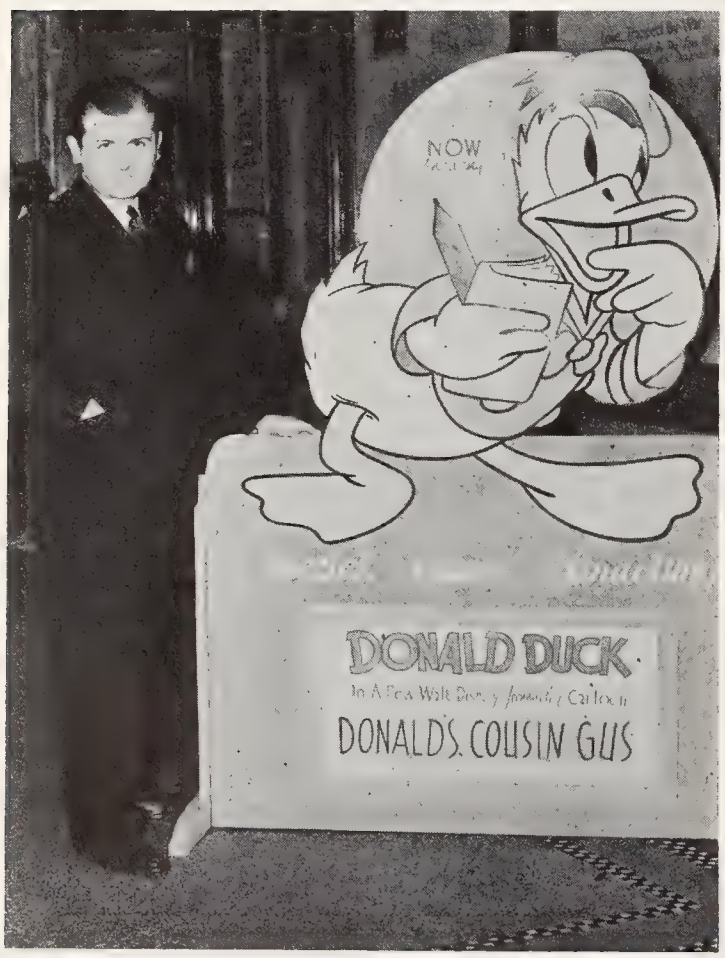
Round Table In Pictures



Placed in the lobby of the Lyceum Theatre in Duluth, Minn., by Manager George Irwin was a ballot box used during run of "Stanley and Livingstone". On top was copy reading: "Do you think that Spencer Tracy deserves the Academy Award for his portrayal of Stanley in the picture you have just seen?" Patrons were provided with ballot slips with the same copy asking them to register their vote.

Created by Manager Harold B. Lyon and publicity director, Lionel Wasson, was the tombstone stunt erected in front of the Capitol Theatre in Burlington, Iowa, for "Frontier Marshal". Lionel reports the gag as most effective and creating plenty of word-of-mouth comment.







Locating a missionary who had lived in Africa for years who was the owner of a very good collection of authentic specimens, J. S. Thomason, Ritz, McPherson, Kan., promoted him for use of material which was used as illustrated above for his date on "Tarzan Finds a Son".

Created by Manager Charlie Bierbauer of the Wilmer & Vincent Colonial Theatre in Allentown, Pa., was the cutout standee of Donald Duck in "Donald's Cousin Gus". Standing at the left of the setpiece may be seen Nick Todorov, assistant to Bierbauer.

Growing more popular among theatremen for promotional purposes is the new Bantam car. Reproduced at right may be seen how Milt Harris, director of publicity for Loew's Cleveland Theatres, street ballyed his "Man in the Iron Mask" date at Loew's State. Car, appropriately bannered, was driven about town by man wearing a mask and was also ridden into the Poultry Congress then in session locally. Holding the flagpole, center, is United Artists' exploiteer, Ed Fisher, who aided Harris on the date.





Shown at left is part of the attractive lobby display conceived by Manager Maurice K. Gable of the Boyd Theatre in Philadelphia for "The Wizard of Oz". The display was erected in the lobby four weeks in advance of playdate. As part of the campaign, the four midgets who appeared in the picture, along with the costumes which the studio furnished, were used in a ballyhoo in which they toured the entire city of Philadelphia ahead of run of picture.

Novel and inexpensive are the attention-compelling fronts used by H. A. Doman of the Harris-DuBois Theatre in DuBois, Pa. Theatreman passes the idea along to readers who have a Carrara or other type glass front. Doman promotes the local paint store for sufficient wallpaper to cover his front. This is put on right over the glass by use of ordinary powder wallpaper paste. Then his artist, Stan J. Sekula, whom Doman credits with the idea, goes to work adding his lettering, etc. Theatreman says, to remove these fronts, merely wet the paper with a hose, let it soak a few moments and then peel off.



LOEW POLI DIVISION SET FOR NEW SEASON

Motor Caravan Tied in with Crosley Autos; Governors Endorse Elaborate Campaign

Even more pretentious than past performances will be the new season movie activities of the Loew Poli New England circuit of theatres comprised of fourteen houses in Worcester, Springfield, Hartford, Meriden, Waterbury, New Haven and Bridgeport, Harry F. Shaw, division manager and Lou Brown, division publicity chief, have just announced.



HARRY F. SHAW

This year, to officially open the 1939-1940 season, the activities will form a motor caravan, officially known as the "Loew Poli Movie Hit Parade-Crosley Motor Cavalcade."

Cars Driven by College Girls

Through a promotion with the Crosley Company, arrangements have been made to use ten of the new cars, specially constructed and painted pastel shades, which will form the main body of the caravan. Each car will be driven by a college girl recruited from one of the Connecticut colleges, snappily attired in abbreviated costumes of collegiate swing outfits, designed to attract the eye. In addition each car will be bannered with pennants both front and back.

The magnitude of this year's event is greater than previous ventures. This year the caravan will officially start off in Boston, where the Governor of Massachusetts will fire the starting gun. A tour of Boston will be made, in which Loew's State and Orpheum will participate. From Boston the cavalcade will move to Worcester for a similar celebration and then to Providence where Eddie McBride, manager of Loew's State will arrange a one day celebration. From Providence the caravan will move to Springfield and then through Connecticut. Activities in Boston are being handled by H. M. Addison, division manager and Joe DiPesa, publicity representative.

Caravan Disbands at Fair

By far the most outstanding incident of this year's event is the fact that after the caravan leaves Bridgeport, it will journey into New York and to the World's Fair and will be disbanded at the Crosley exhibit there, following a celebration in which Grover Whalen and Crosley officials will participate.

The caravan will get under way in Boston on Thursday, September 7th. It will be seen in Worcester on September 8th; Providence, September 9th; Springfield, September 11th; Hartford, September 12th; Meriden and Waterbury, September 13th; New Haven, September 14th; Bridgeport, September 15th and the World's Fair on September 16th.

In every town to be visited, local managers are completing plans for parades with numerous bands and in which they will feature their current and coming attractions on banners. Local merchants have been asked to cooperate by putting in floats, decorating their windows and using cooperative ads. The mayors of the various towns, as well as the Governors of Massachusetts, Rhode Island and Connecticut will sign a special scroll congratulating the theatres on their civic activities and honoring the golden jubilee of motion pictures. Theatres will be gaily decorated and a holiday atmosphere will prevail in each town. Special escorts of state and city police will travel with the caravan.

Managers participating in the activities of various towns include Matt Saunders, Morris Rosenthal and Harry Rose of Bridgeport; Bob Russell, Sam Bandamo and Bill Elder of New Haven; Ed Fitzpatrick of Waterbury; Joe Samartano of Meriden; Jack Simons and Lou Cohen of Hartford; George Freeman of Springfield; Monk Maloney, Joe Amstead and Bob Portle of Worcester; Howard Burkhardt and Fred Greenway of Boston; Eddie McBride of Providence, and Elliott Kronish of the Loew Poli office.

"LET'S HEAR FROM YOU"

Novel Contest Lands Floyd Full Co-op Page

Asking readers of the Daily Argus-Leader, Sioux Falls, S. D., to name the five who came back in the thriller "Five Came Back," Manager Joe Floyd of the Hollywood Theatre won the house a full co-op page. Four hundred persons entered. Reproduced photos of the leading characters were spotted in the various advertisements. One was headed "They All Come Back," copy of a local printing company.

Floyd hooked up with a radio station. Five names were selected from the Sioux Falls telephone directory each day and announced in the evening over the air, these being admitted free. All parties who came to the theatre in groups of five were admitted for four admissions.

"LET'S HEAR FROM YOU"

Daughters Contest Staged On "My Darling Daughter"

A contest directed at local daughters was planted recently in local paper by Harry Salisbury, as his advance on "Yes, My Darling Daughter" at the Time Theatre, in Rochester, Minn. Open to girls between the ages of 18 and 25, a complete list of questions was run in the cooperating newspaper, including queries on ambitions, interests, attitudes toward a movie career, etc., etc.

Contestants were also asked to write 100 words on a problem a mother and daughter face in the picture, provided they saw it, if not then they could write something on "Should a daughter marry against the wishes of a mother?" Contest ran for a week with paper coming through with stories and art work ahead and during run.

Town Celebrates Boy Scout Return and Bill Bows In

Recently prominent in the nation's headlines, Donn Fendler, the Boy Scout rescued by the good folk of Millinocket, after eight days of wandering in the Maine woods, passed up the state-wide celebration in his honor to personally thank the community for finding him. The announcement of Fendler's return made just a day ahead of his appearance gave Bill Johnson, of the Opera House in that spot an opportunity to take over the celebration and roll up his biggest single day's summer grosses, instead of being lost in the shuffle during the festivities.

Secures Newsreel Shots

When the news broke, Johnson burned up the wires to get the Paramount newsreel shots of the rescue for the big day. After plenty of booking and other headaches it was accomplished, and with only a few hours to work, Bill went to town. First, he had printed the first and only life-time pass to the Opera House and arranged for the First Selectman to present it at the official reception. Then, the Round Tabler had flyers printed and distributed announcing the newsreel showings. Welcome banners, out front and screen notices were also run.

For the parade of welcome, the Opera House was the only spot in town decorated for the occasion due, of course, to Bill's fast work, as was the giant street welcome banner arranged by the committee and made possible by the theatreman's cooperation. The flash, later displayed over the stage during the official reception, at the request of the Scout's father, was autographed by every resident of Millinocket and presented to the lost boy as a permanent souvenir. Invited to be the first signer, Bill passed up the honor in favor of the Mayor but offered the use of his lobby for the official autographing which went on for a number of days.

Official Party Attends Show

As directly concerns the theatre's grosses, Johnson had the entire official party over to see the newsreel shots, their first opportunity to do so since he was playing the release some two weeks ahead of date. This made for capacity attendance and also for every showing during the day. Much goodwill was engendered.

"LET'S HEAR FROM YOU"

Cardboard Thermometers Help Fitzpatrick on "Andy Hardy"

Made up by Manager Ed Fitzpatrick at the Poli Theatre in Waterbury, Conn., were several giant cardboard thermometers with copy reading "'Andy Hardy Gets Spring Fever' and his temperature soars higher than the mercury." Cut of Mickey was included with copy below on cast, playdates, etc. These novelties were planted prominently at local beaches, amateur fight stadium and spots wherever crowds congregated.

Big-League Short Secured by Baker On Baseball Tieup

Produced under the supervision of Lew Fonseca, former big league star, and now head of the American League Professional Baseball Club, there is available to juvenile organizations a baseball reel called "The First Century of Baseball," the cost underwritten by Fisher Body Corporation. Showings are restricted to only those situations where the reel is screened free of any admission charges and thus it was quite an accomplishment for Manager R. J. Baker of Schine's Dixie, in Rochester, to obtain the film for showing at his theatre.

Baker was successful in getting Oliver French, manager of the Rochester Red Wings to cooperate in running Knothole Gang Day in the 10 local Schine theatres on a Saturday when the Red Wings were out of town. French also gave each of the theatres four official baseball bats, four official league baseballs, regulation Knothole uniforms and gloves, all autographed by the stars of the Red Wings, as well as plugging the event over the air and giving announcements over the public address system while at the local stadium. A local pop manufacturer was contacted to provide free drinks for the kids. Planted in front of his theatre by Baker was an old fashioned fence with knot holes, on which was a message addressed to the kids, plugging the reel and scene stills from the picture.

Baker says aside from the fact that the film can be secured gratis, the idea can be worked in any town that has a baseball club, either professional or amateur.

"LET'S HEAR FROM YOU"

Jacobson Gets Merchants To Sponsor Kiddie Picnic

Sponsored by local merchants, several thousand programs were distributed among kids by Eddie Jacobson of the Rainbo Theatre, in Detroit, informing them that the first 300 attending a Saturday matinee would receive a free invitation to a picnic to be held at nearby isle. Arrangements were made with local cab company to furnish transportation. The first stop was at the City Hall, where Mayor Reading gave a safety talk to the children, after which they proceeded to the picnic. Cabs which were properly bannered were escorted by police department safety car and two motorcycle officers.

At the island, kids received promoted candy and ice cream, in addition to prizes which were awarded in connection with various games.

"LET'S HEAR FROM YOU"

Smith's Stencilled Footprints

Small stencilled footprints preceded by a giant one were planted in the lobby of the Paramount Theatre, in Hot Springs, Ark., by Clyde Smith for "Gracie Allen Murder Case." All prints pointed toward the inner lobby, larger footprint carried copy on the title and playdates, while the small ones simply bore the imprint of a question mark.

NEW AWARDS RECORD

With the sensational total of 45 Fortnight Appointments for 44 entries, a record number of honors in the Preliminaries of the Quigley Awards is established. The Third Fortnight of the Third Quarter thus marks a new high for the 1939 Competitions. There now remain four further Fortnight periods before the Quarter ending.

WALLY ALLEN
Kentucky, Lexington, Ky.

R. J. BAKER
Dixie, Rochester, N. Y.

GEORGE BANNAN
Van Wert, Van Wert, O.

RAY BELL
Loew's, Washington, D. C.

LIGE BRIEN
Prince, Ambridge, Pa.

HARRY BROWN
Loew's Cameo, Brooklyn, N. Y.

JOHN BURHORN
Gayety, Chicago, Ill.

WALLY CALDWELL
Loew's Valentine, Toledo, O.

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

MOON CORKER
Palace, Athens, Ga.

WALLACE COWEN
Princess, Modesto, Cal.

MARLOWE CONNER
Rhodes, Chicago, Ill.

H. A. DOMAN
Dubois, Dubois, Pa.

ERNIE EDENEAL
Paramount, Mitchell, S. D.

ED FITZPATRICK
Poli, Waterbury, Conn.

EDDIE FORESTER
Omaha, Omaha, Neb.

LOU GOLDEN
Orpheum, St. Paul, Minn.

FRANCIS GOOCH
Uptown, Bath, Me.

MILT HARRIS
Loew's, Cleveland

THOR HAUSCHILD
Paramount, Marion, Ind.

R. S. HELSON
Napier, Napierville, Ill.

GEORGE IRWIN
Lyceum, Duluth, Minn.

BILL JOHNSON
Opera House, Millinocket, Me.

A. J. KALBERER
Indiana, Washington, Ind.

GEORGE KRASKA
Fine Arts, Boston, Mass.

GUS LAMPE
Keith's, Syracuse, N. Y.

HADDEN MATTHEWS
69th Street, Upper Darby, Pa.

HOMER McCALLON
Loew's, Houston, Tex.

BRYAN McELLIGOTT
Capitol, Aberdeen, Minn.

RUSS McKIBBON
Royal, Guelph, Ont., Canada

RALPH PHILLIPS
State, Sioux Falls, S. D.

JIMMIE REDMOND
Bonham, Fairbury, Neb.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

HARRY SALISBURY
Time, Rochester, Minn.

CHARLES SCHLAIFER
United Artists, San Francisco

DWIGHT SEYMOUR
Kermit, Kermit, Tex.

TOM SORIERO
United Artists, Los Angeles

CHARLES B. TAYLOR
Buffalo, Buffalo, N. Y.

STUART TOMBER
Fargo, Sycamore, Ill.

WALTER VAN CAMP
DON ALEXANDER
Paramount, St. Paul, Minn.

FRANK VENNETT
Opera House, Bath, Me.

ERLE WRIGHT
Paramount, Syracuse, N. Y.

BILL YEARSLEY
Circle, Philadelphia, Pa.

CHARLES ZINN
Uptown, Minneapolis, Minn.

While the Awards now point to the halfway point in the Third Quarter, the race for the annual honors is still wide open. Newcomers to the Competitions have time enough to roll up an impressive total before the end of the year, else they are left far behind by theatremen who have been consistent winners since the beginning.

Albertson Ties Old Songs To "Castles" Engagement

With a local resident having a hobby of collecting old songs, Jack Albertson, at the Indiana, Indiana Harbor, for "The Castles," promoted him on the idea of displaying his hobby in conjunction with the showing of the picture. Jack then sold town's largest furniture store on a stunt whereby they agreed to display the songs together with two large cutouts of Astaire and Rogers in their best window week in advance of playdates. Cooperating newspaper ran stories on the tieup with due credits to the picture.

"LET'S HEAR FROM YOU"

Lightman Reports Recent Activities

On all stop lights within a radius of 25 miles of the Paramount Theatre, in Jackson, Tenn., Manager M. A. Lightman, Jr., hung signs reading: "Don't run red light, 'Only Angels Have Wings'"; signs were also planted at all dangerous street crossings. Window tieups were numerous, in which miniature displays of airplanes, helmets, and other paraphernalia were featured. Model airplane contests were planted in cooperating newspaper, bumper strips were used week in advance, as were cards on backs of all cars, and for his marquee, Lightman hung model airplanes. On "Tarzan Finds a Son," the theatreman covered his entire front with dense foliage to resemble jungle, 24-sheet was mounted on roof of marquee and circus heralds were distributed. For his street bally, Lightman promoted a truck on which Tarzan, his son and a "native" beat a tom-tom as the entourage covered the town.

"LET'S HEAR FROM YOU"

Grott's Unique "Angels" Lobby

Promoted through the courtesy of the Cunard White Star Line was a 10 foot high and eight foot wide model of the *Queen Mary* which was used as a lobby display by Harold Grott at the Met Theatre, in Baltimore, in connection with "Only Angels Have Wings." Inside the ship were five 50-watt bulbs, which made every detail stand out, down to the smallest port hole. At the top of the display were the title letters and at the bottom, "Your dollars are your wings that will take you to the land of your dreams," etc.

UNITED ARTISTS POLICY TRAILER

Good trailer copy sells extra tickets, as indicated by Schlaifer in his article on this page. Your Round Table welcomes further opportunity to bring to the attention of readers other successful trailer material used by members. Have you turned out anything snappy lately?

Thank you.

▽

San Francisco.

▽

Through the past several years we exclusively have presented single attractions in spite of the fact that other theatres show double features. . . . Your support as evidenced by your patronage has proven to us that there are thousands of discriminating moviegoers in San Francisco.

▽

It is therefore with pardonable pride that we look back at our record and with the confident feeling of knowing what you—the public—want that we now inaugurate our

▽

Greatest year of the finest pictures ever presented in any theatre.

▽

Exclusive entertainment as you like it.

▽

Our pictures are so big that they play single feature only.

▽

Actions speak louder than words. . . . So we shall allow our pictures to speak for themselves.

▽

The greatest array of producers ever assembled under one banner—United Artists —combine to bring you these great pictures . . .

▽

Hit after hit.

▽

(*Individual frames plugging each picture—producer, title, cast, etc.*)

▽

And that is just the beginning of United Artists' greatest year.

▽

In addition, we will continue to present the finest selection of news pictures . . . cartoons . . . featurettes . . .and novelty subjects.

▽

Exclusive entertainment as you like it in the United Artists Theatre.

▽

San Francisco's finest motion picture entertainment.

Single Bill Plan Stressed in Drive to Launch Season

by CHARLES SCHLAIFER

Ad Head, United Artists, San Francisco

We recently introduced our "New Season" and it was so successful that I thought perhaps readers might be interested in what we did.

First of all, our opposition lowered their prices, what with our being the only single feature house in town we really had to do a job of selling. You will note from the newspaper advertising that we handled it in the following manner: No mention was made of the difference in price. We only sold the fact that we were opening our new season and listed the pictures to prove it. Secondly, that this first picture was a "Great Beginning To Our Greatest Season of Hits."

We inferred that every one wanted single features by using the lines, "Entertainment As You Like It, With Pictures So Big We Present Single Features Exclusively." And by using another line which proved our most successful one and which we have incorporated into our sig cuts, "Everyone Knows Big Pictures Always Play Single Bill."

We listed in our ads along with the above several of the coming attractions, then we sold this campaign in newspaper ads, specially written stories, a very comprehensive radio campaign and through our screen and lobby.

Advertising Trailer Applauded

Incidentally, I had a genuine thrill when for the first time in the many years I have been in the picture business I heard and saw an advertising trailer applauded. (Copy to left.) We received so many comments and compliments from our patrons. The copy does not illustrate the special backgrounds and effects we used on our trailer but it all worked to build it up to a really great climax. Our first picture, "Man In The Iron Mask", did a really terrific business and then we came back with "They Shall Have Music" to the biggest opening we have had in more than a year and a half.

The quick success of this plan should help to prove what Mr. Herman Cohen, who owns this theatre, and I feel, that single features are and can be successful. This is in addition, as I mentioned above, to the higher prices charged by the other motion picture theatres here. Our evening price is still 55 cents against 40 cents.

"LET'S HEAR FROM YOU"

McWhorter Promotes Programs

To celebrate the fourth anniversary of the Warner Beverly Theatre, in Chicago, Assistant Manager Jerry McWhorter went out and promoted five pages of advertising for the special souvenir program gotten out for the occasion. Entirely solicited by Jerry, the merchants' ad paid entire cost of printing and distribution. Front cover of book carried cut of the theatre, inside spread featured photos of Zone Manager James E. Coston, and Ted Turrell, manager of the Beverly.

DISPLAY ADS ON NEXT PAGE

The appeal of this department's ad page layouts comes from the fact that displays used are exclusively those forwarded by theatremen. All ads are eligible for publication providing creators detail the various "reasons-why" behind the advertisements in question.

(No. 1) Background and overlettering symbolized the title in this air-brush reverse treatment for "Dark Victory" at the Emboyd, Fort Wayne, Ind. Display received many comments, reports Harry G. Hogan, Quimby Theatres vice-president. Size: 98 lines on 3 col.

▽

(No. 2) The cashier tells the tale in this cartoon idea forwarded for "Chips" at the Omaha, Omaha, Neb., and forwarded by Tri-States zone ad head, Ted Emerson. Reverse title panel below emphasized the balloon comparison copy. Size: 75 lines on 2 col.

▽

(No. 3) Special ads for the double date on "Women" and "Marshal" at Loew's Poli, Hartford, from Lou Brown, zone ad head, emphasized benday decoration for the former and white-on-black to sell the action of the latter. Size: 85 lines on 3 col.

▽

(No. 4) Institutional copy pointed with reverse slugs was the successful motif employed by Manager Joe Clements to announce his new double feature policy at the Egyptian, Sioux Falls, So. Dak. Example illustrated, 110 lines on 1 col., created comment, says Joe.

▽

(No. 5) The opening gun in the campaign to inaugurate the new season policy of single features at the United Artists, San Francisco, as detailed on this page by ad head, Charley Schlaifer. Body of space plugged coming shows as well. Size: 173 lines on 5 col.

▽

(No. 6) In addition to explaining to his public just what constituted a "sleeper" for the benefit of "Man to Remember", State, Sandwich, Ill., Manager George Rice added a panel of guarantee-copy for the return date. The 125 lines on 1 col. packed a lot of selling.

▽

(No. 7) A World's Fair background was aimed for in the art for this reverse on "Clouds Over Europe" at the Colonial, Allentown, Pa., created by Nick Todorov, assistant. Copy was topped by a bit of remember-selling for the two leads. Size: 130 lines on 3 col.

REPRESENTATIVE NEWSPAPER ADS



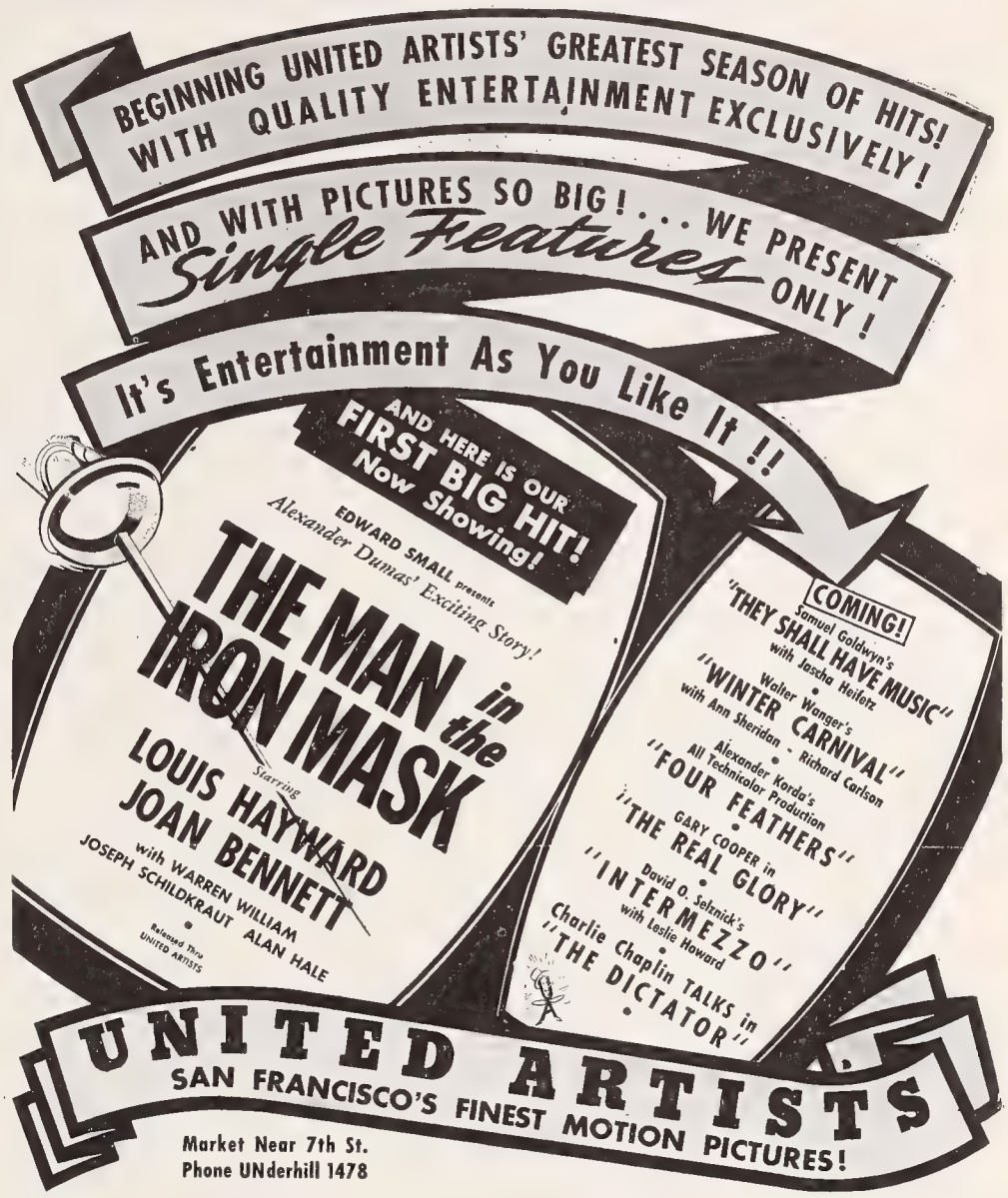
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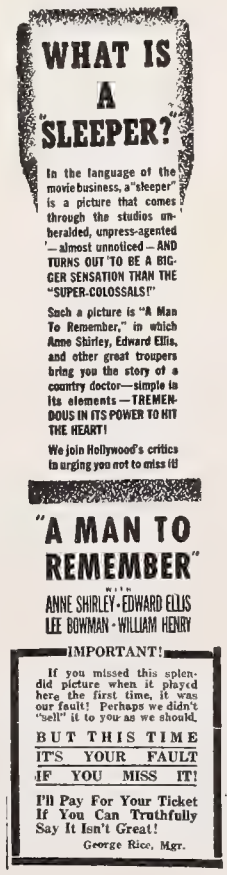


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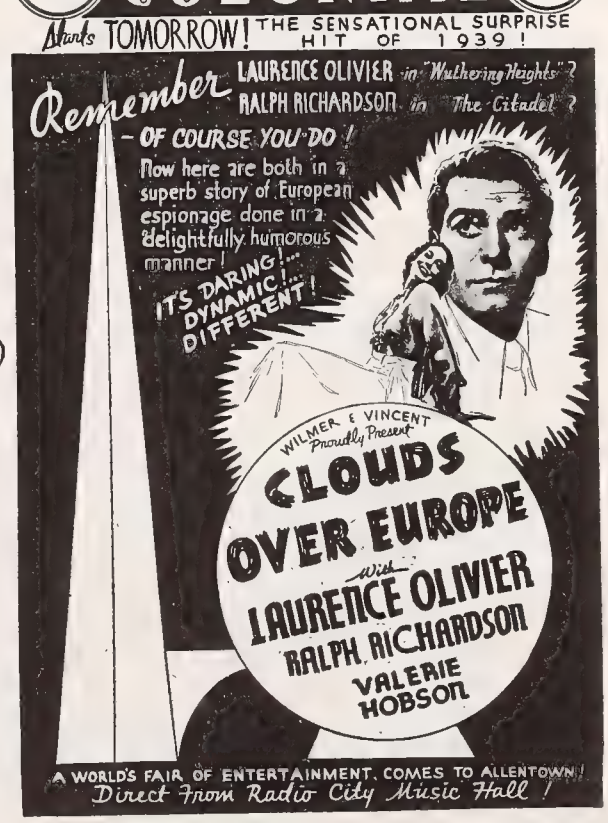


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PAST "FORTNIGHT" EXPLOITATIONS

Lampe Engages in Street Ballys As Advance on "Bachelor Mother"

Street ballys were the order of the day so far as Gus Lampe's campaign on "Bachelor Mother" at Keith's, in Syracuse, was concerned. Two donkeys on a truck were driven about town, banners on each reading: "If I miss the picture, you know what I am" and "You'll get a bigger kick than I can offer when you see," etc. Seven perambulators were wheeled through the streets, each carriage with one word and the entire aggregation spelling out "See 'Bachelor Mother' now playing at Keith's Theatre." Peep-hole barrel was planted on main street with sign reading "You'll have a barrel of fun when you see." Dog house was set up in front of five and ten advising all that they would be in the dog house if they didn't go to Keith's. And through tieup arranged with local diaper service, theatre was supplied with 2,500 baby talk booklets which were sniped with picture and playdate copy.

Newspaper tiein included a sour puss contest, classified ad asking for the grouchiest people in town to attend the show as guests of the management if they could keep a straight face during the picture. Second contest was in the nature of a cartoon strip run in paper, with entrants asked to give original titles.

Rose Puts Pressure Behind Fletcher Personal Appearance

For the personal appearance of Tex Fletcher at Loew's Poli, Globe, in Bridgeport, Conn., Harry Rose used a special lobby display consisting of the original costume worn by Tex in "Six Gun Rhythm," which had played the theatre a few weeks previous, with a background of pennants which carried the photo of the star, title, playdates, etc. An automatic phonograph was also used playing Tex records.

To tie in with the American Legion Convention then in progress, Tex visited the Kiwanis luncheon on his opening day where he was guest of the Legion heads. Stage announcements were made two weeks in advance, entire staff wore imprinted sashes, Fletcher sundaes were featured at chain druggist and 35-piece boys' band in full costume paraded main streets to theatre where they met the star and played a half-hour concert.

Staff Present at Waukegan Premiere Aid in Exploiting Local "Man" Date

Capitalizing on the fact that three members of the service staff of the Paramount Theatre, in Kankakee, Ill., had worked on the Waukegan world premiere of "Man About Town," City Manager William T. Langdon, for that picture's opening, printed up 3,000 cards carrying cuts of these lads and their personal endorsement of the picture. Since the young men are all localites, Langdon arranged for them to personally distribute the cards in business district and to patrons attending theatre. Day ahead of opening, newspaper came through with good sized story on the theatre page using photos of the boys with their endorsements.

Promoted from local florists were bachelor buttons, attached to which were small tags with the following copy: "You are a 'Man About Town,' compliments of Blank Florist, see," etc. Attractive girl carrying tray of these flowers stood at busy street corners and put them in the lapels of men passing by. Climax of campaign was stationing young man on chair in front of theatre day ahead, carrying large black umbrella with copy to the effect that he was waiting for the boxoffice to open.

SAMARTANO FEATURES LOCAL "SWING NIGHTS"

As a follow-up on his recent Jitterbug Jamborees on the stage of the Loew Poli Palace, in Meriden, Conn., Manager Joe Samartano is now holding what he chooses to call his weekly "Swing Night".

Besides local bands, these nights will also feature entertainers local or otherwise and three cash prizes are awarded weekly to the singers, dancers and instrumentalists who participate. To sell the special entertainment, Samartano planted stories in the local newspapers and distributed tinted mimeographed heralds with art work inviting one and all with talent to enter the contest.

Hollister Invites Scouts To See "Scouts to Rescue"

On the serial, "Scouts to the Rescue," C. L. Hollister, at the Babcock, Wellsville, N. Y., arranged with the Scout Master to hold a screening for the boys on the morning of the opening episode. Advance advertising consisted of trailer on screen, week in advance, one-sheet frame on sidewalk and announcements from the stage at the kid shows. Included in the theatre ad were the names of various patrons, and to those discovering their names, guest tickets were awarded.

Howes Gives "No Limit" Trophy At Leading Salisbury Track

With Salisbury, England having its own motorcycle grass track at which meetings are held monthly with estimated crowds of 5,000 attending, Manager G. A. Howes at the Picture House ran a special race for the George Formby "No Limit" cup as advance publicity on that picture. Motor club cooperated by announcing the theatre race on all their bills, programmes and over the public address system at the track, in addition to special streamers which were prominently displayed.

Promoted from the club was a cycle which was displayed in the lobby together with the cup to be presented to winner. Military Police were also tied up, permitting the planting of signs at their recruiting stations reading "There is 'No Limit' to the possibilities if you join," etc. etc.

Letter to Stone from Governor Used by Grundy for "Spring Fever"

As his advance on "Andy Hardy Gets Spring Fever," Melvin Grundy at the Rivoli, in Muncie, Indiana, contacted his local newspaper to run a story on the fact that the governor of the state, as well as local mayor, had signed a letter to Lewis Stone in an attempt to bring the picture to Indiana. Letter was photostated, blown up and displayed in lobby week ahead along with a register which patrons were asked to sign, as a reminder that the picture would start soon. Grundy reports thousands of signers.

Through tieup effected with five and ten, chain featured a Hardy sundae; big window display consisting of cutouts and stills and counter displays were also used throughout the stores. For his street bally, clown on street distributed straw flowers to ladies and carried on chatter about the picture cast and play dates.

Grimes Brings Invalided Localite To Theatre in Ambulance to See Show

Much goodwill and newspaper publicity was garnered by Ken Grimes of the Warner Theatre, in Erie, Pa., when he arranged for a localite to be brought to the theatre in an ambulance to witness showing of "Man About Town." Man in question has been newspaper material for the past 25 years, because of some unusual malady with which he is affected. For week ahead, papers came through with stories and art work of the man arriving at the theatre with his attendants, in all of which publicity, the theatre and picture were prominently mentioned.

Girl Distributes Candy Kisses from "Maisie" for Millspaugh

An attention-getter was the attractive young lady who walked up and down the busiest streets of Muncie, Ind., day in advance of Manager Frank A. Millspaugh's "Maisie" opening at the Strand Theatre. Girl distributed 10,000 candy kisses which were promoted from five and ten. As she handed out each confection she said "Have a kiss from Maisie", same was printed on tray containing the candies. Kisses were wrapped in small heralds containing plug for picture and store. In addition, store plugged the tiein on their counters and window displays.

Manuel Ties Local Playgrounds To "Tarzan" Athletic Contest

Six of the playgrounds of Delaware, Ohio, each ran a series of contests to determine their entry for Johnny Manuel's "Tarzan Finds a Son" contest in connection with that picture's opening at the Strand Theatre. Twenty boys competed in each playground in all kinds of athletic contests. Eliminations were held, with three entrants from each group landing in the finals. The winner was acclaimed "Son of Tarzan" for Delaware in addition to being given the title, he was awarded with promoted prizes and guest tickets. Local dailies covered the contest from start to finish with due picture and theatre mention.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ADVENTURE IN SAHARA: Paul Kelly, Lorna Gray—Very good action picture and can be really sold in larger locations. Played June 2-3.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

BLIND ALLEY: Chester Morris, Ralph Bellamy, Ann Dvorak, Joan Perry, Rose Stradner—Very interesting. Don't pass it up but be sure to stress the psychiatry angle. It's different. Played July 28-29.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

BLIND ALLEY: Chester Morris, Ralph Bellamy, Ann Dvorak, Rose Stradner, Joan Perry—If your patrons like heavy pictures with a sordid story, here is one right up your alley. The picture is outstanding in the acting of these two, Morris, Bellamy. A very good picture but not for small towns as there is no action or comedy. Running time, 71 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FLIGHT TO FAME: Charles Farrell, Jacqueline Wells—Very low gross on this one but comment received was favorable with few exceptions. The portable ray machine was superior to the stationary one; very ingenious. Played May 30-—June 1.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie, Otto Kruger, Barbara O'Neil—This is a good production but played it late, and, therefore did not do very well. Moves along rapidly with Edward G. Robinson giving a capable performance.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

IN EARLY ARIZONA: Bill Elliott—Dear Columbia, Bill Elliott hit the spot. Let's have more of him. Running time, 55 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

LADY AND THE MOB, THE: Fay Bainter, Ida Lupino, Lee Bowman—Amusingly different. Failed to get this one across for some reason. Played June 20-21.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

LADY AND THE MOB, THE: Fay Bainter, Ida Lupino, Lee Bowman, Henry Armetta—A very good program picture that had plenty of laughs and action throughout. Direction is capable and our patrons seemed to enjoy this one.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

LONE STAR PIONEERS: Bill Elliott, Dorothy Gulliver—This series is not popular here. The acting is forced and the action seems to lag. Much room for improvement.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

MISSING DAUGHTERS: Richard Arlen, Marian Marsh, Rochelle Hudson—Arlen is new to our patrons but was well received. The picture should be seen by all girls who are intent on making their own way around. Played August 8-10.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

MY SON IS A CRIMINAL: Alan Baxter, Jacqueline Wells—Very good. The father vs. son angle was deeply stirring. Played June 6-8.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

NORTH OF SHANGHAI: Betty Furness, James Craig—This is a timely subject which had too many newsreel shots. Just a filler.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Richard Barthelmess, Thomas Mitchell—A truly wonderful picture. Not as stupendous as we were expecting but we might have been inflated a bit too much. Played July 25-27.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Richard Barthelmess, Thomas Mitchell—Played to fair business but, perhaps, it was because I played it too late.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. General patronage.

SPOILERS OF THE RANGE: Charles Starrett, Iris Meredith, Sons of the Pioneers—Another good western with Starrett and the Sons of the Pioneers. Their music is excellent. The plot and the picture is just fair but the music pulls it out of the humdrum class. Running time, 58 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TEXAS STAMPEDE: Charles Starrett, Iris Meredith, Sons of the Pioneers—This series from Columbia can be rated as good western film fare. The singing of the Sons of the Pioneers is good and the direction the same. Will be liked by kids and adults alike.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

THUNDERING WEST, THE: Charles Starrett, Iris Meredith, Sons of the Pioneers—Good western. Sons of the Pioneers help this series along very much. Seemed to give good satisfaction. Running time, 56 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

First National

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—We didn't break any records with this picture because we have a lot of Germans in this community but the picture did average or better and was well liked by most of the patrons. It is worth a play-date but not on your best time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—This was a dud at the box office. Satisfied those who came. Tied up with "The Gorilla". Plenty good combination. Running time, 101 minutes. Played Aug. 20-21.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—I heard this picture would not draw so I played it two for one. Drew fairly well but did not please. Played Aug. 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—Here is a wonderful picture that did only fair at our box office. Our patrons have never been eager to lay it on the line to see this star, but the fans who like her are faithful enough and we have to satisfy them some way. It is worth a date and on your best time and the price is right.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—A masterpiece of its kind. Bette Davis wonderful; when it comes to acting, Bette has them all cheated. Running time, 106 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DAUGHTERS COURAGEOUS: Lane Sisters, Gale Page, John Garfield, Claude Rains, Fay Bainter, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—Very good picture; good business. Played Aug. 16-17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

EACH DAWN I DIE: Cames Cagney, George Raft, Jane Bryan, George Bancroft—George Raft turns out a great performance in this one and, although the picture itself played to good business, I didn't need a wheelbarrow to take home the profits. Played August 10-12.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. General patronage.

KID FROM KOKOMO, THE: Wayne Morris, Pat O'Brien, Joan Blondell, May Robson—Morris in another "Kid Galahad" role. An entertaining and pleasing picture throughout and satisfied the customers. Average Sunday business. Running time, 92 minutes. Played August 20-21.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

KID FROM KOKOMO, THE: Wayne Morris, Pat O'Brien, Joan Blondell, May Robson—A programmer that rates a good playdate. It seemed to have a lot of everything that my patrons like in a picture. May Robson is a grand old trouper and really steals the show. There is action in the prize ring and fun outside which goes to show that they can make them good enough when they have time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SWEEPSTAKE WINNER: Marie Wilson, Johnnie Davis, Allen Jenkins—It has its moments of hilarity and does well enough as the other half of a double bill or bargain night offering.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SWEEPSTAKES WINNER: Marie Wilson, Johnnie Davis, Allen Jenkins—Pretty good program picture. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, May Robson, Roland Young—We didn't break any house records with this picture, but it pleased an average mid-week crowd. Worth a playdate if you can buy it at program prices. Not a special and it won't do that kind of business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford, Helen Gilbert—Grand show and clicks all the way. For any house in any spot. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford, Helen Gilbert—The best of the Hardys and worth all the time you can give it. Again it is clearly demonstrated why MGM is the "No. 1" company in the business for without fuss or fanfare Miss Helen Gilbert is made a star in just one picture. Watch this girl as she is tops. If any other company had such a star, she would be exploited to the ends of the earth but not MGM. They let the public make their stars and we were asked by a great many patrons "who is the little school teacher?" Do not muff this great picture as it is absolutely tops. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BRIDAL SUITE: Robert Young, Annabella, Walter Connolly, Billie Burke—Bridal "Sour" would suit it much better. That goes double for the box office.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

BRIDAL SUITE: Robert Young, Annabella, Walter Connolly, Billie Burke—Did usual bargain night business with no complaints so guess they were satisfied. Played it one night only.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CALLING DR. KILDARE: Lew Ayres, Lionel Barrymore—Another good example to the moguls that you don't have to spend a million dollars to make entertainment. Running time, 86 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

CALLING DR. KILDARE: Lew Ayres, Lionel Barrymore—We do very well with this series. They draw and Metro has a price on them that will allow you to eat something besides soup. Worth a playdate on your best time and will please.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CALLING DR. KILDARE: Lew Ayres, Lionel Barrymore—Would call this a good average "B" picture. It did a bit better than average at the box office and seemed to give satisfaction to the patrons. Running time, 86 minutes. Played August 11-12.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

GOODBYE, MR. CHIPS: Robert Donat, Greer

(*Continued on following page*)

(*Continued from preceding page*)

Garson—An excellent picture but just a trifle too heavy for small towns. For those who like their drama heavy with a decided English accent, you could not find a better picture. For those who don't like such, stay away from it. This picture has built up for us after the opening day and is doing better than average the second day. What it will do the last day is problematical. Running time, 114 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOODBYE, MR. CHIPS: Robert Donat, Greer Garson—A slow moving, uninteresting B feature filled with unreasonable, never happened school situations. No action, no comedy. Pleased very few if any. Running time, 113 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HARDY'S RIDE HIGH, THE: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—About our best bet and they all do above average business. Metro seems able to get enough entertainment in their pictures to please and draw, which is a lot better than many other producers can do. Maybe when the horse racing season ends, they'll start making something worthwhile.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HARDYS RIDE HIGH, THE: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—Went over considerably better than average pictures but not as well as either of the former pictures in this series. Without a doubt, at least one more of these will do a better than average business at our box office. Running time, 81 minutes. Played August 13-14.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

HARDYS RIDE HIGH, THE: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—Definitely a box office attraction. Rooney tops as usual, as is the entire down-to-earth Hardy family. Notice the picture magazines accuse Rooney of "mugging'. Let him mug; he pays the film rental. 1000% vote here for the Hardy pictures. Running time, 81 minutes. Played August 13-14.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

HARDYS RIDE HIGH, THE: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—This series is a small town natural and should be very popular in the cities as well. It has everything and, while Mickey may be slipping in popularity because of his antics, he still draws a lot of laughs here. Let's put a big word in for Ann Rutherford, too. She is entitled to a big opportunity. Running time, 81 minutes. Played August 13-14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—Very good picture that should please all. Running time, 80 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—This picture drew extra business and was very well liked. Picture little misleading as there is not near the hula dancing the title would make you believe there is. Running time, 83 minutes. Played August 18-20.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

ICE FOLLIES OF 1939: Original Ice Follies Cast, Joan Crawford, James Stewart, Lew Ayres—Good show that didn't make film rental. They don't go for Crawford any more. Running time, 84 minutes. —C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

ICE FOLLIES OF 1939: Original Ice Follies Cast, Joan Crawford, James Stewart, Lew Ayres—Ice skating very good, rest fair. Joan Crawford was O.K. yesterday but today is another story. Running time, 82 minues. Played August 11-13.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

IT'S A WONDERFUL WORLD: James Stewart, Claudette Colbert—We ran it hot but didn't finish in the black. Pretty good picture but not what Metro would have you think. Buy it right if you play it or lay off.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

KID FROM TEXAS, THE: Dennis O'Keefe, Florence Rice—Our patrons liked this outdoor action picture and we did average business with it on our week-end double bill. Would be swell for a bargain night offering but not big enough for your best spot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MAISIE: Robert Young, Ann Sothern—I wish all of the producers would take a look at this one. I didn't notice any big names in the cast; there wasn't a fortune spent in making it but here is one of the best pictures of the year from a purely entertainment point of view and it is worth a date on your best time. A little bit of everything mixed up into a picture that will make you rave.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton, Franchot Tone—Burdened myself with too much additional rentals but came out on top due to a swell reception. Lots of people evidently saw it again. A wonderful picture, superbly played by all. Played July 2-5.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

ON BORROWED TIME: Lionel Barrymore, Bobs Watson, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel—This picture will cause more comment than anything you'll run and they will argue about it but will not do average business. A kind of a "Topper" or "Outward Bound" that keeps them wondering and hard to follow unless you see the start of it. Can be passed without much loss.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SAN FRANCISCO (reissue): Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt—Sure rattled the bushes on this one. Never knew we had so many Friday-Saturday patrons. Had a pleasant dream instead of the usual nightmare. Played August 18-19. —Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

6,000 ENEMIES: Walter Pidgeon, Rita Johnson—About all we've been getting lately is prison stuff and this is no exception but is a pretty good picture with a good cast. Worth a bargain night date and will please that kind of patron.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SOCIETY LAWYER: Walter Pidgeon, Virginia Bruce, Leo Carrillo—Very poor draw for a picture with a good story and very capable cast. Running time, 77 minutes. Played August 2-3.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TARZAN FINDS A SON: Johnny Weismuller, Maureen O'Sullivan, John Sheffield—It's the same old story, not enough seats for Tarzan. Pretty much the same with the exception of the son, who really did a swell job of acting and how my patrons go for these. Paid up a lot of overdue bills and made the first decent profit of the summer. Play it and don't forget to put out plenty of paper; the picture will back you in all ways.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TELL NO TALES: Melvyn Douglas, Louise Platt —One of those little "B" pictures that packed a lot of entertainment that really pleased on a bargain night. Better than some of the big specials that cost a lot of dough. Play it and give your bargain seekers a treat.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WITHIN THE LAW: Ruth Hussey, Paul Kelly —Another picture that means nothing at the box office. Running time, 65 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

Monogram

LITTLE PAL (reissue): Mickey Rooney, Ralph Bellamy, Karen Morley—Pretty good. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Paramount

AMBUSH: Gladys Swarthout, Lloyd Nolan—If it's a gangster picture, Paramount's in town. Running time, 61 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

GRAND JURY'S SECRETS: John Howard, Gail Patrick—Good picture. Running time, 64 minutes.— P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

I'M FROM MISSOURI: Bob Burns, Gladys George —Did not care very much for this one. Rather slow and missed fire. Audience thought the same.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

KING OF CHINATOWN: Akim Tamiroff, Anna May Wong—Leave this one in the can. It did not please here and will not please anywhere. Nothing to it but six reels of film. Running time, 55 minutes. Played August 11-12.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

LADY'S FROM KENTUCKY: George Raft, Ellen Drew, Hugh Herbert, Zasu Pitts—Very good program picture which gave wonderful satisfaction. Had more favorable comments on this one than on any of the bigger pictures I've played. Lots of thrills, comedy and drama. Good anywhere, anytime. Running time, 76 minutes. Played August 13-15.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

MIDNIGHT: Claudette Colbert, Don Ameche, Francis Lederer, John Barrymore, Mary Astor—You're right, Mr. Jackson, it's a good show but it's one of the very few. Running time, 94 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

NEVER SAY DIE: Martha Raye, Bob Hope—Very good comedy which seemed to satisfy a fair sized audience. Lots of good laughs. Play it; they'll like it. Running time, 81 minutes. Played August 9-10.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

SOME LIKE IT HOT: Shirley Ross, Bob Hope, Gene Krupa and His Orchestra, Una Merkel—Very good light entertainment. Did fair business. Running time, 65 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

UNION PACIFIC: Barbara Stanwyck, Joe McCrea, Robert Preston, Brian Donlevy, Akim Tamiroff, Lynne Overman—Here is the best of the epics but lack of color and lateness in releasing cost plenty in grosses. If you can buy this picture at a fair rental, run it because there is still an audience who haven't seen it. If we can get a date on this picture, will run again and do better than most of the later releases. —Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Republic

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette, June Storey—Autry is losing a bit of his popularity. This production is just fair. If not for Smiley Burnette, could not say very much for it. Nevertheless, it's a fair horse opera with trimmings. —Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette, June Storey—Good old Gene, in spite of the heat, they still came out to see you. A real good western.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DESERT PATROL: Bob Steele, Marian Weldon— Accepted this as a substitute for another picture. Fair picture, fair business but print in bad shape. Played August 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRONTIER PONY EXPRESS: Roy Rogers, Mary Hart—This series featuring Rogers started off pretty well, but it seems that they are getting into a rut and something should be done about lifting them.— Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

HOME ON THE PRAIRIE: Gene Autry, Smiley Burnette—My first Autry but it surely won't be my last. Best week-end business in months. More power to you, Gene, keep up the good work. I can't wait till I play your next one. Running time, 57 minutes. Played August 11-12.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

HOME ON THE PRAIRIE: Gene Autry, Smiley Burnette—We don't seem able to sell this Autry in a big way but our regulars like him and when we satisfy our week-end patrons, that means they will be back more often when they get some cash. Our Friday and Saturday business is definitely off because our farmers are broke and don't come to the show.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

IN EARLY ARIZONA: Gene Autry, Smiley Burnette, Shirley Deane—Dear Gene, this is a good western, but you're getting too modern. Thanks for the photograph, Smiley. Running time, 57 minutes.— C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

MAN FROM MUSIC MOUNTAIN: Gene Autry, Smiley Burnette, Carol Hughes—Good entertainment but only for double bills. What a good producer could do with this star if he was in feature length productions. My patrons enjoy the singing of this star, also the orchestra; the little lady playing the bells was a big hit but not enough of her playing to suit my crowd. Running time, six reels. Played August 10.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MAN OF CONQUEST: Richard Dix, Edward Ellis, Gail Patrick, Joan Fontaine—A splendid production coming from Republic. Business not what we expected and audience reaction was fair.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

MYSTERIOUS MISS X.: Michael Whalen, Chick Chandler, Mary Hart. Another programmer from Republic. This picture can be used just as a filler in, nothing more. Republic is way off in the allocations.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

WOMAN DOCTOR: Frieda Inescort, Henry Wilcoxon, Claire Dodd, Sybil Jason—A fair program picture that certainly did not deserve the classification that Republic put it in. Audience reaction fair but business way off.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

RKO Radio

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—Grand, grand show. An All-American picture that everyone will love. The best picture ever produced by RKO. Running time, 82 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—The femmes flocked in on this one and patronage from the fair sex was more than generous. Did very well on it and had to hold over. Miss Rogers and the rest of the cast deliver everything that the audiences expected from them.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. General patronage.

WAY DOWN SOUTH: Bobby Breen, Sally Blane,
(*Continued on page* 64)

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The new 1939-40 International Motion Picture Almanac has been received throughout the industry with unanimous acclaim. Revised, enlarged and brought up to the minute, it includes more than 1100 pages crammed with facts and figures covering every phase of the business.

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INTERNATIONAL MOTION PICTURE ALMANAC

ROCKEFELLER CENTER NEW YORK

(*Continued from page 62*)

Alan Mowbray—No one liked this and I didn't blame them. And you won't like it, I don't believe. Running time, 63 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Twentieth Century-Fox

ARIZONA WILDCAT: Jane Withers, Leo Carrillo, Pauline Moore, Henry Wilcoxon—The customers went for this in a big way. Above average at box office. Running time, 69 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

BOY FRIEND: Jane Withers, Richard Bond, Arleen Whalen—We did the best business on this picture that we have ever done on Jane Withers, but ran it on a bargain night and think that accounts for it. A good show with a lot of comedy and fast action that had them wore out at the finish. Play it and get that satisfied feeling when you know they're being entertained.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

EVERYBODY'S BABY: Jed Prouty, Shirley Deane, Spring Byington—This series serves as good program film fare. They constantly satisfy and the audience reaction is good.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

EVERYBODY'S BABY: Jed Prouty, Shirley Deane, Spring Byington—Our patrons have never fallen for this family and while Fox thinks they are plenty hot, we just can't see it. Usually they are good enough to fill in on a double bill but maybe we should put them on bargain night. Not good enough for Sunday.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

GORILLA, THE: Ritz Brothers, Anita Louise, Patsy Kelly, Bela Lugosi—Slapstick that was just what the Ritz boys excel in. Plenty of belly laughs. Pleased our customers. Running time, 66 minutes. Played August 20-21.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

HOUND OF THE BASKERVILLES, THE: Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce—The only reason the cowboy from Wahoo made this one was for trading purposes and that is just what you should do with it. Trade it for a cartoon and let them keep the cartoon. You can't understand it and you can't see it, so leave it alone.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOUND OF THE BASKERVILLES, THE: Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce—Here is a good picture with all the thrills you can expect but it did the smallest business under favorable weather conditions since last May. Didn't seem to have what it took to get them in. Maybe our people are not acquainted with Sherlock Holmes. Running time, 80 minutes. Played August 11-12.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

INSIDE STORY: Michael Whalen, Jean Rogers—Good little program picture for Bargain Night. My crowd liked it. Running time, 61 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

IT COULD HAPPEN TO YOU: Stuart Erwin, Gloria Stuart—One of Fox's better "B" pictures that pleased an average week-end audience. Play it and be convinced that occasionally the producers do make one that didn't cost a million but was full of entertainment.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher—A good Shirley Temple but by no means one of her best. Reaction fair.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

RETURN OF THE CISCO KID, THE: Warner Baxter, Lynn Bari, Henry Hull, Cesar Romero—There was something wrong with this picture. Maybe it was the title or the dialect, but we tried it on a week-end on a single bill and did the worst business of the summer and Fox poured it on by allocating it up among pictures that should get money. It is worth western prices and no more; any cowboy will beat it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ROSE OF WASHINGTON SQUARE: Alice Faye, Tyrone Power, Al Jolson—We did average business on this musical and our patrons enjoyed it for a change. One of those percentage things that paid off for Ross Federal and Fox donated to the cause. Weren't satisfied with their cut but if you buy this right, play it. Much better than a lot of their pictures.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Henry Fonda, Loretta Young—A really grand picture that did not seem to have any box office appeal. I cannot understand why this reaction seems to prevail for all that saw it enjoyed it immensely.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

THANKS FOR EVERYTHING: Adolphe Menjou, Jack Oakie, Jack Haley, Arleen Whelan, Tony Martin—Very pleasing little picture. Running time, 79 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

WIFE, HUSBAND AND FRIEND: Warner Baxter, Loretta Young, Cesar Romero, Binnie Barnes—

> *The* HERALD *is certainly the 'Showman's Bible'.*—M. VIMINITZ, Manager, Roxy Theatre, Watrous, Sask., Canada.

A great cast was really wasted on this picture. Expected much more but was disappointed.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

WIFE, HUSBAND AND FRIEND: Warner Baxter, Loretta Young, Binnie Barnes, Cesar Romero—The picture didn't do average business on our best days and my patrons didn't lavish any praise on the merits of the production. Allocated much too high for any chance of profit. Very easy to pass and it will never be missed. You can use this date for some thing that will net a profit; this one won't.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WINNER TAKE ALL: Tony Martin, Gloria Stuart, Henry Armetta, Slim Summerville—A delightful little program picture that entertained our patrons. This is just a programmer but it's a good one!—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

WINNER TAKE ALL: Tony Martin, Gloria Stuart, Henry Armetta—Here was just a repeater of the dual string which satisfied all who came but no one came. Armetta had a swell role and the fans liked Martin also. Running time, 62 minutes. Played August 9-10.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WINNER TAKE ALL: Tony Martin, Gloria Stuart, Slim Summerville, Henry Armetta—Enough action for the other half of your double bill and not priced high enough to hurt. Play it on your off night.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

YOUNG MR. LINCOLN: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan—This was a very good picture that did only a fair Sunday business and I don't know why people won't buy this kind of product because it has everything that goes to make entertainment. We gave it a good date and a good plug but couldn't get them in to see it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

United Artists

CAPTAIN FURY: Brian Aherne, Victor McLaglen, June Lang, Paul Lukas—Played to good business. A great picture for the action fans.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. General patronage.

FOUR FEATHERS: John Clements, June Duprez, Ralph Richardson, C. Aubrey Smith—Another paralyzing blow from England to the false prestige of our own Hollywood. Saying that this picture broke the house record without the necessity of undue exploitation is putting it mildly. I held over and am repeating it again in two weeks. This film is a striking example of how great a picture can be when it is devoid of the usual Hollywood hokum. With the embellishment of color at its best this film captures the beauty of the Nile and the Sudan and it was a great pleasure to note that this picture did not have to resort to the usual type of trick and process photography which nowadays is so common in every picture. With every member of the cast doing a great job on a great story, I believe myself correct in predicting that this will be one of the year's greatest films. Played August 6-7.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. General patronage.

MADE FOR EACH OTHER: Carole Lombard, James Stewart, Charles Coburn, Lucille Watson—Good picture, good acting and directing. Running time, 94 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAN IN THE IRON MASK, THE: Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut, Alan Hale—Did very well on this in spite of the fact that this picture had some stock shots which have been in a dozen other pictures of its type. Hayward turns in a topnotch performance and is ably assisted by Joan Bennett and Warren William. Played August 3-5.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. General patronage.

PRISON WITHOUT BARS: Corinne Luchaire, Edna Best—Interesting. English pictures just don't go over with us. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STAGECOACH: Claire Trevor, John Wayne, George Bancroft, Andy Devine, Thomas Mitchell, Louise Plat—We didn't break any records with this picture on our best change but the faithful saw a pretty good picture and were satisfied.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THERE GOES MY HEART: Frederic March, Virginia Bruce, Patsy Kelly—A very funny picture that seemed to satisfy the audience that came. Very poor drawing power.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

WINTER CARNIVAL: Ann Sheridan, Richard Carlson, Helen Parrish, Robert Armstrong—The needle, Rastus. The grand picture to sleep on. But you may have bad dreams. Running time, 90 minutes. —W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WUTHERING HEIGHTS: Merle Oberon, Laurence Olivier, David Niven, Geraldine Fitzgerald, Flora Robson—This picture has had enough kind words said of it by newspaper and magazine reviewers that we had a good house for one night on it but it is my opinion that about 75% of our patrons felt that they ought to have their money back. Our patrons do not care how artistic a picture is or how much it costs to produce. They want to be entertained and this sort of a picture does not satisfy them. Running time, 104 minutes. Played August 6-7.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

ZENOBIA: Oliver Hardy, Harry Langdon, Billie Burke, Alice Brady, James Ellison, June Lang, Jean Parker—The kids went for this in a big way but there is almost too much "screwy" hokum in it to please serious minded adults. It should probably be double featured to get it by satisfactorily. Running time, 73 minutes. Played August 4-5.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

ZENOBIA: Oliver Hardy, Harry Langdon, Alice Brady, Billie Burke, James Elllison, June Lang, Jean Parker—Good comedy full of laughs. Something different. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Universal

CODE OF THE STREETS: Frankie Thomas, Harry Carey, "Little Tough Guys"—Entertaining picture. Harry Carey draws well here, being remembered since old western days. Please, Lord, (via Universal) give us another "Trader Horn." Played August 1-3.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell, Mischa Auer, Baby Sandy—Well received and brought a few people that were never in our house before or since. Bing's radio popularity sells the picture. Played July 11-13.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

EX CHAMP: Victor McLaglen, Tom Brown, Nan Grey, Constance Moore—A fair melodrama that drew less than average for us at the box office. A picture that men will like but will not go over with the women. Running time, 72 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

I STOLE A MILLION: George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory—A good picture with a good cast but didn't draw as well as it should have in spite of the great performance which Raft and Miss Trevor turned out. Played July 27-29.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. General patronage.

MY MAN GODFREY (reissue): Carole Lombard, William Powell, Gail Patrick, Alice Brady; **OLD DARK HOUSE (reissue):** Boris Karloff, Charles Laughton, Melvyn Douglas, Gloria Stuart—Did pretty well considering we played it on Preview Sunday-Monday, hard days being dark house for this town as we can't make the grade with preview Sunday-Monday days. Two programs is our policy. Played July 16-17.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

PHANTOM STAGE: Bob Baker, Marjorie Reynolds—Seemed to satisfy the western fans. Played June 16-17.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

SPIRIT OF CULVER: Jackie Cooper, Freddie Bartholomew, Andy Devine, Henry Hull, Jackie Moran—Grossed less than "Newsboys Home." Pleased the Cooper fans. Played June 27-29.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Robert Cummings, Charles Winninger, William Lundigan—This picture did all we expected it would do. Very entertaining. Played June 13-15.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

UNEXPECTED FATHER: Mischa Auer, Baby Sandy—A sure sleeper, this will lend itself to great exploitation for it delivers the goods in a down to earth story with the entire cast showing championship form. Sandy, of course, steals the show, even from a scene snatcher like Auer. Played July 23-24.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. General patronage.

WHEN TOMORROW COMES: Charles Boyer, Irene Dunne, Barbara O'Neil—Most of us exhibitors in playing a Stahl picture take it for granted that we should do good business on Mr. Stahl's pictures,

so much so that we are not surprised to have had to hang out the SRO sign. To those exhibitors who may face stiff opposition, throw this picture against anything you may be opposed with. Boyer and Dunne come through as usual with a stellar performance, ably supported by Barbara O'Neil who steals the picture in spite of the limited footage given her and the masterful way in which she interprets a rather difficult role will be a contributing factor to the box office potentiality of this picture.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. General patronage.

YOU CAN'T CHEAT AN HONEST MAN: Edgar Bergen, "Charlie McCarthy," W. C. Fields—We have read adverse reports on this picture but couldn't believe these stars could fail. But this did very ordinary business for us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen, "Charlie McCarthy"—Not so hot. Only a good program picture with a weak story. Only fair at the box office. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Warner Brothers

DEVIL'S ISLAND: Boris Karloff, Nedda Harrigan—Did real well on a week-end double bill. A bit gruesome but it takes some red-blooded action to satisfy our chewers and spitters that infest the place on Friday and Saturday nights.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—Swell picture and satisfied audience but business way off of what it should have been. Will please most any audience. Liked here better than "Union Pacific" but did not have "U. P.'s" drawing power. Running time, 104 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—Very good and did standout business. Am a bit late in reporting on this but feel justified in recommending it to anyone who has not yet dated it. Will try to get a re-run on it and know that this picture will do better than some of their punks. Was out to the preview and saw plenty of people who were interested in the movies.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—Very good picture, indeed. Running time, 104 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

INDIANAPOLIS SPEEDWAY: Pat O'Brien, John Payne, Ann Sheridan, Gale Page—Plenty of action in this one. A little heavy in spots but did okay business on it. Played August 9.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. General patronage.

JUAREZ: Bette Davis, Paul Muni, Brian Aherne, John Garfield, Claude Rains—A lavish and so-called colossal production with outstanding characterizations by Muni, Davis and Brian Aherne. With all its bigness, it's definitely not for small towns. Business poor. Running time, 127 minutes. Played August 16-17.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

KID FROM KOKOMO, THE: Wayne Morris, Pat O'Brien, Joan Blondell, May Robson—A very good comedy with May Robson supported by a weak cast consisting of Pat O'Brien, Wayne Morris, Joan Blondell. Plenty of action but a picture that will not draw any extra business. Robson is the whole show. Running time, 88 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NAUGHTY BUT NICE: Dick Powell, Ann Sheridan, Gale Page, Ronald Reagan, Helen Broderick—Just put sleeping cots in your auditorium and when your audience wakes up, assure them that they haven't missed a thing, except the most boring picture that our audience ever sat through and that "my friends" is their reaction unanimously, almost. If there is any credit due anyone, it is not Powell and it is not Sheridan. It is a little lady by the name of Broderick.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OKLAHOMA KID, THE: James Cagney, Rosemary Lane, Humphrey Bogart—Just up our alley for a small town; best business this year. Play it in any small community and for once get out of the depression. Lots of action and good entertainment. Running time, 84 minutes. Played August 17. —A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan, "Dead End Kids," Claude Rains—The box office said "no." 'Nuf said. Running time, 90 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

TORCHY RUNS FOR MAYOR: Glenda Farrell, Barton MacLane—Very good picture for Saturday double bill. Running time, 58 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

Short Features

Columbia

A-DUCKING THEY DID GO: Three Stooges—They can't get enough of these Stooge comedies. Plenty good like all others in this series. Running time, 17 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

BERMUDA-ISLE OF PARADISE: Columbia Tours—Interesting pictorial subject.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

BIG TOWN COMMUTERS: Columbia Tours—Considered just fair.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

COMMUNITY SING: No. 5, Third Series—A nice job of photography. The singing was okay but it seems that the photographer tried to steal the show.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town patronage.

INSIDE THE CAPITOL: Washington Parade, No. 3—Very fine!—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

KNOW YOUR HISTORY: No. 1—Might prove to be interesting series.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

KRAZY'S BEAR TALE: Krazy Kat Cartoons—Can O. K. this one. A few complained that the story varied which was what it obviously intended to do.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

KRAZY'S SHOE SHOP: Krazy Kat Cartoons—Lacked human interest. Purely mechanical. Reminded us of a musical and we don't like musicals. —Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

MONTMARTE MADNESS: Harry Stockwell—Leave this one in the can. Audience reaction was terrible. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

MUTINY ON THE BODY: Broadway Comedies—The poorest comedy we ever had from Columbia. This is something unusual for them. Pass this one up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NIGHT AT THE TROC: Music Hall Vanities—O. K. for the jitterbugs, or to put spice into a sordid program.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

SCRAPPY'S SIDESHOW: Scrappy Cartoons—Good for the kids and that is all. Just average. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS: No. 7—Well received as they always are.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 8, Series 18—Very good skating interest.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

TERMITES OF 1938: Broadway Comedies—Brothers, believe us when we tell you this is a comedy that your mother-in-law would enjoy. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TROUBLE FINDS ANDY CLYDE: Andy Clyde—When good comedies are made, Columbia makes them. This one is excellent. Plenty of laughs for the crowd. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WE WANT OUR MUMMY: Three Stooges—Rather funny, but the ending came rather abruptly.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

WORM'S EYE VIEW, A: Scrappy Cartoons—A good cartoon.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

YES, WE HAVE NO BONZANA: Three Stooges—The best Stooge we have run this season. Give it extra billing. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

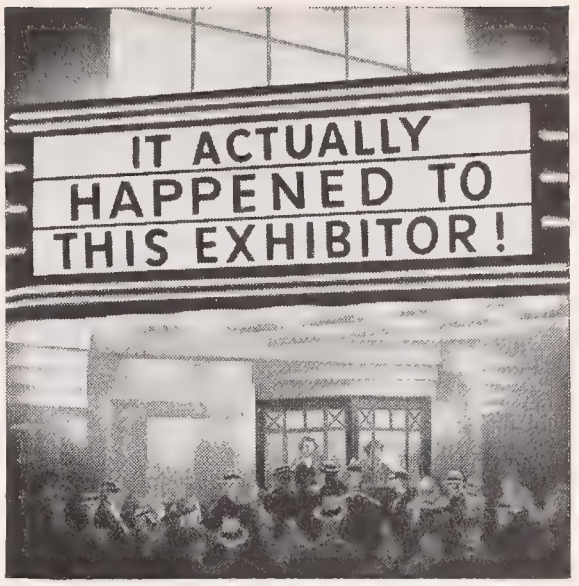
Educational

NATURE'S SONGSTERS: Treasure Chest—No entertainment value. Have yet to get a reel from this company of any value. Prints terrible at all times.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MGM

ART GALLERY: Cartoons—Pretty good cartoon in color.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

(Reports continued on following page)



TRUE STORIES FROM ALTEC FILES



O. A. KAFER
Manager,
Masonic Theatre,
New Bern, N. C.

Sound, Acoustics, "Periscope," Aid Oldest U. S. House

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250 West 57th Street, New York City

THE SERVICE ORGANIZATION
OF THE MOTION PICTURE INDUSTRY

(Continued from preceding page)

BEAR THAT COULDN'T SLEEP, THE: Cartoons—Very good cartoon in colors.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CULINARY CARVING: Pete Smith Specialties—Very interesting and instructive subject.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FOLLOW THE ARROW: Pete Smith Specialties—Stepped back a ways for this one. A most remarkable exhibition of archery skill but seeing is believing.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

GREENER HILLS, THE: MGM Miniatures—Too far fetched for us. Just average. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GREENER HILLS, THE: MGM Miniatures—Very interesting short on the guy who's always dissatisfied with his lot.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HELP WANTED: Crime Doesn't Pay Series—A "Crime Doesn't Pay" that deals with crooked employment agencies and their racket. Worth a date because these always please our patrons and your patrons are no different.—Mayme P. Musselman, Princess Theatre, Lincoln, Kanstas. Small town patronage.

HOW TO EAT: Robert Benchley—Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla Small town patronage.

HOW TO SUBLET: Robert Benchley—Not so hot, especially for patronage like we have here.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PICTURESQUE UDAIPUR: FitzPatrick Travel Talks—Average travel talk.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRESTO CHANGO: Merrie Melodies—Not so hot. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RADIO HAMS: Pete Smith Specialties—The amateur radio operators and how they have helped in emergencies. Play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SINGAPORE AND JAHORE: FitzPatrick Travel Talks—FitzPatrick has yet to make a poor travel talk and the color sets these off to the enjoyment of our patrons.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WANTED: NO MASTER: Cartoons—Just a cartoon that fills in running time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Paramount

ALADDIN AND HIS WONDERFUL LAMP: Popeye the Sailor Special—Swell. Boy, they really went for this one. Drew better than the feature. Play it by all means. Running time, 22 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

BARNYARD BRAT: Color Classics—Fair cartoon. Have seen them much better. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

CIRCUS CO-ED: Paragraphics—Very good novelty reel of training circus riders. They'll like this one. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

FAREWELL VIENNA: Paragraphics — Disappointed our patrons. Strictly for those interested in heavy overtures. Running time, 10 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

RKO Radio

ARCADE VARIETIES: Lillian Roth—Very good musical reel with a wealth of good talent. Pleased very well. Best in this series so far. Running time, 11 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

FOX HUNT: Walt Disney Cartoons—This one is O. K. Old but still plenty funny. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

MARCH OF TIME, THE: No. 9—A credit to the industry. For young and old alike, both educational and entertaining. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MARCH OF TIME, THE: No. 10—Extra good. On the South.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME, THE: No. 10—Properly exploited O. K. in larger towns. Definitely not here. Running time, 20 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

MARCH OF TIME, THE: No. 11: War, Peace and Propaganda—Audience reaction very poor to this one. Skip it. Running time, 19 minutes.—Don Bloxham, Palace Theatre, Exira Iowa. General patronage.

READIN', RITIN' AND RHYTHM: Nu-Atlas Productions—Nothing outstanding here. Not even a good musical. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

STYLES AND SMILES: Nu-Atlas Productions—Just a fair reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Twentieth Century-Fox

AFRICA SQUAWKS: Terry-Toons—Kids liked it but that's about all. Poor cartoon. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

GANDY THE GOOSE IN THE FRAME UP: Terry-Toons—Just a filler cartoon as are most of them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

GOOD NEIGHBORS: Magic Carpet Series—Swell travelogue beautifully photographed.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GOOD NEIGHBORS: Magic Carpet Series—Excellent travel reel with swell photography. Give this your best time. Running time, 11 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

HUNTING DOGS: Ed Thorgersen (Sports)—Good reel for dog lovers. Get your hunters interested and they will come out to see this one. Very good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PRIZE GUEST, THE: Terry-Toons—Average cartoon. It's different. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

SAND HOGS: Adventures of the Newsreel Cameraman—Entertaining one reeler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

GOING PLACES: No. 62—Not so interesting as some, but it passes O. K.—Elmer A. Slaybough, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

MARCH OF FREEDOM: Special—If you got the same deal that I did, you will have to play it; if not, play it anyhow. It's your American duty and privilege to do so.—Elmer A. Slaybough, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

MARCH OF FREEDOM: Special—100% propaganda and the public hates to pay to see propaganda as much as the exhibitor hates to pay to run it. If you don't play it, you will not have missed anything. Running time, 20 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

ONE ARMED BANDIT: Lentz Cartunes—A real reel. A neat ending.—Elmer A. Slaybough, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

STRANGER THAN FICTION: No. 62—Here is a "Stranger Than Fiction" that is really good. Do not be afraid of this one, as it is better than average. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

CHICKEN JITTERS: Looney Tunes—One of the best of the black and white cartoons this season.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHICKEN JITTERS: Looney Tunes—Excellent. Everyone liked it. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CLYDE LUCAS AND HIS ORCHESTRA: Melody Masters—Very fine short.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CLYDE McCOY AND HIS ORCHESTRA: Melody Masters—A Nice band act. No different than all the others. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

DETOURING AMERICA: Merrie Melodies—Warners had something here but muffed it. As a result, it is only fair. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GADGETEERS: Vitaphone Varieties—No entertainment value and the sound on the print terrible. Why have to pay for them to produce such bunk? Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

HUMAN BOMB, THE: Floyd Gibbons' "Your True Adventure" Series—Most of these Floyd Gibbons "True Adventures" are very good and our patrons like them. Can use on any spot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

JOHNNY SMITH AND POKER HUNTAS: Merrie Melodies—Good cartoon in color.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LINCOLN IN THE WHITE HOUSE: Historical Technicolor Featurettes—Swell featurette that will certainly please any audience and should be run by every theatre owner regardless of location.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LIVES IN PERIL: Floyd Gibbons' "Your True Adventure" Series—Very good with plenty of suspense. Does extra business when advertised. Running time, 11 minutes.—A. J. Inks, Crystal Theatre. Ligonier, Ind. Small town patronage.

MERLE KENDRICKS AND HIS ORCHESTRA: Melody Masters—Good band reel. Enjoyed by my patrons. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

OLD GLORY: Merrie Melodies—Pleasing to the eye but not much comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLD GLORY: Merrie Melodies—One of the best cartoons in its class. While not intended to be funny, it is timely. Very good for patriotic holidays. Running time, 10 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

POLAR PALS: Looney Tunes—A fair cartoon. Running time, seven minutes.—A Goldson, Plaza Theatre, Chicago, Ill. General patronage.

RITA RIO AND HER ORCHESTRA: Melody Masters—She can't dance, she can't sing, and why put Miss Rio in pictures is beyond me. Just fair. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROBBIN' GOOD: Vitaphone Varieties—Interesting reel exposing gambling tricks.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WARDROBE GIRL: Lester Allen, Ginger Manners—A fair Brevity, but Allen was given second place to Miss Manners, who is not so hot. We have seen Lester Allen on the stage and know what he can do. Give him full swat once and we will have a Brevity worth showing. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YOU'RE NEXT TO CLOSING: Cross and Dunn—Just no talent nor appeal. Shelve it. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SERIALS

Republic

DAREDEVILS OF THE RED CIRCLE (Episode 1): Herman Brix, Charles Quigley—This new serial is starting off good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Releasing New Film

Imperial Pictures will release "The Dictators Lullaby," in September with a first run on Broadway scheduled. Frank P. Donovan wrote and directed the picture which features Johnny Dale, Libby Blair and a large cast. The photography was the work of Billy Bitzer, early D. W. Griffith cameraman.

New Monogram Managers

Monogram has appointed Wm. M. Duggan, Jr., to succeed F. Howard Butler as manager of the San Francisco exchange and Walter Wessling in place of Cecil Farnes in Portland, Ore. Mr. Wessling had been branch manager for GB in Portland and Seattle for five years.

Small Signs Buchanan

Edward Small Productions, Inc., has appointed Buchanan and Company, Inc., New York, to handle the advertising on the forthcoming Edward Small production, the title of which will be announced shortly.

Projectionists Set For World's Fair

Joseph Basson, president of IATSE Local 306, New York, reports that "Projectionist Day," New York World's Fair, September 7th, at the Little theatre, Special Events Building, has received the approval of a large number of I. A. locals throughout the United States and Canada. In addition to those who will be present on this occasion, a large delegation is due in New York.

Among those who will address the meeting or be present as guests are: President George E. Browne of the IATSE; U. S. Commissioner General Edward J. Flynn; N. Golden, U. S. Department of Commerce; Earle Hines, president of International Projector Corporation; also from Internation Projector Corporation; Herbert Griffin, vice-president, and E. L. Worfolk, comptroller, and A. E. Meyer, general sales manager. Also: A. J. Palmer, Dr. A. N. Goldsmith; E. A. Williford, president of the SMPE.; F. H. Richardson; J. J. Finn; Walter E. Green, president of National Theatre Supply, and James Frank and Will Smith of the New York branch of National Theatre Supply.

Making arrangements for "Projectionist Day" are H. Oppenheimer and L. Kaufman, Local 244; Harry Rubin, director of projection for Paramount Pictures; Frank Cahill, Warners; Charles Horstman, RKO and Charles Muller, Radio City Music Hall; Joe Basson, president of Local 306; Thad Barrows and Jimmy Burke of Local 182, Boston; Victor Wellman of Cleveland Local 160; Arthur Martens and Dick Hayes of Local 650, Westchester County; Frank Cummings, W. Nagengast and J. Engle of Long Island Local 640; G. Edwards; O. Kafka; C. Eichhorn and P. A. McGuire.

The purpose is to give recognition to the projectionist as a citizen and technician who has made a contribution to the success of the motion picture.

Addresses and motion pictures which will be shown will historically cover the industry during the past forty years. Also present will be William Reed, who was the first "operator" of whom there is any authentic record.

Improve Altec System

Altec Service Corporation has announced that as a result of new developments in Altec's system of laboratory and field life tests, vacuum tubes supplied for theatre sound systems by the company will receive a ten-fold increase in life guarantee. Western Electric tubes previously guaranteed for 100 hours' service will now receive six months' unconditional guarantee. The large 50-watt size, now carrying a full guarantee of 100 hours' service, will be subject to an extended prorated guarantee on any tubes which fail within 1,000 hours.

An attempt on the part of Columbus, Ohio, exhibitors to organize a booking combine has been abandoned for the time being, it is reported. Virgil Jackson was head of the proposed organization.

The fall convention of the Society of Motion Picture Engineers will be held October 16-19 at the Hotel Pensylvania in New York.

Resuming the Bluebook School

Based on the new Second Revision of the Sixth Edition of F. H. Richardson's Bluebook of Projection, the Bluebook School, conducted in the HERALD for many years by Mr. Richardson, is resumed with the first question of the series, submitted below. The method will represent some departure from past practice, however; projectionists are asked to submit answers, as formerly, but the answer ultimately published often will be that of Mr. Richardson himself, or of other specialists in projection and sound, rather than an answer submitted by a projectionist "student". This, it is felt, will serve the real purpose of the "school", which is to encourage and assist in study, and at the same time facilitate preparation of effective answers.

The first question is as follows:

QUESTION NO. 1: What is feedback? Reverse feedback? Interelectrode capacitance? Oscillation?

Answers will begin to appear as soon as several questions have been submitted.

Republic Sells 1940 Product to Griffith

Griffith Amusement Company's 42 towns in Oklahoma and 35 in Texas have bought Republic Pictures' entire 1939-40 product, one of the largest deals closed this year by the distributor.

William Underwood, Texas franchise holder; Sol Davis, Oklahoma franchise holder, and Clair Hilgers, southern district manager, represented Republic, and Horace Halls the Griffith circuit.

Broadcasters Seek Free Music Market

Ed Kirby, director of public relations for the National Association of Broadcasters, said this week that the NAB is "not necessarily trying to put the American Society of Composers, Authors and Publishers out of business, but we are trying to establish a free market from which we can purchase our music." The statement followed a NAB subcommittee meeting in New York.

The Broadcasters are meeting September 15th to determine what might be done to develop other and less expensive sources of musical material. Neville Miller, president of the association, charges that $4,000,000 a year, paid by broadcasters, is "too stiff" a price to pay ASCAP for its music rights.

The meeting this week considered tentative plans submitted by Sidney Kaye and Stuart Sprague, attorneys who were retained to draft proposals to be submitted to the September 15th meeting in Chicago.

Regardless of concessions which ASCAP may make, the NAB will continue its efforts for new sources, Mr. Kirby said. The committee will have further meetings to formulate a definite program.

The judiciary committee of the Alabama State Senate last week gave a favorable report to the Stakely bill aimed at the asserted song monopoly of ASCAP. The bill was urged by Alabama radio stations, many hotels and other businesses which the committee was told have suffered heavily because of charges for broadcasting and for orchestra playing of ASCAP songs.

The Stakely measure would require the society to pay a three per cent annual state gross receipts tax and would prevent the society from charging broadcasters and others a flat fee of from $500 to $1,000 a year, plus five per cent of the gross revenues of any company playing the copyrighted music.



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IN COURTS

Dionne Newsreel Causes Dispute

A dispute between the guardians of the Dionne Quintuplets and the Newspaper Enterprise Association, Cleveland, involving the picture rights for the girls, has been referred to Judge J. A. S. Plouffe for hearing at North Bay, Toronto, this month.

The NEA has refused to pay further amounts under a $20,000 a year contract because newsreels and still cameramen took pictures of the Quintuplets when they met the King and Queen at Toronto. The cameramen were said to have been members of the newsreel pool covering the royal tour under the jurisdiction of the Canadian Government. The NEA claims the exclusive privilege and claims the contract has been broken.

Twentieth Century-Fox holds the exclusive right to make feature length pictures in which the Dionne girls appear and this contract is said to have one more year to run with the unexpired privilege of two more feature productions.

Pacific Files Answer

Pacific National Theatres, Inc., has filed an answer in the New Castle County court of chancery, Wilmington, Del., to the bill for the appointment of a receiver under Section 43 of the General Corporation Law, brought on July 7th by Margaret M. Stevens and W. Ernest Choate, the complainants. The company denies the inability to carry on business and asks the court that complainants take nothing by reason of their bill of complaint, and that respondents be granted its costs and disbursements incurred in defending this action, and such further relief the court deems proper.

Warner Brothers this week obtained from Samuel Mandelbaum, federal judge, in New York a one week extension of time to answer the $5,000,000 suit of Fritz Kuhn, which charges libel in "Confessions of a Nazi Spy."

Thomas Noonan, New York supreme court justice, this week denied the application of Leo Manton and Eleanore Ninor, known as Ninor and Manton, for an order directing Warner Brothers Pictures, Inc., and Vitaphone Corporation to appear for an examination before trial. Ninor and Manton seek $25,000 damages, injunction and accounting against Warners and Vitaphone charging illegal use of the title "Si, Si, Senorita" in a short subject.

Thomas Noonan, New York supreme court justice, this week directed Darryl F. Zanuck to submit to examination before trial in Los Angeles in connection with the suit of Robert E. Sherwood and The Playwrights Producing Company, Inc., against Twentieth Century-Fox Film Corporation. Plaintiffs must pay costs of the examination under the order. The suit charges unfair competition with the Sherwood play "Abe Lincoln in Illinois" in the film "Young Mr. Lincoln."

Seeks New Trial In Patent Suit

An application was filed on Friday in the United States district court in New York by Virgil C. Crites for a new trial before a different judge of his suit against Warner Brothers Pictures, United Research Corporation, Radtke Patents Corporation and Albert A. Radtke. On July 7th Mortimer W. Byers, federal judge, dismissed the suit, which charged infringement of a patent called "method and means for optically reproducing sound," after a two weeks' hearing. The application will be heard Tuesday.

Deny Libel Charges

Warner Brothers Pictures, Inc., has filed an answer in the U. S. district court in New York denying generally the complaint of Katherine Moog and demanding a trial by jury. Miss Moog is plaintiff in a suit for $75,000 damages against Warners, charging libel in the picture, "Confessions of a Nazi Spy."

Alperson Details Ordered

Edward L. Alperson this week was directed by Samuel Mandelbaum, federal judge, to file a bill of particulars in his suit for $135,000 damages and 10,500 shares of Grand National stock charging breach of an employment contract. Grand National Pictures, Inc., Educational Pictures, Inc., and Earle W. Hammons are named defendants in the suit.

IN NEWSREELS

MOVIETONE NEWS—No. 100, Vol. 21.—Open "Sea Floor" post office in the Bahamas....Portuguese President pays visit to East African colony....Fall hat fashions....Mount Olympus filmed....Australian teams battle for U. S. Doubles tennis title....La Jolla swimming meet held....Sheep dog contest in Sydney ....Lew Lehr.

MOVIETONE NEWS—No. 101, Vol. 21.—The world crisis in Germany, Danzig, Italy, France, England, Washington and the White House....Army bombers at Langley Field give demonstration....Lew Lehr.... American women retain Wightman Cup....Golf.... Water skiing.

NEWS OF THE DAY—No. 298, Vol. 10.—War crisis special!....First class of fledglings to complete air school training graduate....Latest style trend in jewelry....Australian teams battle for U. S. Doubles tennis title....Walter Stewart leads field of amateur swimmers in La Jolla contest.

NEWS OF THE DAY—No. 299, Vol. 10.—The war crisis in Britain, France, Danzig-Polish border, Germany and in America....U. S. women retain Wightman tennis cup.

PARAMOUNT NEWS—No. 111.—European crisis as it pertains to America....Music for masses attracts 225,000 in Chicago....Tango and jitterbug dance contests held in New York....Dixie Clipper flies latest New York fashions across Atlantic for British style show....Dewey visits Owosso, Mich., his home town.

PARAMOUNT NEWS—No. 112.—Aspects of European crisis with scenes from Berlin, London, Paris, Danzig, Gibraltar and reactions in the United States.

RKO PATHE NEWS—No. 11, Vol. 11.—10,000,000 men under arms in Europe as the Zero Hour neared.... Free concert by Lawrence Tibbett draws 250,000 in Chicago....New auto glass a boon to vision....Two-mile rough water swim on coast....National doubles tennis titles.

RKO PATHE NEWS—No. 12, Vol. 11.—U. S. takes steps to meet war crisis....America honors Luxemburg's royalty....African war dance for "white chief"....Texan wins women's U. S. golf crown.... Army bombers hold target practice.

UNIVERSAL NEWSREEL—No. 880, Vol. 11.—Army air cadets graduated....Cobb drives 368 mph on Utah Salt Flats....British gird for war in air....New safety glass aids drivers....Mexicans hail 1914 revolt ....Old and new fashions shown....Marlene Dietrich back in U. S.....16 year old boy wins La Jolla swim ....Baby parade....Australians wins U. S. tennis doubles.

UNIVERSAL NEWSREEL—No. 881, Vol. 11.—War moves grip Europe....Scranton fetes new film starlet, Gloria Jean....Ballet dancers in novel race....American women tennis stars defeat British women for Wightman Cup.

OBITUARIES

Sidney C. Howard, Playwright, Dead

Sidney Cole Howard, playwright, was killed at his summer home at Tyringham, Mass., August 23rd, when a tractor he was cranking in a garage started up and crushed him to death. He was 48 years old.

Mr. Howard had put in a morning of work on a new play based on Carl Van Doren's "Benjamin Franklin" and, as was his custom, was going to seek relaxation in physical work on his 700-acre estate. The chore he had set for himself was harrowing a 28-acre field which he had recently bought to extend his property.

Mr. Howard was one of the country's major playwrights and film scenarists and a leading force in the contemporary theatre. He won the Pulitzer Prize in 1925 for his play, "They Knew What They Wanted."

He and four other leading American playwrights banded together in what is known as the Playwrights Company, and he, alone of the five, had no offering on Broadway. The company planned to open the season with Mr. Howard's "Madam, Will You Walk?" which he described as "a cock-eyed version of the Faust legend." The other members of the company were Robert E. Sherwood, Elmer Rice, Maxwell Anderson and S. N. Behrman.

Most of his obituary notices in the press called attention to his criticism of Hollywood for a lack of standards and taste. Although a critic of the industry, Mr. Howard wrote many screen plays including the much discussed "Gone With the Wind," from Margaret Mitchell's novel. Other screen plays of his included "Dodsworth" and "Arrowsmith," adaptations of Sinclair Lewis' novels. He also wrote the screen versions of his plays, "The Silver Cord" and "Christopher Bean."

Mr. Howard's widow, Leopoldine Blaine Damrosch, is the daughter of Walter Damrosch.

Mark Vance Dies

Mark Vance, theatrical newspaperman, died August 22nd at Saranac, N. Y., after a long illness. Mr. Vance at various times was editor of *Show World,* editor of *NVA News,* and a member of the staff of *Variety.*

Floyd Tomes, United Artists representative in San Antonio, died there August 21st of an internal hemorrhage.

Alliance Extended to Canada

Budd Rogers, vice-president and general manager of Alliance Films Corporation, has extended his distribution territory to include the Dominion of Canada and the Maritime Provinces.

United Detroit Theatres is dropping the price of children's admissions on all 17 houses. At the Michigan and Palms-State, first runs, the admission drops from 25 to 15 cents, while at the second runs, it drops from 15 to 10 cents.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Across the Plains, 3855, West.....Mono
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Allegheny Frontier, 006, Mel.....RKO
All This and Heaven Too, Mel.....WB
Almost a Gentleman, 920, Mel.....RKO
Ambush, 3820, Mel.....Para
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Arizona, Mel. (C).....Col
Arizona Handicap, West. (C).....GN
Arizona Kid, West.....Rep
Arizona Legion, 982, West.....RKO
Arizona Wildcat, 929, Com.....20th-Fox
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes in Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Company, Mel.....Univ.
Bad Lands, 933, West.....RKO
Balalaika, Mus. .....MGM
Beachcomber, The, 3863, Mel.....Para
Beau Geste, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Beware Spooks, Com.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, Mel.....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Montana Skies, 844, West.....Rep
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3820, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Boy Trouble, 3824, Mel.....Para
Bridal Suite, 937, Com.-Mel.....MGM
Broadway Serenade, 931, Mus.....MGM
Bronze Buckaroo, Mel.....St. Rts.
Brother Orchid, Mel.....WB
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cabira, Mel. .....Foreign
Cafe Society, 3826, Mel.....Para
Call a Messenger, Mel.....Univ
Calling All Marines, Mel.....Rep
Calling Dr. Kildare, 932, Mel.....MGM
Campus Wives, Mel.....Para
Captain Fury, Mel.....UA
Captain Scorpiob, Com.....Foreign
Career, 930, Mel.....RKO
Cat and the Canary, The, Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Champs Elysees, Com.-Mel.....Foreign
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel. .....GB
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, Mel.....WB
Children of the Wind, Mel.....GN
Chip of the Flying U, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid, No. 1, 012, Mel.....20th-Fox
City in Darkness, Mel.....20th-Fox
City of Lost Men, The, Mel.....WB
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Cactus, West.....St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, 846, West.....Rep
Comet Over Broadway, 370, Mel.....FN
Conspiracy, 935, Mel.....RKO
Convict's Code, 3822, Mel.....Mono
Coral Rocks, The, Mel.....Foreign
Cowboy Quarterback, The, 366, Com.....WB
Crossroads, Mel.....Foreign
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, Com.....MGM
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Day the Bookies Wept, The, 002, Com...RKO
Dead End Kids on Dress Parade, Com.-Mel. .....WB
Dead Men Tell No Tales, Mel.....Foreign
Death of a Champion, Mel.....Para
Desperate Trails, The, West.....Univ
Devil's Island, 313, Mel.....WB
Diamonds Are Dangerous, Mel.....Para
Disbarred, 3818, Mel.....Para
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginot Line, Mel. .....Foreign
Down Our Alley, Mus.-Com.....Foreign
Down the Wyoming Trail, 3864, West....Mono
Drifting Westward, 3853, West.....Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Duke of West Point, Mel.....UA
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
East Side of Heaven, Mus-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel.....Para
Empty World, Mel.....GB
Escape, The, Mel.....20th-Fox
Espionage Agent, Mel.....WB
Eternally Yours, Mel.....20th-Fox
Everybody's Baby, 931, Com.....20th-Fox
Everything's on Ice, 946, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Fast and Furious, Mel.....MGM
Fast and Loose, 924, Mel.....MGM
Feud of the Range, West.....St. Rts.
Fifth Avenue Girl, 934, Com.....RKO
Fighting Gringo, 986 West.....RKO
Fighting Thoroughbreds, 821, West.....Rep
First Love, Mus.....Univ
First Offenders, Mel.....Col
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, 911, Mel.....Rep
Flirting with Fate, 914, Com.-Mel....MGM
Flying Deuces, 010, Com.....RKO
Flying Irishman, 919, Mel.....RKO
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
40 Little Mothers, Mel.....Foreign
Four Feathers, Mel. (C).....UA
Four Girls in White, 921, Mel.....MGM
Four Wives, Mel.....WB
Frog, The, Mel..... GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Frontiers of '49, West.....Col
Fugitive at Large.....Col
Full Confession, 003, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Galloping Kid, West.....Univ
Gambling on the High Seas, Mel.....WB
Gambling Ship, 3023, Mel.....Univ
Gang's All Here, The, Com.-Mel.....Foreign
Gang Smashers, Mel.....St. Rts.
Geronimo, Mel. .....Para
Ghost Town Riders, 3054, West.....Univ
Girl and the Gambler, 926, Mel.....RKO
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Going Places, 359, Com.-Mel.....FN
Golden Boy, Mel.....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, 945, Com.-Mel....MGM
Good Girls Go to Paris, Com.-Mel.....Col
Gorilla, The 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel...Para
Grand Jury's Secrets, Mel.....Para
Great Man Votes, 913, Com.....RKO
Green Hell, Mel.....Univ
Gunga Din, 912, Mel.....RKO

H

Happy Ending, Mel.....Para
Hardys Ride High, 934, Com.-Mel.....MGM
Harlem Rides the Range, West.....St. Rts.
Harvest, Mel.....Foreign
Hatred, Mel.....Foreign
Hawaiian Nights, Mus.....Univ
Headline News, Mel.....Rep
Heart of the North, 362, Mel. (C).....FN
Heart of Paris, Mel.....Foreign
Heaven with a Barbed Wire Fence, Mel. 20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
Herbst-Manover, Com.....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, Mel.....Univ
Heroes of the Desert, 7118 West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power, Mel.....Col
High School, Com.....20th-Fox
Hitler—The Beast of Berlin, Mel.....St. Rts
Hobby Family, The, 376, Com.....FN
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Homicide Bureau, Mel.....Col
Honeymoon in Bali, Com.....Para
Honolulu, 922, Mus.-Com.....MGM
Honor of the West, 3055, West.....Univ
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hound of the Bakersville, 936, Med...20th-Fox
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel.....Foreign
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Notre Dame, Mel.....RKO

I

Ice Follies of 1939, 925, Com.-Mel.....MGM
Idiot's Delight, 920, Com.-Mel.....MGM
I'm From Missouri, 3830, Com.....Para
Incredible Mr. Williams, Com.-Mel.....Col
Indianapolis Speedway, The, 315, Mel....WB
Indiscretions, Mel.....Foreign
In Name Only, 936, Mel.....RKO
In Old Montana, 847, West.....St. Rts.
In Old Montana, West.....St. Rts.
In Old Monoterey, 847, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Intermezzo, a Love Story, Mel.....UA
International Crime, Mel.....GN
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.....MGM
Itto, Mel. .....Foreign
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, Mel.....Para
Jesse James, 921, Mel. (C).....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Jaurez, 301, Mel.....WB
Juarez and Maximillan, Mel.....St. Rts.

K

Kansas Terrors, West.....Rep
Kid from Kokomo, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
King of Chinatown, 3827, Mel.....Para
King of the Turf, Mel.....UA
King of the Underworld, 317, Mel.....WB
Knights of the Range, West.....Para.
Konga, The Wild Stallion, Mel.....Col
Kreutzer Sonata, Mel.....Foreign

L

Lady and the Knight, The, Mel. (C).....WB
Lady and the Mob, The, Com.....Col
Lady Dick, Mel.....WB
Lady of the Tropics, 947, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com.-Mel.....GN
Lady Vanishes, 8011, Mel.....GB
La Immaculada, Mel.....Foreign
Lambeth Walk, The, Mus.-Com.....Foreign
Last Express, 3028, Mel.....Univ
Law Comes to Texas, The, West.....Col

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Law of the Pampas, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, Mel.....Univ
Let Freedom Ring, 926, Mus.....MGM
Let Us Live, Mel.....Col
Light That Failed, The, Mel.....Para
Listen Kids, Mel.....Univ
Little Miss Broadway, Mus.....20th-Fox
Little Princess, The, 932, Mel. (C)..20th-Fox
Llame Kid, Mus.....Para
Lone Star Pioneers, West.....Col
Lone Wolf Spy Hunt, The, Mel.....Col
Long Shot, The, 313, Mel.....GN
Lost Patrol, 991, Mel.....RKO
Lost Squadron, The, 994, Mel.....RKO
Love Affair, 916, Mel.....RKO
Lucky Night, 933, Com.....MGM

M

Made for Each Other, Mel.....UA
Magnificent Fraud, The, 3847.....Para
Maisie, 940, Com.-Mel.....MGM
Mamele, Com. .....Foreign
Man About Town, 3845, Com.....Para
Man and His Wife, A, Mel.....Foreign
Man from Oklahoma, West.....St. Rts
Man from Montreal, Mel.....Univ
Man from Sundown, The West.....Col
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man of Conquest, 801, Mel.....Rep
Man They Could Not Hang, The, Mel.....Col
Man Trailer, The, West.....Col
Man Who Dared, 375, Mel.....FN
Marseillaise, Mel. .....Foreign
Marshal of Mesa City, 081, West.....RKO
Marx Brothers at the Circus, Com. Mus.-Com.
Medicine Show, West.....Para
Mexicali Kid, 3741, West.....Mono
Mickey the Kid, 814, Mel.....Rep
Midnight, 3828, Mel.....Para
Mikado, The, Mus. (C).....Univ
Million Dollar Legs, 3846, Mel.....Para
Mind of Mr. Reeder, The, Mel.....Foreign
Miracle on Main Street, Mel.....GN
Miracles for Sale, 946, Mel.....MGM
Missing Daughters, Mel.....Col
Missing Evidence, Mel.....Univ
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong at Headquarters, 3808, Mel,..Mono
Mr. Wong in Chinatown, 3807, Mel.....Mono
Mothers of Today, Mel.....Foreign
Mountain Rhythm, 845, West.....Rep
Murder in Soho, Mel.....Foreign
Mutiny in the Big House, 3803, Mel...Mono
Mutiny on the Blackhawk, Mel.....Univ
Mutiny on the Bounty, 536, Mel.....MGM
My Song of Love, Mel.....Foreign
My Son Is a Criminal, Mel.....Col
Mysterious Miss X, 809, Mel.....Rep
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel.....Mono
My Wife's Relatives, 810, Com.-Mel....Rep

N

Nancy Drew and the Hidden Staircase, Mel. .....WB
Nancy Drew, Reporter, 372, Mel.....FN
Nancy Drew, Trouble Shooter, 324, Mel..WB
Naughty But Nice, 311, Com.-Mel.....WB
Navy Secrets, 3805, Mel.....Mono
Never Mind the Guard.....GN
Never Say Die, 3832, Com.....Para
New Frontier, 868, West.....Rep
Newsboys Home, 3015, Mel.....Univ
News Is Made at Night, 953, Mel...20th-Fox
Night on the Danube, Com.-Mel.....Foreign
90 Degrees South, Mel.....Foreign
Night Work, Com.....Para
Ninotschka, Mel. .....MGM
No Place to Go, Mel.....FN
North of Shanghai, Mel.....Col
North of the Yukon, Mel.....Col
Northwest Passage, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Off the Record, 314, Com.-Mel.....WB
Of Human Bondage, 993, Mel.....RKO
Of Mice and Men, Mel.....UA
Oklahoma Frontier, West.....Univ
Oklahoma Kid, 308, Mel.....WB
Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Maid, The, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....WB
One Hour to Live, Mel.....Univ
One Third of a Nation, 3825, Mel.....Para
$1,000 a Touchdown, Com.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Orage, Mel. .....Foreign
Our Leading Citizen, Com.....Para
Our Neighbors—the Carters, Com.....Para
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Outsider, The, Mel.....Foreign
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep.
Over the Moon, Mel. (C).....UA

P

Pacific Liner, 914, Mel.....RKO
Pack Up Your Troubles, 011, Com...20th-Fox
Panama Lady, 925, Mel.....RKO
Panama Patrol, 314, Mel.....GN
Pardon Our Nerve, 931, Mel.....20th-Fox
Parents on Trial, Mel.....Col
Paris Honeymoon, 3821, Mus.-Com.....Para
Parole Fixer, Mel.....Para
Peasant Wedding, Mel. (C).....Foreign
Persons In Hiding, 3823, Mel.....Para
Phantom Stage, 3056, West.....Univ
Philo Vance Returns, Mel.....WB
Pirates of the Skies, 3033, Mel.....Univ
Poisoned Pen, Mel.....Foreign
Port of Hate, Mel.....St. Rts.
Pride of the Navy, 822, Mel.....Rep
Those High Grey Walls, Mel.....Col
Prison Without Bars, Mel.....UA
Pygmalion, 980, Com.-Mel.....MGM

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queer Money, Mel.....WB

R

Racketeers of the Range, 984, West....RKO
Rains Came, The, Mel.....20th-Fox
Range War, West.....Para
Real Glory, The, Mel.....UA
Reform School, Mel.....St. Rts.
Remember, Mel.....MGM
Remember the Night, Mel.....Para
Renegade Trail, West.....Para
Reno, Mel.....RKO
Return of Dr. X, Mel.....WB
Return of the Cisco Kid, Mel.....20th-Fox
Ride 'Em Cowgirl, W1-2, West.....GN
Riders of Black River, West.....Col
Riders of the Frontier, West.....Mono
Rio, Mel. .....Univ
Risky Business, 3029, Mel.....Univ
Roaring Twenties, The, Mel.....WB
Rolling Westward, 3863, West.....Mono
Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rulers of the Sea, Mel.....Para

S

Sagebrush Family Trails West, West...St. Rts
Saint In London, 929, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
St. Louis Blues, 3822, Mel.....Para
Santa Fe Stampede, 863, West.....Rep
San Francisco, 636, Mel.....MGM
Scandal Sheet, Mel.....Col
School for Husbands, Com.-Mel.....Foreign
Scouts of the Air, 3816, Mel.....Mono
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Service of the Air, 320, Mel.....WB
Sergeant Madden, 927, Mel.....MGM
Seventeen, Com. .....Para
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....20th-Fox
Should a Girl Marry? 3830, Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Silver on the Sage, 3858, Mel.....Para
Simple Life, The, Com.-Mel.....20th-Fox
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, W1-3, West.....GN
Six-Gun Rhythm, W1-19, West.....GN
6,000 Enemies, 938, Mel.....MGM
Sky Patrol, 3815, Mel.....Mono
Slalom, Mel. .....Foreign
Smiling Along, 300, Com.....20th-Fox
Smuggled Cargo, 825, Mel.....Rep
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Son of Frankenstein, 3004, Mel.....Univ
Song of the Street, Mel.....Foreign
Sorority House, 924, Mel.....RKO
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
Southward Ho 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
Spoilers of the Range, West.....Col
Spy in Black, Mel.....Col
Stagecoach, Mel. .....UA
Stand Up and Fight, 918, Com.-Mel....MGM
Stanley and Livingstone, Mel.....20th-Fox
Star Maker, The, Mus.....Para
Star of Midnight, 990, Mel.....RKO
Star Reporter, 3821, Mel.....Mono
State Cop, Mel.....WB
Steeplechase, Mel. .....WB
Stolen Life, 3864, Mel.....Para
Stop, Look and Love, 008, Com.....20th-Fox
Story of Alexander Graham Bell, The, 938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. .....RKO
Straight to Heaven, Mel.....St. Rts.
Strange Faces, 3035, Com.-Mel.....Univ
Street of Missing Men, 811, Mel.....Rep
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudden Money, 3829, Com.-Mel.....Para
Sued for Libel, Mel.....RKO
Sundown in Helldorado, West.....Col.
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....Univ
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com-Mel. 20th-Fox
Swanee River 017, Mus. (C).....20th-Fox
Sweepstake Winner, Com.....FN
Swing, Sister, Swing, 3021, Mus.....Univ

T

Tail Spin, 925, Mel.....20th-Fox
Tarzan Finds a Son! 939, Mel.....MGM
Television Spy, Mel.....Para
Tell No Tales, 35, Mel.....MGM
Texas Stampede, West.....Col
Texas Wildcats, West.....St. Rts.
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Made Me a Criminal, 307, Mel.....WB
They Shall Have Music, Mel.....UA
This Man in Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Three Musketeers, 927, Mus.-Com...20th-Fox
3 Smart Girls Grow Up, 3001, Mus-Com. Univ
Three Sons, 004, Mel.....RKO
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, Mel.....MGM
Thundering West, The, West.....Col
Timber Stampede, 985, West.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Topper Takes a Trip, Com.....UA
Torchy Blane in Chinatown, 371, Mel....FN
Torchy Plays with Dynamite, 326, Mel...WB
Torchy Runs for Mayor, 322, Mel.....WB
Torture Ship, Mel.....St. Rts
Tower of London, Mel.....Univ
Trade Winds, Com.-Mel.....UA
Trapped in the Sky, Mel.....Col
Trigger Pals, W1-13, West.....GN
Trigger Smith, 3854, West.....Mono
Tropic Fury, Mel.....Univ
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West. .....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
20,000 Men a Year, 013, Mel.....20th-Fox
Two Gun Troubador, West.....St. Rts.
Typhoon, Mel.....Para

U

Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Under-Pup, The, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Untamed, Mel. .....Para

V

Victor Herbert, Mus.....Para
Vigil in the Night, 007, Mel.....RKO

W

Wall Street Cowboy, West.....Rep
Wanted by Scotland Yard, 3829, Mel.....Mono
Wanted for Murder, Mel.....St. Rts
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Water Rustlers, W1-1, West.....GN
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....WB
Western Caravans, West.....Col
What a Man! Com.....Foreign
When the Husband Travels, Mus.-Com. Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....20th-Fox
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wings of the Navy, 309, Mel.....WB
Wings Over the Pacific, Mel.....GN
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....UA
Witch Night, Mel.....Foreign
With a Smile, Mus.-Com.....Foreign
Within the Law, 928, Mel.....MGM
Witness Vanishes, The, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A., Mel.....Col
Women, The, Com.-Mel.....MGM
Women In the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World Moves On, The, Mel.....WB
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat An Honest Man, 3005, Com. .....Univ
You Can't Get Away with Murder, 364, Mel. .....FN
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth In Revolt, Mel.....Foreign

Z

Zaza, 3819, Mel.....Para
Zenobia, Com. .....UA
Zero Hour, The 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62.	Aug. 26,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71.	Apr. 29,'39
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39	74.	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71.	July 22,'39
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79.	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39		
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39		
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39	62.	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39	54.	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78.	June 24,'39
(Exploitation: July 29,'39, p. 66.)				
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39	59	Feb. 11,'39
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39	66.	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Berg-Dorothy Faye	Apr. 16,'39	58.	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39	69.	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39	56.	
Lone Wolf Spy Hunt, The (G)	Warren William-Ida Lupino-Virginia Weidler	Jan. 27,'39	71.	Jan. 28,'39
Man from Sundown, The	Chas. Starrett-Iris Meredith-Sons of the Pioneers	July 15,'39	59.	
Man They Could Not Hang, The	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39		
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59.	June 24,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39	59.	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39	59.	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39	64.	
Only Angels Have Wings (G)	Cary Grant-Jean Arthur-Richard Barthelmess-Thos. Mitchell	May 25,'39	121.	May 20,'39
(Exploitation: June 24,'39; p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72.)				
Outside These Walls	Dolores Costello-M. Whalen-Virginia Weidler	June 29,'39	58.	
Parents on Trial	Jean Parker-Johnny Downes-Noah Beery, Jr.	May 4,'39	59.	
(See "In the Cutting Room," May 27,'39.)				
Riders of Black River	Chas. Starrett-Iris Meredith-Sons of the Pioneers	Aug. 23,'39		
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39	67.	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58.	
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39	57.	
Thundering West, The	Chas. Starrett-Iris Meredith-Sons of the Pioneers	Jan. 12,'39	57.	
Trapped In the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61.	Feb. 18,'39
Western Caravans	Chas. Starrett-Iris Meredith-Sons of the Pioneers	June 15,'39	58.	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39	61.	Feb. 18,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62.	

Coming Attractions

Arizona	Jean Arthur-Warren William		
Beware Spooks	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	
Blondie Brings Up Baby	P. Singleton-A. Lake-L. Simms		
Fugitive at Large (G)	Jack Holt-Patricia Ellis	*65.	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	*100. Aug. 19,'39
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	*60. May 27,'39
Incredible Mr. Williams, The	Joan Blondell-Melvyn Douglas		
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	
Man Trailer, The*	Charles Starrett-Lorna Grey-Sons of the Pioneers		
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold-Claude Rains-Guy Kibbe-Eugene Pallette	Oct. 15,'39†	
Outpost of the Mounties	Chas. Starrett-Iris Meredith	Sept. 4,'39†	63.
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Sept. 30,'39†	
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82. Apr. 15,'39
Sundown in Helldorado	Bill Elliott-Iris Meredith		
Those High Grey Walls	Walter Connolly-Iris Meredith	Sept. 21,'39†	

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews, Michael Redgrave-Noel Madison	Apr. 28,'39	71.	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39	88.	Sept. 3,'38
(Exploitation: June 10,'39, p. 60.)				

Coming Attractions

Chicago Ben			
Empty World	Nova Pilbeam		
Frog, The	Noah Beery-Gordon Harker		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71.	Aug. 26,'39
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39	60.	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69.	Feb. 25,'39
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39	53.	Jan. 21,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39	57.	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39	57.	Feb. 18,'39
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39	55.	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39	56.	

Coming Attractions

Arizona Handicap	Joan Barclay-John King		
At Your Age			
Children of the Wild*	Joan Valerie-Silver Wolf		
Full Speed Ahead			
Isle of Destiny	W. Ford-J. Lang-W. Gargan		
Lady Takes a Chance, The	Heather Angel-John King		
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)			
Miracle on Main Street	Margo-W. Abel-L. Talbot		
Never Mind the Guard			
Wonder World			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney-Walter Connolly-Lynne Carver-Rex Ingram	Feb. 10,'39	92.	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)				
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85.	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86.)				
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70.	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113.	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39	86.	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86.	Oct. 17,'31
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich	June 2,'39	86.	Apr. 29,'39
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39	79.	Feb. 18,'39
Four Girls In White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39	73.	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114.	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81.	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39	83.	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52; July 22,'39, p. 82; July 29,'39, p. 69; Aug. 12,'39, p. 70.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39	109.	Jan. 28,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71.	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91.	Aug. 12,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81.	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99.	July 1,'39
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83.	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78.	Apr. 1,'39
Stand Up and Fight (G) 918	Robert Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39	97.	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78.	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82.	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69.	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carson-J. Bryan	Aug. 18,'39	80.	Aug. 19,'39
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70.	July 8,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65.	Mar. 18,'39
Wizard of Oz 949 (G)	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101.	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87.)				
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	
(See "In the Cutting Room," June 10,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Thin Man	Myrna Loy - William Powell - Ruthy Hussey-Virginia Grey			
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull			
(See "In the Cutting Room," July 1,'39.)				
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver			
(See "In the Cutting Room," Aug. 12,'39.)				
Blackmail	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†		
(See "In the Cutting Room," July 22,'39.)				
Dancing Co-ed	Lana Turner-Richard Carlson	Sept. 29,'39†		
(See "In the Cutting Room," Aug. 19,'39.)				
Fast and Furious	Ann Sothern-Franchot Tone	Sept. 29,'39†		
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss	Sept. 15,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Marx Brothers at the Circus	Marx Bros.-F. Rice-K. Baker			
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)				
Ninotschka	G. Garbo-M. Douglas-I. Claire			
(See "In the Cutting Room," July 8,'39.)				
Northwest Passage	S. Tracy-R. Young-W. Brennan			
Remember	R. Taylor-G. Garson-L. Ayres			
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112.	Jan. 18,'35
Thunder Afloat	W. Beery-C. Morris-V. Grey	Sept. 22,'39†		
(See "In the Cutting Room," July 1,'39.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3655	Jack Randall	Apr. 30,'39	59.	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61.	May 13,'39
Convicts' Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39	62.	Feb. 11,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62.	June 24,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39	55.	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62.	
(See "In the Cutting Room," July 15,'39.)				
Man from Texas 3865	Tex Ritter	July 21,'39	60.	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70.	July 22,'39
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39	66.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39	60.	Feb. 18,'39
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39		
Riders of the Frontier 3866	Tex Ritter	Aug. 16,'39		
Rolling Westward (G) 3823	Tex Ritter	Mar. 1,'39	55.	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61.	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	61.	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39	59.	
Trigger Smith 3854	Jack Randall	Mar. 22,'39	60.	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	64.	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	65.	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	67.	May 20,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crashing Thru*	J. Newill-W. Hull-M. Stone	Sept. 19,'39†		
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58.	Aug. 26,'39
Mr. Wong at Headquarters 3808	Boris Karloff	Nov. 10,'39		
Mutiny in the Big House 3803	Chas. Bickford-Barton MacLane	Sept. 30,'39		
Overland Mail 3857	Jack Randall	Oct. 6,'39		
Scouts of the Air	J. Trent-M. Reynolds-M. Stone	Oct. 4,'39		
Sky Patrol 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39	62.	Jan. 21,'39
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39	74.	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57.	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Death of a Champion	Lynne Overman-Susan Paley	Sept. 1,'39†		
(See "In the Cutting Room," Aug. 5,'39.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39	60.	Jan. 14,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74.	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80.	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95.	May 13,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64.	Aug. 5,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77.	Apr. 15,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78.	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85.	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39	94.	Mar. 18,'39
(Exploitation: May 27,39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G) 3846	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39	65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82.	Mar. 11,'39
Night Work (G)	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39	76.	Feb. 18,'39
Our Leading Citizen (G)	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39	85.	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb.	10,'39	70.	Jan. 28,'39
Renegade Trail	W. Boyd-R. Hayden-G. Hayes. (See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)	Aug.	18,'39		
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Gulzar. (Exploitation: June 17,'39, p. 76.)	Feb.	3,'39	87.	Jan. 28,'39
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes. (Exploitation: Jan. 7,'39, p. 53.)	Mar.	31,'39	68.	Feb. 11,'39
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel. (Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)	May	19,'39	64.	May 13,'39
Star Maker, The (G)	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug.	25,'39	94.	Aug. 26,'39
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May	26,'39	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles.	Mar.	31,'39	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes.	Feb.	24,'39	68.	Oct. 22,'38
This Man in Paris (A) 3865	Barry K. Barnes - Valerie Hobson	Aug.	18,'39	86.	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel.	June	9,'39	65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston. (Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug. 5,'39, p. 102.)	May	5,'39	125.	Apr. 29,'39
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May	26,'39	65.	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr. (Exploitation: July 15,'39, p. 62.)	Jan.	13,'39	86.	Jan. 7,'39

Coming Attractions

Beau Geste (G)	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept.	15,'39†	114. July 22,'39
Campus Wives*	J. Allen-Jean Cagney-V. Dole			
Cat and the Canary, The	Bob Hope-Paulette Goddard	Dec.	1,'39†	
Diamonds Are Dangerous	Isa Miranda-George Brent			
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard. (See "In the Cutting Room," May 20,'39.)	Oct.	27,'39†	
Dr. Cyclops	Albert Dekker-Janice Logan			
Emergency Squad	W. Henry-R. Paige-L. Campbell			
Geronimo	P. Foster-A. Devine-E. Drew. (See "In the Cutting Room," Apr. 15,'39.)	Nov.	10,'39†	
Happy Ending	P. O'Brien-O. Bradna-R. Young (See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)			
Honeymoon in Bali	Fred MacMurray-Madeline Carroll-Helen Broderick. (See "Are Husbands Necessary," "In the Cutting Room," Aug. 19,'39.)	Oct.	29,'39†	
Jamaica Inn (A)	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams	Oct.	13,'39†	99. May 27,'39
Knights of the Range	Russell Hayden-Jean Parker			
Law of the Pampas	W. Boyd-R. Hayden-S. Duna	Nov.	3,'39†	
Light That Failed, The	R. Coleman-W. Huston-I. Lupino			
Llamo Kid	Tito Guizar-Gale Sondergaard	Nov.	17,'39†	
Medicine Show	William Boyd-Russell Hayden			
$1,000 a Touchdown	Joe E. Brown-Martha Raye. (See "In the Cutting Room," July 22,'39.)	Sept.	22,'39†	
Our Neighbors—the Carters	Fay Bainter-Frank Craven			
Parole Fixer	W. Henry-V. Dale-R. Paige	Dec.	8,'39†	
Range War (G)	William Boyd-Russell Hayden	Sept.	8,'39†	66. Aug. 5,'39
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson			
Rulers of the Sea	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe. (See "Ruler of the Seas," "In the Cutting Room," July 15,'39.)	Nov.	24,'39†	
Seventeen	J. Cooper-B. Field-O. Kruger. (See "In the Cutting Room," Aug. 19,'39.)			
Television Spy, The	William Henry-Judith Barrett. (See "In the Cutting Room," Aug. 5,'39.)	Oct.	20,'39†	
Typhoon	Dorothy Lamour-Robert Preston			
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff			
Victor Herbert	A. Jones-M. Martin-W. Connolly			
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard. (See "In the Cutting Room," May 20,'39.)	Oct.	6,'39†	

REPUBLIC

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey.	May	4,'39	56.	May 6,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July	31,'39	64.	Aug. 5,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan.	6,'39	65.	Jan. 21,'39
Flight at Midnight 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong.	Aug.	28,'39†	66	
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb.	24,'39	61.	Feb. 11,'39
Frontier Pony Express (G) 854.	Roy Rogers-Mary Hart	Apr.	19,'39	58.	Feb. 11,'39
Home on the Prairie (G) 842.	Gene Autry-Smiley Burnette	Feb.	3,'39	58.	Apr. 15,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts.	Mar.	6,'39	65.	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June	19,'39	57.	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes.	Aug.	14,'39	73.	Aug. 12,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine. (Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)	May	15,'39	97.	Apr. 15,'39
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar.	27,'39	58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July	3,'39	65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey.	June	9,'39	59.	July 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler.	Jan.	10,'39	65.	Jan. 14,'39
My Wife's Relatives (G) 810.	Gleasons, Jas., Lucille, Russell.	Mar.	20,'39	65.	Mar. 4,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton.	Aug.	10,'39	57.	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers.	Apr.	12,'39	58.	Apr. 8,'39
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan.	23,'39	65.	Jan. 21,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar.	13,'39	58.	Mar. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July	12,'39	66.	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July	26,'39	65.	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay.	Aug.	21,'39	62.	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June	2,'39	61.	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May	19,'39	58.	June 10,'39
Street of Missing Men (G) 811.	Charles Bickford-Nana Bryant	Apr.	28,'39	65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis.	May	12,'39	57.	June 17,'39
Wall Street Cowboy	R. Rogers-G. Hayes-R. Hatton.	Sept.	1,'39		
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb.	6,'39	65.	Feb. 4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June	27,'39	56.	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May	26,'39	65.	May 27,'39

Coming Attractions

Arizona Kid	Roy Rogers-George Hayes			
Calling All Marines	D. Barry-H. Mack-W. Hymer	Sept.	28,'39†	
Headline News	C. Grapewin - A. Whelan - G. Oliver			
Kansas Terrors*	3 Mesquiteers-Jacqueline Wells			

RKO RADIO

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920.	James Ellison-Helen Wood	Mar.	31,'39	65.	Mar. 25,'39
Arizona Legion (G) 982	George O'Brien-Laraine Johnson.	Jan.	20,'39	58.	Jan. 14,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn. (Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84.)	Aug.	4,'39	82.	July 1,'39
Bad Lands (G) 933	Robert Barrat-Noah Berry, Jr.-Andy Clyde	Aug.	11,'39	70.	Aug. 19,'39
Beauty for the Asking (G) 915.	L. Ball-D. Woods-P. Knowles.	Feb.	24,'39	68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb.	10,'39	72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July	7,'39	80.	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept.	1,'39	59.	Aug. 26,'39
Fisherman's Wharf (G) 844.	B. Breen-H. Armetta-L. Carrillo.	Feb.	3,'39	72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball.	June	23,'39	75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr.	21,'39	68.	Jan. 28,'39
Flying Irishman, The (G) 919.	Douglas Corrigan - Paul Kelly - Robert Armstrong. (Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)	Apr.	7,'39	72.	Mar. 4,'39
Girl and the Gambler (G) 926.	S. Duna-L. Carrillo-T. Holt.	June	16,'39	63.	June 10,'39
Girl from Mexico, The (G) 928.	Lupe Velez-Leon Errol	June	2,'39	71.	May 20,'39
Great Man Votes, The (G) 913.	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan.	13,'39	72.	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D Fairbanks, Jr.-J. Fontaine. (Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)	Feb.	17,'39	107.	Jan. 28,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis.	Aug.	18,'39	94.	Aug. 5,'39
Lost Patrol (re-issue) (A) 991.	V. McLaglen-B. Karloff-W. Ford.	Feb.	17,'39	73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor	July	14,'39	79.	Mar. 5,'32
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman. (Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)	Apr.	7,'39	89.	Mar. 18,'39
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July	14,'39	83.	July 7,'34
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan.	6,'39	59.	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May	12,'39	65.	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May	26,'39	62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas.	Apr.	28,'39	60.	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June	30,'39	72.	July 1,'39
Saint Strikes Back, The (G) 918.	George Sanders-Wendy Barrie	Mar.	10,'39	64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May	5,'39	64.	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July	28,'39	69.	July 29,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb.	17,'39	90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers-Edna May Oliver - Walter Brennan. (Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)	Apr.	28,'39	93.	Apr. 1,'39
They Made Her a Spy (G) 921.	Sally Eilers-Allan Lane	Apr.	14,'39	69.	Mar. 25,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds.	June	30,'39	59.	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley.	Mar.	24,'39	60.	Mar. 18,'39
Twelve Crowded Hours (A) 917.	Richard Dix-Lucille Ball	Mar.	3,'39	64.	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray.	July	21,'39	63.	July 22,'39

Coming Attractions

Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard.	Nov.	24,'39†	
Allegheny Frontier 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders.	Oct.	27,'39†	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Day the Bookies Wept, The 002	Joe Penner-Betty Grable	Sept. 15,'39†		
(See "In the Cutting Room," July 22,'39.)				
Everything's on Ice 946	Irene Dare-Edgar Kennedy	Oct. 13,'39		
(See "In the Cutting Room," July 29,'39.)				
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59.	Aug. 26,'39
Flying Deuces 010	Laurel and Hardy	Oct. 20,'39†		
(See "In the Cutting Room," Aug. 19,'39.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73.	Aug. 26,'39
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone			
Marshal of Mesa City 081	George O'Brien-Virginia Vale	Nov. 3,'39†		
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Nov. 3,'39†	*95.	Aug. 26,'39
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Nov. 3,'39†	95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Reno*	R. Dix. G. Patrick-A. Louise			
Sued for Libel	Kent Taylor-Linda Hayes			
Three Sons 004	E. Ellis-W. Gargan-K. Taylor	Oct. 6,'39†		
Vigil in the Night 007	Carole Lombard-Anne Shirley-Brian Aherne	Nov. 10,'39†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	*73.	Aug. 26,'39
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond-Arleen Whalen	May 19,'39	72.	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39	68.	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60.	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64.	Aug. 19,'39
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83.	Aug. 5,'39
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62.	Nov. 26,'38
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71.	July 29,'39
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66.	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80.	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalan-Jean Rogers	Mar. 10,'39	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39	76.	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65.	June 17,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39	106.	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65; June 24,'39, p. 74.)				
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60.	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61.	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93.	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70.	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez - Virginia Field	Jan. 20,'39	71.	
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68.	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73.	July 15,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari		68.	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Feb. 24,'39 Apr. 28,'39	71.	Apr. 22,'39
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86.	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87.	July 8,'39
(Exploitation: Aug. 26,'39, p. 86.)				
Smiling Along (G) 933	Gracie Fields - Mary Maguire - Roger Livesey	Jan. 20,'39	83.	Oct. 22,'38
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101.	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78.	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39	84.	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Three Musketeers, The (G) 927	Ritz Brothers - Don Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39	73.	Feb. 11,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72.	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101.	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74.	Aug. 26,'39
Cisco Kid No. 1 012	Cesar Romero-Binnie Barnes	Oct. 20,'39†		
City of Darkness	Sidney Toler			
Drums Along the Mohawk 015	Henry Fonda-Claudette Colbert-Dorris Bowdon - Edna May Oliver	Nov. 10,'39†		
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†		
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)				
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Heaven with a Barbed Wire Fence	Jean Rogers-Glen Ford			
Here I Am a Stranger 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†		
High School	Jane Withers-Paul Harvey			
Hollywood Cavalcade 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Pack Up Your Troubles 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Nov. 3,'39†		
Rains Came, The 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†		
Shipyard Sally (G) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80.	July 29,'39
Simple Life*	M. Weaver-S. Erwin-P. Knowles			
Stop, Look and Love 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	
(See "In the Cutting Room," Aug. 19,'39.)				
Swanee River* 017	D. Ameche-A. Jolson-A. Leeds	Nov. 24,'39†		
Too Busy to Work 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†		
20,000 Men a Year 013	Randolph Scott-Mary Healy	Oct. 27,'39†		
Where's That Fire* (G)	Will Hay		74.	Aug. 19,'39

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91.	May 6,'39
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38	109.	Dec. 17,'38
Four Feathers (A)	John Clements - June Duprez-C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115.	May 6,'39
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39	88.	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39	94.	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79.	Apr. 15,'39
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39	96.	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
(See musical analysis, July 22,'39, p. 54.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39	80.	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38	95.	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100.	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104.	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73.	Mar. 18,'39

Coming Attractions

Chump at Oxford	Laurel and Hardy			
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 6,'39†		
(Exploitation: July 22,'39, p. 81.)				
Housekeeper's Daughter	Joan Bennett-Adolphe Menjou	Oct. 12,'39†		
Intermezzo, a Love Story	L. Howard-I. Bergman-E. Best	Sept. 15,'39†		
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†		
(See "In the Cutting Room," July 1,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton MacLane - Tom Brown - Ed. Sullivan	Apr. 21,'39	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39	69.	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey - Constance Moore	May 19,'39	72.	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61.	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67.	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67.	July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39	62.	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38	54.	
Honor of the West 3055	Bob Baker	Jan. 13,'39	58.	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66.	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62.	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80.	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63.	Dec. 10,'38
Mutiny on the Blackhawk (G)	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	61.	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57.	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38	73.	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38	57.	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39	61.	
(See "In the Cutting Room," Dec. 3,'38.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½.	Mar. 11,'39
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39	70.	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39	94.	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38	65.	Nov. 12,'38
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96.	June 10,'39
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38	67.	Dec. 17,'38
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61.	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87.	Mar. 25,'39
Under-Pup, The (G)	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78.	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunn-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Bad Company	Jackie Cooper-F. Bartholomew	Sept. 15,'39†		
(See "In the Cutting Room," Aug. 5,'39.)				
Call a Messenger*	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe			
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
Desperate Trails, The	John Mack Brown - Bob Baker - F. Robinson - F. Knight	Sept. 8,'39†		
(See "In the Cutting Room," July 15,'39.)				
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-S. Bylington	Sept. 29,'39	*65.	Aug. 19,'39
Galloping Kid*	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran			
Green Hell*	Douglas Fairbanks, Jr., - Joan Bennett-J. Howard-A. Hale-G. Sanders - G. Bancroft - V. Price			
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran	Oct. 13,'39†		
Hawaiian Nights (G)	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	*65.	Aug. 19,'39
Legion of Lost Flyers	R. Arlen-A. Devine-A. Nagel			
(See "In the Cutting Room," Aug. 19,'39.)				
Listen Kids	C. Moore-J. Downs-E. Kennedy			
Man from Montreal*	R. Arlen-A. Devine-G. Gwynne			
Mikado, The (G) 0904	Kenny Baker-Jean Colin		91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence	Preston Foster-Irene Hervey			
Oklahoma Frontier	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†		
One Hour to Live	C. Bickford-D. Nolan-J. Litel			
(See "In the Cutting Room," Aug. 12,'39.)				
Rio	Sigrid Gurie-Basil Rathbone-Victor McLaglen-Robert Cummings-Leo Carillo	Sept. 22,'39†		
Tower of London	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Oct. 6,'39†		
Tropic Fury	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62.	
(See "In the Cutting Room," July 29,'39.)				
Witness Vanishes, The	Edmund Lowe-Wendy Barrie			

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"—B. Granville	Aug. 26,'39	86.	
(See "Battle of City Hall," "In the Cutting Room," May 6,'39.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71.	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58.	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69.	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102.	Apr. 29,'38
(Exploitation: July 29,'39, p. 69.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56.	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107.	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39	92.	July 22,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38	84.	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38	85.	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Hobby Family, The 376	Henry O'Neill-Irene Rich	Aug. 26,'39		
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39	68.	Feb. 4,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59.	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39	58.	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Dust Be My Destiny (G)	John Garfield - Pat O'Brien - Priscilla Lane	Sept. 16,'39†	*85.	Aug. 19,'39
No Place to Go	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†		
Old Maid (A)	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson	Sept. 1,'39†	*95.	Aug. 5,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39	62.	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dodge City (G) 304	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, p. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81.	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan-Gale Page	Aug. 5,'39	82.	July 22,'39
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39	69.	Jan. 14,'39
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†		
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69.	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90.	July 1,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39	71.	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61.	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61.	Mar. 11,'39
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39	92.	Jan. 7,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60.	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64; Aug. 26,'39, p. 86.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39	65.	Feb. 4,'39

Coming Attractions

All This and Heaven Too	
And It All Came True	
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George. Sept. 30,'39†
(See "Give Me a Child." "In the Cutting Room," May 6,'39.)	
City of Lost Men, The	John Garfield - Pat O'Brien - Ann Sheridan
Dead End Kids on Dress Parade	Dead End Kids-John Litel
(See "Dead End Kids in Military School," "In the Cutting Room," July 29,'39.)	
Enemy Agent	Boris Karloff-Margaret Lindsay
Espionage Agent	Joel McCrea - Brenda Marshall-Jeffrey Lynn-Frank McHugh
(See "Career Man," "In the Cutting Room," July 22,'39.)	
Four Wives	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains -J. Lynn-D. Foran-F. McHugh-M. Robson
Gambling on the High Seas*	W. Morris-J. Wyman-J. Litel
Kid Nightingale	J. Payne-J. Wyman-W. Catlett
(See "In the Cutting Room," June 24,'39.)	
Lady and the Knight, The	Bette Davis - Erroll Flynn - O. de Havilland-Vincent Price
(See "In the Cutting Room," June 10,'39.)	
Lady Dick	Jane Wyman-Dick Foran
No Place to Go	F. Stone-G. Dickson-D. Morgan. Sept. 23,'39†
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson
(See "In the Cutting Room," July 8,'39.)	
Phile Vance Returns	J. Stephenson-Margot Stevenson
Queer Money	R. Reagan-Margot Stevenson
Return of Dr. X	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane
(See "In the Cutting Room," July 8,'39.)	
Roaring Twenties, The	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn
State Cop*	D. Morgan-J. Payne-G. Dickson
Steeplechase	Edith Fellows-James McCallion
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne
We Are Not Alone	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Record	Jan. 5,'39	56.	Jan. 21,'39
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang Smashers	Negro Cast	Pepkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Hitler—The Beast of Berlin		Producers Dist.	Oct. 15,'39	
Juarez and Maximilian (G)	Conrad Nagel	Torres	*95. Apr.	22,'39
Lure of the Wasteland (G)	Grant Withers		*55. Mar.	18,'39
Man from Oklahoma*	George Houston	Producers Dist.	Oct. 29,'39	
Sagebrush Family Trails West, The	Bobby Clark	Producers Dist.	Oct. 8,'39	
Straight to Heaven (G)	Nine May McKinney	Domino	56. July	1,'39
Torture Ship		Producers Dist.	Oct. 1,'39	
Wanted for Murder		Producers Dist.	Oct. 22,'39	

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83. Apr.	29,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85. May	27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85. Apr.	1,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68. July	8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72. Mar.	11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90. June	17,'39
Cabiria		Brodie	Feb. 3,'39	85.	
Captain Scorplob	Ecunomou	Brodie	Apr. '39	85.	
Champs Elysees (A)	Sascha Guitry	Tri-National	Feb. 27,'39	89. Mar.	4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (Le Récif de Corail (A)	Jean Gabin	Alliance		100. Mar.	11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96. Mar.	25,'39
Crossroads (A)	Charles Vanel	Tri-National		80. Dec.	31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85. Apr.	29,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70. July	29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83. Apr.	22,'39
Down Our Alley (G)	Hughie Green	British Screen		65. Aug.	12,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85. June	24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94. Dec.	31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78. Apr.	1,'39
Harvest* (A)	Gabriel Gabrio	French Film Center		80. Aug.	5,'39
Hatred	Harry Baur	World	Feb. 15,'39	80. Aug.	5,'39
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85. Jan.	14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87. Apr.	1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88. Apr.	29,'39
Home from Home (G)	Sandy Powell	British Lion		73. June	3,'39
Hostages, The (Les Otages) (A)	Annie Vernay	Nero		90. Apr.	22,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83. Feb.	26,'38
Human Beast, The (A)	Simone Simon	Paris Film		110. Apr.	1,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80. May	13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema. Arts	Feb. 1,'39	87. Jan.	7,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95. July	22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84. Apr.	22,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102.	
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80. Apr.	15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77. Mar.	11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92. Mar.	11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70. Mar.	4,'39
My Song of Love	Tito Schipa	World			
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90. Jan.	21,'39
Outside, The (A)	Mary Maguire	Assoc. British		91. Feb.	25,'39
Peasant Wedding		Amer. Trading			
Poisoned Pen (A)	Flora Robson	Assoc. British		78. July	15,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85. Mar.	25,'39
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70. Feb.	18,'39
Singing Charro, The (Cu- and Canta La Ley) (G)	Tito Guizar	Paramount		77. June	3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66. Jan.	23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108.	
Song of the Street* (A)	V. Sokoloń	Mayer-Burstyn	Sept. 1,'39	75. Aug.	26,'39
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85. Feb.	4,'39
Spain in Arms (A)		Film Facts		80. Mar.	18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77. May	6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83. June	24,'39
They Drive by Night (A)	Emlyn Williams	First National		84. Jan.	28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90. May	13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87. Mar.	11,'39
What a Man! (G)	Sydney Howard	British Lion		74. Feb.	18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95.	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79. Feb.	18,'39
Youth in Revolt (A)	Jean-Louis Barrault.	Columbia	May 15,'39	90. May	27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr.	7,'39
Boom Goes the Groom 9431 Andy Clyde	Mar.	24,'39
Calling All Curs 1401 (3 Stooges)	Aug.	25,'39
Chump Takes a Bump, The 9433 Charley Chase	May	5,'39
Mooching Through Georgia 9438 (All Star)	Aug.	11,'39
Mutiny on the Body 9429 Smith & Dale	Feb.	10,'39
Now It Can Be Sold 9434 Andy Clyde	June	2,'39
Oily to Bed, Oily to Rise 1402 (3 Stooges)	Oct.	6,'39
Pest from the West (6-17-39) 9435 Buster Keaton	June	16,'39
Rattling Romeo 9436 Charley Chase	July	14,'39
Sap Takes a Wrap, The 9430 Charley Chase	Mar.	10,'39
Saved by the Bell (8-12-39) 9408 (3 Stooges)	June	30,'39
Skinny the Moocher 1421 Charley Chase	Sept.	8,'39
Star Is Shorn, A 9432 (All Star)	Apr.	21,'39
Static in the Attic 1422 Walter Catlett	Sept.	22,'39
Swing, You Swingers 9428 Andy Clyde	Jan.	20,'39
Three Little Sew and Sews 9404 (3 Stooges)	Jan.	6,'39
Trouble Finds Andy Clyde 9437	July	28,'39
We Want Our Mummy 9045 (3 Stooges)	Feb.	24,'39
Yes, We Have No Bonanza 9407 (3 Stooges)	May	19,'39

COLOR RHAPSODIES

Crop Chasers 1502	Sept.	22,'39
Gorilla Hunt, The 9507	Feb.	24,'39
Happy Tots (4-22-39) 9508	Mar.	31,'39
Hollywood Sweepstakes (8-12-39) 9512	July	28,'39
House That Jack Built, The 9509	Apr.	14,'39
Jitterbug Knights 1501	Aug.	11,'39
Little Match Girl (re-issue) (11-27-37) 8502	Dec.	16,'38
Lucky Pigs (6-17-39) 9510	May	26,'39
Nell's Yells 9511	June	30,'39
Mountain Ears 1503	Oct.	20,'39
Peaceful Neighbors (2-18-39) 9506	Jan.	16,'39

COLUMBIA TOURS

Big Town Commuters (New York) 9553	Feb.	3,'39
Holland 1551	Sept.	15,'39
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May	26,'39
Morocco 9556	Aug.	11,'39
Sojourn in India 9555	July	7,'39

COMMUNITY SING

No. 5 (2-18-39) 9655 (Friendship Songs)	Jan.	27,'39
No. 6 9656 (Moon Songs)	Feb.	24,'39
No. 7 9657 (Parade of Hits)	Mar.	24,'39
No. 8 (4-29-39) 9658 (Strauss Music)	Apr.	21,'39
No. 9 9659 (Songs of the West)	May	19,'39
No. 10 (6-17-39) 9660 (Romance Songs)	June	16,'39
(New Series)		
No. 1 1651 (Crosby Hit Songs)	Aug.	4,'39
No. 2 1652 (Old Time Songs)	Sept.	8,'39

FABLE CARTOONS

Little Lost Sheep 1751	Oct.	6,'39

FOOLS WHO MADE HISTORY

No. 1 (Charles Goodyear) 1601	Aug.	25,'39
No. 2 (Elias Howe) 1602	Oct.	6,'39

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

No. 1 9471	Feb.	22,'39
No. 2 9472	Mar.	23,'39
No. 3 9473	Apr.	21,'39

KRAZY KAT CARTOONS

29. Krazy's Bear Tale 9704	Feb.	17,'39
30. Golf Chumps 9705	Apr.	6,'39
31. Krazy's Shoe Shop 9706	May	12,'39

MUSIC HALL VANITIES

Montmartre Madness (6-3-39)	June	30,'39
Night In a Music Hall, A (2-18-39) 9961	Jan.	20,'39
Night at the Troc 9962	Mar.	2,'39
Yankee Doodle Home (5-27-39) 9964	May	19,'39

PHANTASIES CARTOON

Charm Bracelet, The 1701	Sept.	1,'39

PICTUREGRAPH

No. 1 9951	Feb.	10,'39

SCRAPPY CARTOONS

Scrappy's Added Attraction 9753	Feb.	3,'39
Scrappy's Rodeo 9756	June	2,'39
Scrappy's Sideshow 9754	Mar.	3,'39
Worm's Eye View, A (5-20-39) 9755	Apr.	28,'39

SCREEN SNAPSHOTS

No. 5 9855	Jan.	3,'39
No. 6 9856	Feb.	17,'39
No. 7 9857	Mar.	17,'39
No. 8 (4-29-39) 9858	Apr.	8,'39
No. 9 (5-20-39) 9859	May	12,'39
No. 10 9860	May	26,'39
No. 11 9861	June	15,'39
No. 12 (8-19-39) 9862	July	28,'39
(New Series)		
No. 1 1851	Sept.	15,'39
No. 2 1852	Oct.	20,'39

SPECIAL

SPORT THRILLS

Big Fish 9810	Aug.	18,'39
Bows and Arrows 1801	Sept.	29,'39
Diving Rhythm (5-20-39) 9806	Apr.	21,'39
Jockeys Up (6-17-39) 9807	June	2,'39
King Vulture (1-21-38) 9803	Jan.	6,'39
Navy Champions (4-22-39) 9805	Mar.	17,'39
Odd Sports 9804	Feb.	10,'39
Technique of Tennis (6-17-39) 9808	June	30,'39
There Goes Rusty (8-26-39) 9809	July	15,'39

WASHINGTON PARADE

No. 2 (2-18-39) 9902 (Inside the White House)	Feb.	21,'39
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr.	28,'39
No. 4 9904 (Library of Congress)	Aug.	4,'39

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Cavalcade of Stuff, No. 1 E1-1	Jan.	6,'39
Cavalcade of Stuff, No. 2 E1-2	Jan.	20,'39

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Captain's Christmas, The (12-24-38) W-692	Dec.	17,'38
Mama's New Hat W-882	Feb.	11,'39
Petunia Natural Park W-693 (Color)	Jan.	14,'39
Seal Skinners W-881 (Sepia)	Jan.	28,'39

CARTOONS

Art Gallery (6-3-39) W-886 (Color)	May	13,'39
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June	10,'39
Bookworm, The W-889 (Color)	Aug.	26,'39
Goldilocks and the Three Bears (7-22-39) W-888	July	15,'39
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb.	25,'39
Little Goldfish, The (4-22-39) W-885 (Color)	Apr.	15,'39
Wanted: No Master W-884	Mar.	18,'39

CRIME DOESN'T PAY

No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec.	24,'38
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar.	11,'39
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr.	15,'39
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June	10,'39

FITZPATRICK TRAVEL TALKS

Ancient Egypt (3-4-39) T-856	Jan.	21,'39
Colorful Curacao (7-29-39) T-862	May	27,'39
Day on Treasure Island, A T-51	Sept.	2,'39
Glimpses of Australia (5-27-39) T-859	Apr.	15,'39
Imperial Delhi (4-1-39) T-857	Feb.	18,'39
Java Journey (6-3-39) T-858	Mar.	18,'39
Picturesque Udaipur (7-15-39) T-861	May	13,'39
Rural Hungary (6-24-39) T-860	Apr.	29,'39
Singapore and Jahore T-855	Dec.	31,'39
Sydney, Pride of Australia (2-4-39) T-854	Dec.	3,'38

MGM MINIATURES

Great Heart, The (2-4-39) M-875 Tom Neal	Dec.	31,'38
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May	27,'39
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May	13,'39
Ice Antics (2-24-39) M-876 (Sepia)	Feb.	11,'39
Love on Tap M-877 (Sepia) Mary Howard	Mar.	18,'39
Prophet Without Honor (6-17-39) M-879 Tom Neal	May	20,'39
Rhumba Rhythm M-71 (Sepia)	Sept.	2,'39

MUSICAL COMEDIES

Dream of Love, A (3-4-39) R-803 (Sepia)	Jan.	28,'39
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr.	15,'39
Men of Steel (1-28-39) R-801 Doris Weston	Dec.	17,'38
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec.	17,'38
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar.	29,'39

OUR GANG

Alfalfa's Aunt (2-4-39) C-935	Jan.	7,'39
Auto Antics C-942	July	22,'39
Clown Princess (6-3-39) C-938	Apr.	15,'39
Cousin Wilbur (6-17-39) C-939	Apr.	29,'39
Dog Daze (7-29-39) C-941	July	1,'39
Duel Personalities (4-8-39) C-937	Mar.	11,'39
Joy Scouts (7-29-39)	June	24,'39
Practical Jokers (2-18-39) C-934	Dec.	17,'38
Tiny Trouble (3-25-39) C-936	Feb.	18,'39

PASSING PARADE

(Sepia)

No. 2—(3-4-39) K-922 (New Roadways)	Jan.	28,'39
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb.	18,'39
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar.	18,'39
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May	20,'39
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June	17,'39
No. 7—Giant of Norway (7-22-39) K-927	June	24,'39
No. 8—Story That Couldn't Be Printed K-928	July	22,'39
No. 9—One Against the World K-929	Aug.	19,'39
No. 10—Unseen Guardians K-930	Aug.	26,'39

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July	1,'39
Double Diving (1-28-39) S-904 (Sepia)	Jan.	14,'39
Heroes at Leisure (3-4-39) S-905	Feb.	11,'39
Marine Circus (4-22-39) S-906 (Color)	Mar.	11,'39
Penny's Picnic (1-14-39) S-906 (Color)	Dec.	17,'38
Poetry of Nature (7-8-39) (Sepia)	May	20,'39
Radio Hams (6-17-39) S-908	May	20,'39
Take a Cue S-911 (Sepia)	Aug.	12,'39
Weather Wizards (4-22-39) S-907	Apr.	8,'39

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May	13,'39
Home Early (6-17-39) F-957	May	27,'39
Hour For Lunch, An (4-22-39) F-955	Mar.	18,'39
How to Eat (7-8-39) F-958	June	10,'39
How to Sublet (2-4-39) F-954	Jan.	28,'39
Mental Poise (2-4-39) F-953	Dec.	10,'38

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May	12,'39
My Friend the Monkey (2-18-39) T8-6	Jan.	27,'39
On With the New (12-17-38) T8-3	Dec.	2,'38
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec.	23,'38
Rhythm on the Reservation (7-22-39) T8-10	July	7,'39
Scared Crows, The (7-8-39) T8-9	June	9,'39
So Does an Automobile T8-7	Mar.	31,'39
Yip Yip Yippy (7-29-39) J8-6	July	28,'39

COLOR CLASSICS

Always Kickin' (2-25-39) C8-3	Jan.	27,'39
Barnyard Brat (7-15-39) C8-5	June	30,'39
Small Fry (5-6-38) C8-4	Apr.	21,'39

COLOR CRUISES

Colombia (8-12-39) K8-7	July	21,'39
Costa Rica (12-10-38) K8-3	Dec.	2,'38
Ecuador K9-1	Sept.	1,'39
Fresh Vegetable Mystery, The C9-1	Sept.	22,'39

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Jamaica (7-15-39) K8-6	May	26,'39.10....
Land of the Inca Memories (2-4-39) K8-4	Jan.	27,'39.10....
Republic of Panama K8-5	Mar.	24,'39..1 rl..
HEADLINERS		
Champagne Music of Lawrence Welk (3-4-39) A-8	Mar.	3,'39.10....
Hal Kemp and His Orch. A8-5	Dec.	2,'38..1 rl..
Music Through the Years (2-25-39) A8-7	Feb.	3,'39.11.... Jan Garber and Orch.
Paramount Presents Artie Shaw's Class in Swing (8-26-39) A9-1	Sept.	8,'39†10....
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May	5,'39.10....
Song Is Born, A (12-24-38) A8-6	Jan.	6,'39.10.... Larry Clinton and Orch.
Sweet Moments A8-12	Aug.	11,'39..1 rl.. Russ Morgan and Orch.
Tempo of Tomorrow (7-1-39) A8-11	June	2,'39.10.... Richard Himber and Orch.
Three Kings and a Queen A8-9	Apr.	7,'39..1 rl.. Vincent Lopez and Orch.
PARAGRAPHICS		
Breaking the News J8-12	Aug.	25,'39..1 rl..
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39.10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Fisherman's Pluck V8-9	Apr.	14,'39..1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38.10....
Public Hobby No. 1 V9-1	Sept.	22,'39†.1 rl..
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39.10....
Swans (5-27-39) V8-10	May	19,'39.10....
That's Africa (3-4-39) V8-7	Feb.	10,'39.10....
PARAMOUNT PICTORIAL (New Series)		
No. 5—(12-3-38) P8-5	Dec.	9,'38..1 rl..
No. 6—P8-6	Jan.	6,'39..1 rl..
No. 7—(2-11-39) P8-7	Feb.	3,'39..1 rl..
No. 8—(3-11-39) P8-8	Mar.	3,'39.10....
No. 9—(5-20-39) P8-9	Mar.	31,'39.10....
No. 10—P8-10	May	5,'39..1 rl..
No. 11—(6-24-39) P8-11	June	2,'39.10....
No. 12—(8-12-39) P8-12	July	7,'39.10....
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr.	7,'39.22....
Cops Is Always Right (1-21-39) E8-5	Dec.	30,'38..7....
Customers Wanted (2-18-39) E8-6	Jan.	27,'39..7....
Ghost Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7....
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7....
Leave Well Enough Alone (5-13-39)	Feb.	24,'39..7....
Wotta Nitemare (7-15-39) T8-8	Mar.	24,'38..7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color) (New Series)		
No. 3—J8-3	Jan.	6,'39..1 rl..
No. 4—J8-4	Mar.	10,'39..1 rl..
No. 5—(5-27-39) J8-5	May	12,'39.11....
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....
GRANTLAND RICE SPORTLIGHTS		
No. 58—Frolicking Frogs R8-6	Dec.	23,'38..1 rl..
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan.	20,'39.10....
No. 60—Hold Your Breath (2-18-39) R8-8	Feb.	17,'39.10....
No. 61—The Sporting Irish (3-4-39) R8-9	Mar.	17,'39.10....
No. 62—Good Skates (5-6-39) R8-10	Apr.	14,'39.10....
No. 63—Diamond Dust (63-3-99) R8-11	May	12,'39.10....
No. 63—Death Valley Thrills (6-24-39) R8-12	June	9,'39.10....
No. 64—Watch Your Step (8-19-39 R8-13	July	7,'39.10....
No. 65—Hydro-Maniacs R9-1	Sept.	1,'39†10....
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 3—(2-4-39) L8-3	Dec.	2,'38.11....
No. 4—(1-28-39) L8-4	Feb.	3,'39.10....
No. 5—(5-6-39) L8-5	Apr.	14,'39,11....
No. 6—(7-29-39) L8-6	June	16,'39.10....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan.	13,'39.18....
Home Boner 93,704	Mar.	10,'39.20....
Moving Vanities (5-6-39) 93,705	May	5,'39.17....
Ring Madness 9370	June	30,'39.19....
Wrong Room 03,701	Sept.	22,'39†.2 rls.
HEADLINERS		
No. 2—Romancing Along 93,602	Dec.	30,'38.21....
No. 3—Swing Vacation 93,603	Feb.	24,'39.17....
No. 4—Sales Slips 93,604	June	2,'39.17....
EDGAR KENNEDY COMEDIES		
Act Your Age 03,401	Oct.	6,'39†.2 rls.
Baby Daze 93,405	May	19,'39.15....
Clean Sweep, A, 93,402	Dec.	2,'38.17....
Clock Wise (4-1-39) 93,404	Mar.	24,'39.18....
Feathered Pests 93,406	July	14,'39..2 rls.
Kennedy the Great 03,402	Dec.	1,'39†.2 rls.
Maid to Order 93,403	Jan.	27,'39.18....
MARCH OF TIME 1938-39		
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec.	23,'38.18....
No. 6—State of the Nation (1-28-39) 93,106	Jan.	20,'39.18....
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb.	17,'39.19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39.18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39.19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May	12,'39.19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5,'39) 93,113	Aug.	4,'39.18....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39.11....
Cafe Rendezvous (12-3-38) 94,205	Dec.	23,'38.10....
Hello Mama (4-1-39) 94,209 George Jessel	Apr.	14,'39.11....
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb.	17,'39.10....
Samovar Serenade 94,208 Luba Malina	Mar.	17,'39..1 rl..
Tropical Topics 94,206 Rosita Ortega	Jan.	20,'39.10....
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Coat Tails 03,202	Nov.	17,'39†.2 rls
Marriage Go-Round 93,204	July	28,'39.18....
Pan-Domonium 03,201	Oct.	20,'39†.2 rls.
Plumb Crazy 93,202	Feb.	3,'39.16....
Dog-Gone 93,208	Apr.	21,'39.16....
RAY WHITLEY COMEDIES		
Bandit and Ballads 03,502	Dec.	15,'39†.2 rls.
Cupid Rides the Range 03,501	Sept.	8,'39†.2 rls.
Prairie Pappas 93,502	Dec.	16,'38.18....
Ranch House Romeo (4-1-38) 93,503	Apr.	7,'39.17....
Sagebrush Serenade 93,504	June	6,'39.19....
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39.10....
Gold 94,606	Feb.	10,'39..1 rl..
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Newsreel (12-31-38) 94,604	Dec.	9,'38.10....
Pack Trip 94,613	Aug.	18,'39..9....
Pilot Boat 94,605	Jan.	20,'39..9....
Soldiers of Sea 94,608	Apr.	7,'39..9....
Television (5-6-39) 94,609	May	5,'39..9....
Swinquet (7-15-39) 94,610	May	26,'39..8....
World of Tomorrow (7-15-39) 94,611	June	23,'39..9....
Zoo (8-12-39) 94,612	July	21,'39..9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39..9....
Blue Grass (12-17-38) 94,304	Dec.	2,'38.10....
Bow Strings 94,306	Jan.	27,'39..9....
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
Gun Play 04,301	Sept.	1,'39†..1 rl..
On the Wing 94,305	Dec.	30,'38.10....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Smooth Approach (5-20-39) 94,310	May	19,'39..9½..
Snow Falls (3-18-39) 94,307	Feb.	24,'39..1 rl..
Sporting Wings (4-1-39) 94,308	Mar.	24,'39..9....
WALT DISNEY CARTOONS		
Autograph Hound 94,116	Sept.	1,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Donald's Cousin Gus (5-20-39) 94,113	May	19,'39..8....
Donald's Lucky Day (10-1-38) 94,107	Jan.	13,'39..8....
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Goofy and Wilbur (10-1-38) 94,110	Mar.	17,'39..8....
Hockey Champ (5-20-39) 94,110	Mar.	17,'39..7....
Merbabies 94,105	Dec.	9,'38..8....
Mother Goose Goes Hollywood (10-38) 94,106	Dec.	23,'38..7½..
Officer Duck 04,101	Sept.	22,'39†.1 rl..
Practical Pig, The (10-1-38) 94,109	Feb.	24,'39.....
Sea Scout 94,115	June	30,'39..8....
Society Dog Show (11-12-38) 94,108	Feb.	3,'39..8....
Ugly Duckling, The (10-1-38) 94,111	Apr.	7,'39..8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11....
Daily Diet of Danger, A 9203	Dec.	9,'38..9....
Filming the Fleet 0202	Oct.	27,'39†..1 rl..
Sand Hogs 9205	May	12,'39.10....
FASHIONS (In Color)		
Fashion Forecast, No. 2 (12-31-38) 9602	Dec.	23,'38.10....
Fashion Forecast, No. 3 9603	Mar.	31,'39.10....
Fashion Forecast, No. 4 9604	July	7,'39..1 rl..
Fashion Forecasts, No. 5 0601	Sept.	15,'39†..1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Birthplace of Icebergs 0101	Aug.	4,'39†11....
LEW LEHR		
Monkeys Is the Craziest People 0401	Sept.	29,'39†..1 rl..
Muscle Maulers (5-6-39) 9404	Apr.	14,'39.11....
What Every Inventor Should Know 9403	Jan.	20,'39.11....
MAGIC CARPET SERIES (Lowell Thomas)		
Evergreen Empire, The 0102	Oct.	13,'39†..1 rl..
Good Neighbors 9106	May	26,'39.11....
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39.11....
Mystic Siam (5-6-39) 9105	Mar.	17,'39.10....
Tempest Over Tunis 9107	June	9,'39.11....
Viking Trail (12-31-38) 9104	Feb.	17,'39.10....
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7....
Barnyard Baseball 9517	July	14,'39..7....
Barnyard Egg-citement (5-6-39) 9528 (color)	May	5,'39..7....
Cuckoo Bird, The 9511	Apr.	7,'39..7....
Frozen Feet 9509	Feb.	24,'39..7....
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Gandy Goose in G Man Jitters 9510	Mar.	10,'39..7....
Gandy the Goose in the Frame Up 9507	Dec.	30,'38..7....
Gandy Goose in Doomsday 9524 (color)	Dec.	16,'38..7....
Golden West, The (8-26-39) 0501	Aug.	25,'39†.7....
Hook Line and Sinker 0552	Sept.	8,'39†..1 rl..
Nick's Coffee Pot 9513	May	19,'39..7....
Nutty Network, The 9527 (color)	Mar.	24,'39..7....
One Gun Gary in Nick of Time 9503	Jan.	27,'39..7....
Orphan Duck, The 0553	Oct.	6,'39†..1 rl..
Owl and Pussycat, The 9525 (color)	Jan.	13,'39..7....
Prize Guest, The, 9514	June	2,'39..7....
Sheep in the Meadow 0502	Sept.	22,'39†..1 rl..
Their Last Bean (4-29-39) 9512	Apr.	21,'39..7....
Three Bears, The 9526 (color)	Feb.	10,'39..7....
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7....
Village Blacksmith 9506	Dec.	2,'38..7....
ED THORGERSEN (Sports)		
Big Game Fishing 0301	Sept.	1,'39†..1 rl..
Hunting Dogs (5-6-39) 9303	Mar.	3,'39.11....
Inside Baseball 9304	Apr.	28,'39.11....
Shooting for Par 9302	Jan.	6,'39.11....
Sports Immortals 9305	June	23,'39.11....

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Fox Hunting (1-21-39)	Jan.	3,'39.10....
Jerusalem (1-14-39)	May	1,'39.10....
Labanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
Rome Symphony (12-31-38)	Feb.	15,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....
Wanderers of the Desert	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 58—(2-11-39) 3356	Dec.	26,'38..9....
No. 59—(2-25-39) 3357	Jan.	30,'39..9....
No. 60—(3-11-39) 3358	Feb.	20,'39..9½..
No. 61—(4-15-39) 3359	Mar.	13,'39..9....
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr.	10,'39..9....
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May	15,'39..9½..
No. 64—(7-15-39) 3362	June	26,'39..9½..
No. 65—(7-29-39) 3363	July	17,'39..9....
No. 66—	Sept.	25,'39†..1 rl..
No. 67—	Oct.	16,'39†..1 rl..
LANTZ CARTUNES		
A-Haunting We Will Go (7-15-39) (Color)		7½..
Arabs with Dirty Fezzes (8-26-39) 3259	July	31,'39..7....
Baby Kittens (12-3-38) 3245	Dec.	19,'38..1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39..7....
Birth of a Toothpick 3250	Feb.	27,'39..7½..
Bola Mola Land (5-27-39) 3256	May	29,'39..7....
Charlie Cuckoo (5-13-39) 3254	Apr.	24,'39..7....
Crack Pot Cruise 3253	Apr.	10,'39..6½..
I'm Just a Jitterbug (1-21-39) 3248	Jan.	23,'39..7....
Little Blue Blackbird (12-10-38) 3246	Dec.	26,'38..7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Little Tough Mice (4-15-39) 3251	Mar.	13,'39..7....
Magic Beans (3-11-39) 3249	Feb.	13,'39..7½..
Nellie of the Circus (5-20-39) 3255	May	8,'39..7....
One Armed Bandit (4-8-39) 3252	Mar.	27,'39..7....
Silly Superstition 3262	Aug.	28,'39..1 rl..
Slap Happy Valley 3261	Aug.	21,'39..1 rl..
Snuffy Skunk's Party 3260	Aug.	7,'39..1 rl..
Soup to Mutts (2-4-39) 3247	Jan.	9,'39..7....
Stubborn Mule (6-12-39) 3258	July	3,'39..7....
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228 Gus Van	Mar.	15,'39.19....
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr.	12,'39.17....
Gals and Gallons (6-3-39) 3232 East and Dumke	July	12,'39.17½..
Music and Models (12-3-38) 3225 Jack Arthur	Dec.	14,'38.18....
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan.	11,'39.19....
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May	17,'39.18....
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb.	15,'39..2 rls.
Swing Sanatorium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June	14,'39.18....
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb.	15,'39.19....
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug.	9,'39.17....
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 57—Novelty (12-17-38) 3368	Dec.	5,'38..9....
No. 58—Novelty (1-28-39) 3369	Jan.	2,'39..9½..
No. 59—Novelty (3-4-39) 3370	Feb.	6,'39..9....
No. 60—Novelty (3-4-39) 3371	Mar.	6,'39..9....
No. 61—Novelty (4-22-39) 3372	Apr.	3,'39..9....
No. 62—Novelty (5-20-39) 3373	May	1,'39..9....
No. 63—Novelty (6-3-39) 3374	June	5,'39..9....
No. 64—Novelty 3375	July	3,'39..1 rl..
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½..
No. 66—Novelty	Sept.	18,'39†.1 rl..
No. 67—Novelty	Oct.	9,'39†.1 rl..
TWO REEL MUSICAL		
Boy Meets Joy Pinky Tomlin-Joy Hodges	Sept.	6,'39.17....

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Star Dust (12-3-38) 4015 Benny Davis	Dec.	12,'38.22....
Boarder Trouble 4016 Joe and Asbestos	Dec.	17,'38..2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan.	7,'39.20....
Hats and Dogs 4017 Wini Shaw	Dec.	31,'38.20....
Sophomore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan.	21,'39.20....
Sundae Serenade 4020 Rosie Moran	Feb.	25,'39..2 rls.
Projection Room 4022 Arthur and Case	Mar.	4,'39..2 rls.
Small Town Idol, A (3-11-39) Ben Turpin	Feb.	11,'39.20....
Home Cheap Home 4023 Henry Armetta	Mar.	18,'39..2 rls.
A Fat Chance 4024 Johnny Perkins	Mar.	25,'39..2 rls.
Rollin' in Rhythm 4025	Apr.	15,'39..2 rls.
Seeing Spots 4026 Duke McHale	Apr.	29,'39..2 rls.
You're Next to Closing 4027 Cross and Dunn	May	13,'39..2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June	3,'39.20....
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July	1,'39.20....
Wardrobe Girl 4029 Ginger Manners	June	17,'39.....
A Swing Opera 4030 Tess Gardella	July	22,'39..2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug.	26,'39.20....
COLOR PARADE		
Nature's Mimics (2-4-39) 4604	Dec.	3,'38.10....
Points on Pointers 4606	Jan.	28,'39..1 rl..
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb.	25,'39.10....
The Roaming Camera (4-15-39) 4608	Mar.	25,'39.11....
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr.	22,'39.10....
For Your Convenience (6-17-39) 4610	May	20,'39.10....
Mechanix Illustrated, No. 5 4612	June	17,'39..1 rl..
Modern Methods (8-12-39) 4611	July	15,'39.10....
Mechanix Illustrated, No. 6 4613	Aug.	5,'39..1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Treacherous Waters (12-17-38) 4304	Dec.	10,'38.10....
The Human Bomb (1-28-39) 4305	Jan.	7,'39.12....
High Peril (3-4-39) 4306	Feb.	18,'39.12....
A Minute from Death 4307	Mar.	4,'39..1 rl..
Chained (4-15-39) 4308	Apr.	1,'39.12....
Voodoo Fires (5-27-39) 4309	May	6,'39.12....
Haunted House (6-24-39)	June	3,'39.12....
Lives in Peril 4311	July	1,'39.....
Three Minute Fuse 4312	July	29,'39..1 rl..
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Declaration of Independence, The (10-15-38) 4002 John Litel (color)	Nov.	28,'38.19....
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb.	11,'39.20....
Sons of Liberty (3-25-39) 4005 Claude Rains	May	20,'39.20....
Bill of Rights 4007	Aug.	19,'39†.2 rls.
LOONEY TUNES		
No. 62—Porky the Gob (12-31-38) 4805	Dec.	17,'38..7....
No. 63—The Lone Stranger and Porky 4806	Jan.	7,'39..7....
No. 64—It's an Ill Wind 4807	Jan.	28,'39..1 rl..
No. 65—Porky's Tire Trouble 4808	Feb.	18,'39..1 rl..
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar.	11,'39..7....
No. 67—Chicken Jitters (4-1-39) 4810	Apr.	22,'39..1 rl..
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr.	1,'39..7....
No. 69—Kristopher Kolumbus, Jr. 4812	May	13,'39..1 rl..
No. 70—Polar Pals (6-17-39) 4813	June	3,'39..7....
No. 71—Scalp Trouble 4814	June	24,'39..1 rl..
No. 72—Porky's Picnic 4815	July	15,'39..1 rl..
No. 73—Wise Quack (8-19-39) 4816	Aug.	5,'39..7....
MELODY MASTERS		
Music With a Smile (7-30-38) 4705	Dec.	3,'38.10....
Dave Apollon and Orch. (12-17-38) 4706	Dec.	24,'38.11....
Clyde Lucas and Orch. (1-21-39) 4707	Jan.	7,'39.10....
Blue Barron and Orch. 4708	Jan.	21,'39..1 rl..
Jerry Livingston and Orch. 4709	Feb.	4,'39..1 rl..
Russ Morgan and Orch. (3-4-39) 4710	Feb.	25,'39.10....
Dave Apollon and Orch. 4711	Apr.	22,'39..1 rl..
Clyde McCoy and Orch. (5-27-39) 4712	Mar.	18,'39.10....
Artie Shaw and Orch. (4-8-39) 4713	Apr.	29,'39.10....
Larry Clinton and Orch. 4714	May	20,'39..1 rl..
Leith Stevens and Orch. (6-17-39) 4715	June	10,'39.10....
Rita Rio and Orch. 4716	July	1,'39..1 rl..
Will Osborne and Orch. (8-5-39) 4717	July	22,'39†10....
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl..
MERRIE MELODIES (In Color)		
No. 71—Count Me Out (12-31-38) 4507	Dec.	17,'38..7....
No. 72—The Mice Will Play 4508	Dec.	31,'38..7....
No. 73—Dog Gone Modern (1-21-39) 4509	Jan.	14,'39..7....
No. 74—Ham-ateur Night 4510	Jan.	28,'39..7....
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb.	11,'39..7....
No. 76—Gold Rush Daze 4512	Feb.	25,'39..1 rl..
No. 77—A Day at the Zoo 4513	Mar.	11,'39..1 rl..
No. 78—Presto Chango 4514	Mar.	25,'39..1 rl..
No. 79—Bars and Stripes Forever 4515	Apr.	8,'39..1 rl..
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr.	22,'39..7....
No. 81—Thugs with Dirty Mugs 4517	May	6,'39..1 rl..
No. 82—Naughty But Mice 4519	May	10,'39..1 rl..
No. 83—Believe It or Else 4520	June	3,'39..1 rl..
No. 84—Hobo Gadget Band (6-17-39) 4518	June	17,'39..7....
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10....
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl..
No. 86—Snow Man's Land 4523	July	29,'39..1 rl..
No. 87—Hare-Um Scare-Um (8-12-39) 4524	Aug.	12,'39..7....
No. 88—Detouring America 4525	Aug.	26,'39..1 rl..
No. 89—Little Brother Rat 4526	Sept.	2,'39..1 rl..
TECHNICOLOR SPECIALS		
The Master's Touch 4408	Feb.	18,'39..1 rl..
Romance in Color 4404	Aug.	19,'39..1 rl..
SPECIAL		
Nine Million, The (2-18-39)		.....9....
VITAPHONE VARIETIES		
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec.	19,'38.10....
Ski Girl (1-28-39) 4905	Jan.	14,'39.10....
"Gadgeteers" 4906	Feb.	18,'39..1 rl..
Tax Trouble 4907 Grouch Club	Mar.	18,'39..1 rl..
The Crawfords "at Home" 4909	Apr.	15,'39..1 rl..
Dean of the Pasteboard (5-27-39) 4910 Luis Zingone	May	27,'39.10....
Right Way, The (6-17-39) 4908 Irene Rich	July	1,'39..9....
Witness Trouble 4911 Grouch Club	July	29,'39..1 rl..
One Day Stand (8-26-39) 4912	Aug.	19,'39.10....

OTHER PRODUCT

Title	Rel. Date	Min.
ABPC		
Come Back to Erin (5-20-39)		.....33....
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
Warning, The (4-1-39)	Aug.	1,'39.32....
AMERICAN RED CROSS		
Footsteps (5-27-39)		.....11....
AMERICAN TRADING		
La Traviata		.....
Little Journeys to Distant Lands		.....
Travel Talks		.....
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old (6-3-39)		.....25....
BRITISH		
Border Collie (8-12-39)		.....
Londoners, The (4-29-39)		.....35....
Reporter Investigates Liberty (5-6-39)		.....17....
CENTRAL		
Chinook's Children (6-3-39)		.....10....
CIVIC		
City, The (5-20-39)		.....44....
ENNIS		
Memory Lingers On, The (8-5-39)		.....10....
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		.....
Rembrandt (7-15-39)		.....
Trip to the Sky (7-1-39)		.....10....
G. P. O.		
Health for the Nation (7-15-39)		.....
Spare Time (6-17-39)		.....
Men in Danger (6-17-39)		.....
MOTION PICTURE INDUSTRY		
For Auld Lang Syne (4-22-39)		.....10....
PATHE COMMERCIAL		
Miracles of Modernization (7-8-39)		.....8....
SPECTATOR-DENNING		
Point of View (6-3-39)		.....
U. S. FOREST SERVICE		
4,000 Gifts of the Forest (8-26-39)		.....2 rls.
WORLD		
Andante et Dondo		.....
Ave Marie		.....
Children's Corner		.....
Jeune Fille Au Jardin		.....
Les Berceuses		.....
Song of Ceylon		.....
Valse Brilliante		.....
WPA		
Shock Troop of Disaster (2-25-39)		.....10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan.	28,'39.18....
Mandrake, the Magician (5-13-39) Warren Hull-Doris Weston (1st episode 27 min.)	May	6,'39.....
Overland with Kit Carson Bill Elliott-Iris Meredith	July	21,'39.....
Shadow, The 1140 (15 episodes)	Oct.	27,'39†.....

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) Charles Quigley-Herman Brix (each) (1st episode 30 min.)	June	10,'39.18....
Dick Tracy's G-Men (8-19-39) Ralph Byrd (15 episodes) (1st episode 29 min.)	Sept.	2,'39.....
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (each) (15 episodes) (1st episode 30 min.) (Exploitation: Nov. 11,'39, p. 55.)	Feb.	25,'39..2 rls.

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Buster Crabbe	Apr.	11,'39.....
Oregon Trail, The (5-20-39) 4581 John Mack Brown-Louise Stanley (each) (15 episodes)	July	4,'39.21....
Phantom Creeps, The Bela Lugosi-Dorothy Arnold	Oct.	17,'39.....
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan.	17,'39.....

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METROPOLITAN THEATRE, BOSTON
"THE STAR MAKER" 20% ahead of "UNION PACIFIC."

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"THE STAR MAKER" 20% ahead of "UNION PACIFIC."

NEWMAN THEATRE KANSAS CITY
"THE STAR MAKER" neck and neck with "UNION PACIFIC."

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"THE STAR MAKER" 80% ahead of "UNION PACIFIC."

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"THE STAR MAKER" neck and neck with "UNION PACIFIC."

Paramount's "THE STAR MAKER"

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MOTION PICTURE HERALD

WAR!

Conflict bottles up last large market in Europe for Hollywood films.

43 features on war subjects now available or in production in America.

Censorship of films, newsreels, radio and press covers wide area.

17,010 theatres, 192 producers and 124 distributors in war zone.

Canadian theatres' receipts turn upward after sharp decline at opening.

British trade petitions Government to reopen theatres, estimating $4,500,000 weekly loss.

Action by Washington to bar propaganda pictures from abroad is seen.

Hollywood studies possible effects on budgets; Foreign stars called up.

Executives look to Latin America for widened market for Hollywood.

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SEPTEMBER 9, 1939

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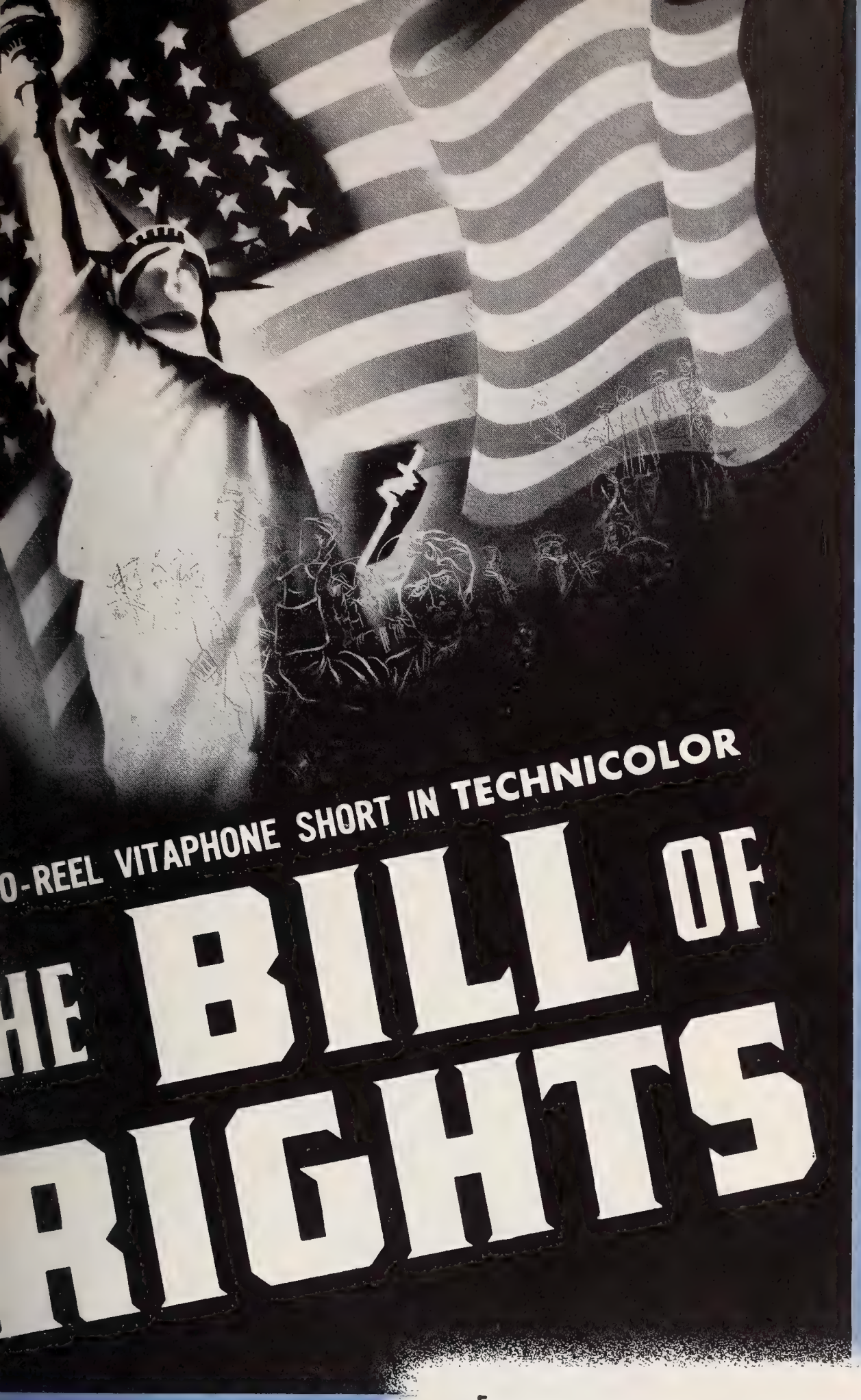
While M-G-M's magic wonder show "WIZARD OF OZ" winds up the 1938-39 season in a blaze of glory, the year '39-'40 has opened up with all eyes on Leo the Lion!

YOUR ITCHING PALM!

there's a fortune in it!

We told you how the Previews of "THE WOMEN" and "BABES IN ARMS" created a furore! We pointed out that no season had ever yielded two such sensations to begin with. Now "NINOTCHKA" has been previewed . . . it is phenomenal! And "BLACKMAIL" and "THUNDER AFLOAT" have been previewed! They are smashing entertainments! Did we hear somebody say: "Pictures talk!"





p you announce it, a special 40" x 60" color, from which the above was d, is available at your exchange

After the broadcast that further illustrates the extraordinary importance of this subject, bookings are being accepted by WARNER BROS.

[Last Thursday night over all NBC stations 35,000,000 listeners were told 'Every American must see this film!'
Program sponsored by famed Institute of Human Relations]

There never was a short with a stronger reason to be shown! Play it immediately – THEY'RE WAITING!

KEEP ON YOUR TOES
WITH WARNERS IN '39-40

(soon you'll be walking on air!)

NO. 2





We don't like to gossip but

'THE OLD MAID' IS A SWEETHEART

Pick your spot and check for yourself! It's bigger than Warners' biggest!

WARNE
WORLD

S READY TO RIDE!

JOHN GARFIELD

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PRISCILLA LANE

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— their greatest by miles!

DUST BE MY DESTINY

By the author of 'Each Dawn I Die'!

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STARTS AT THE STRAND, N.Y.
FOLLOWING THE SIXTH HOLDOVER WEEK OF THE NEW STRAND RECORD-HOLDER 'THE OLD MAID'



BROS.
BEST!

Stay On Your Toes and answer the question on page 19 ... then watch for

No.3 'A CHILD IS BORN

DARRYL F. ZANUCK'S PRODU



THE RAINS

Released September 15th

LOUIS BROM E

Cen Fox picture starring

MYRNA YRO LORGE

LOY POWER BRENT

Directed by

CLARENCE BROWN

with

BRENDA JOYCE · NIGEL BRUCE · MARIA OUSPENSKAYA

JOSEPH SCHILDKRAUT · MARY NASH · JANE DARWELL

MARJORIE RAMBEAU · HENRY TRAVERS · H. B. WARNER

Associate Producer Harry Joe Brown

Screen Play by Philip Dunne and Julien Josephson

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 11 — September 9, 1939

WAR *and* SCREEN

THIS week the American motion picture sat with furrowed brow facing a world at war, considering the status of an industry grown to world dominion now turned back upon itself, confronted with the problems of an international institution in a market which is narrowing in toward national boundaries.

Reactions were as many and diverse as typical of this sensitive, whimsical business of the motion picture, ever equally spectacular in its darings and in its conspicuous, tremulous conservatisms and indecisions.

Opinions of the outlook varied from foreboding of woe to anticipations of a new burst of prosperity in a market of publics seeking escape from the stress of war.

First reactions were adverse. Wall Street bought up on industrials of what it deemed "war baby" promise, and sold down on amusement stocks anticipating loss of at least half of the revenues for film overseas. Also chiefs of the motion picture industry in New York went into solemn conclave to talk of devices for living within the income of a shrinking market, discussing, most tentatively, moves ranging from sharply reduced production budgets for Hollywood to horizontal payroll cuts across the industry, including alike production and distribution machinery.

The mood of the pessimists was accentuated somewhat by the fact that the anticipated restrictive effect of war was superimposed upon the already long evident trends of influence manifest through the recent months, and years, of preparation for war in wide European areas. The war seemed to them a push on a rolling ball.

ADDITIONALLY, the stresses of the period found unmistakable but somewhat indirect expression in fanning strifes entirely within the American industry, with the pressures tending to strain thin spots in alleged bonds of approximate unity. But that is another story, probably of many chapters to come.

The optimists—and most of them of abundant prior experience of motion picture operation through the days of the First World War—pointed back to the prosperity of the screen in the strife-torn world of 1914-1918.

That was the period in which the Allies bought abundantly of the output of Fort Lee and Hollywood, when the American film industry became the world industry. In that period Famous Players - Lasky and its Paramount rose to dominance. Adolph Zukor became the overlord. Dramatic, picturesque Lewis J. Selznick drove from the management of World Films into spectacular magnate status under his own flag. The persistent muddle-genius of Carl Laemmle made Universal a world success. The Brothers Warner, less conspicuously, started carving a niche that was to grow into a castle. As a single, if special but indicative specimen case, it may be observed that the Allies in the spring of 1916 paid a million cash dollars to access of the two-reel product of one single comedian, Charles Chaplin. William Fox, in the period, built an independent domain which was destined to write its story in major millions.

THE "Million Dollar Mystery", made by the Thanhouser studios at New Rochelle, was in its eighth episode when Germany marched into Belgium, and went romping through its fifteen installments to a final profit of 700 per cent. "Cabiria", famous spectacle picture from Italy, and the last, was flaming in trade attention under the ministrations of Harry Raver. Pathe News had a daily release, and Warners were offering "Across the Border", which was in "three thundering parts", and announcing immediately "The Battling British".

Chemically the world had been dependent on the German dye trust and speculation in hydroquinone and metol, important in film development, started at once. Jules Brulatour's Paragon Laboratories in Fort Lee were said to be seeking a corner on the American supply of metol. Today America is chemically independent.

Officers and employees of the French invasion of the American field, Eclair, Pathe and Gaumont, were being called to the colors and sailing for la Patrie. That was the last of French production influence in America. With the war of 1914 came substantial surrender of the world to the American motion picture.

THIS week's tidings from Hollywood and reports upon its plans for production, recorded in the news pages of this issue of MOTION PICTURE HERALD, indicate that the confusion of impact of war has passed almost as swiftly as it came, and that the production organizations are leveling off immediately on a program of meeting the changed market outlook with output geared to the prospects.

Meanwhile, as the weekend neared, New York began to take a calmer view and lay plans for doing business—regardless. Just as Hollywood began to concentrate on programs of making pictures for the home market, New York began to look a bit more intensively at the selling of that market.

Thursday's message to Hollywood from New York urged acceptance of the obvious necessities of the day as occasion for a long desired revision of production costs to figures consistent with the state of the world map.

There will continue to be customers—and pictures for them to look at.

△ △ △

ARDENT student of the arts of the screen, Mr. B. A. Aughinbaugh, director of visual education for the state of Ohio, reports on an examination of the dictionary revealing that 90 percent of the nouns of our language are visual, verbal pictorializations, while only about 5 percent pertain to sound. The eyes, it seems, have it.

—*Terry Ramsaye*

This Week

Thunder of Guns

As sinister war machines moved toward raging catclysm in Europe last week the film industry withstood the first shocks of conflict and settled back to take stock, plan for operation as usual for the duration, and seek out whatever bright spots the situation might offer. Late in the week the picture was varied. Light and dark facets listed below are detailed in the stories in this issue.

Most immediate and obvious was the fact that the beginning of hostilities had choked off the market in England and France, last large market remaining in Europe. Hope was held out that theatres ordered closed might reopen, at least in England where trade officials petitioned the Government for permission to resume, estimating a loss of $4,500,000 weekly. Production, of course, was suspended. There were 17,010 theatres, 192 production companies and 124 distributing companies in the war area. A general story on Europe and the war starts on page 15 and on pages 32 and 33 are pictures of executives of American companies in the war areas.

A survey of the Hollywood studios showed a full inventory, the fortuitous result of the building of a backlog of product with the threat of an industry strike in mind, a threat since removed. At the start of the war 82 pictures, an unprecedented total, were ready for release; 41 were in various stages of shooting or cutting, and 22 were scheduled to start within two weeks. Hollywood's preparedness and the reaction of executives through which, incidentally, ran predictions that the industrial upturn in this country will have a happy effect on box office receipts, are detailed on page 18.

In tune with the times 43 features on war subjects are available or in production. See page 23.

In Canada, pledged to support the Crown in the war against Germany, distribution and exhibition executives were cheerful. They foresaw a dull period of about two months followed by substantial increases in attendance and revenue. By-line stories from the Dominion are on page 31.

Newsreel companies were still uncertain as to what restrictions would govern their coverage of the hostilities but it was expected that strict censorship now in force would be continued. See page 25.

Buying Pool

The buying pool plan for independent exhibitors, which was temporarily tabled in the Spring, will be revived at the convention of the Allied Theatre Owners of Oklahoma in Oklahoma City, September 26-27, according to Orville Von Gulker, head of the Allied organization.

Test in Illinois

Two test cases filed in Illinois courts in recent days may have vital effect on the status of the Sandquist bill to regulate the length of motion picture programs in the state, vetoed by Governor Henry Horner last month. Both cases challenge the validity of a veto announced more than ten days after submission of a bill to the state executive. The circumstances apply in the case of the Sandquist measure which was designed to eliminate double features by limiting programs to a definite time.

The test cases and their probable effect on the motion picture measure are described on page 52.

Jubilee Plans

Headquarters of the Golden Jubilee committee in the New York offices of the Motion Picture Producers and Distributors of America announce that 213 circuits and scores of individual owners in every section of the country have reported plans for extensive campaigns in observance of the 50th anniversary date, October 1st to 7th. Since the first announcement the observance has received favorable editorial and news story notice in 80 newspapers.

Progress of the observance is reported on page 56.

MOTION PICTURE HERALD

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ASCAP

Wednesday saw the defeat of the bill attempting to restrict the operations of the American Society of Composers, Authors and Publishers in the state of Alabama. Passed last week by the Senate, the House ways and means committee defeated the measure by a vote of five to three. The legislature adjourns Saturday, so the bill, at week's end, has practically no chance of being revived. Supported by radio stations and hotels, the measure would have required the Society to abandon its licence fee of five per cent of the music users' income in favor of payment on a "per use" basis, with composers and publishers being required to fix the amount of the fee on each composition.

Louis Frohlich of the law firm of Schwartz and Frohlich, counsel for ASCAP, will go to Lincoln, Nebraska, next week to prepare for trial of the Society's action testing the constitutionality of that state's anti-ASCAP law. Trial is scheduled for federal court at Lincoln on September 18th.

That Code

The code of fair trade practices continued, this week, as expected, in the recumbent position in which the industry has found it since the blow it received at the hands of Mr. Thurman Arnold of the U. S. Department of Justice recently. Officially, it is remaining "in status quo," according to William F. Rodgers, Metro-Goldwyn-Mayer general sales manager and chairman of the distributors' code committee. Mr. Rodgers said that he "had nothing new to report," and would be obliged to so advise the Independent Theatre Owners of Southern California at its convention on Friday, despite the fact that when in California recently, Mr. Rodgers had told Alfred Galston, president of the California ITO group, that he would have a statement for the group at its meeting Friday advising them of the code situation.

Mr. Rodgers conferred on Wednesday and Friday with Ed Kuykendall, MPTOA president, at the former's New York office. Mr. Kuykendall, in addition to discussing the status of the code since the Department of Justice declared it, too, a violation of the law because it perpetuated existing practices is making efforts to induce individual distribution companies to put basic trade practice concessions into effect.

"There are certain ordinary trade practices which every company can safely make a part of its film selling policy, and the MPTOA will insist that this be done," Mr. Kuykendall said.

Trade problems of the industry were the subject of several exhibitor meetings this week, as reported on page 44.

Munich Settlement

The raucous war involving talent guilds and unions and plain old line unionism as represented by the projectionists and stagehands in the International Alliance of Theatrical Stage Employees was ended abruptly this week in a Munich settlement reached only a few hours before a strike call was to have been issued which threatened to engulf the entire amusement industry in strife. Under the agreement, arranged, it was reported, in great part by William Bioff, who returned to active union life after a year's retirement, the IATSE revoked the charter which it had granted to the American Federation of Actors when that group was ordered dissolved by the parent Actors' union, the Four A's; Ralph Whitehead, head of the Federation and storm center of the entire dispute, was abandoned to his own devices, and Sophie Tucker, who had defended Mr. Whitehead vigorously, was reinstated.

Announcement of the agreement and the story of its arrangement are in the article on page 61, *followed by a resume of the dispute.*

—

The Associated Actors and Artistes of America on Thursday designated the executive secretaries of its six major branches as a committee to work out plans for a "one big union" setup. The move which had been considered on and off for several years is apparently a reply to recent criticism from the executive council of the American Federation of Labor.

The committee consists of Paul Dullzell, Actors Equity; Kenneth Thomson, Screen Actors Guild; Ruth Richmond, Chorus Equity; Emily Holt, American Federation of Radio Artists; Leo Fisher, American Guild of Musical Artistes, and Maida Reade, of the American Guild of Variety Artists.

Columbia Election

Stockholders of Columbia Pictures will hold their annual meeting at the company's New York home offices on September 20th. There will also be a meeting of voting trust certificate holders Harry Cohn, Jack Cohn, and A. H. Giannini. Scheduled as business for the stockholders will be election of seven directors for the coming year; three year contract extensions for Harry and Jack Cohn; approval of the issuance to Samuel J. Briskin of an additional option for 2,500 shares of common stock; approval of the company's absorption of Columbia Pictures Corporation, Ltd., of California, and Columbia Pictures Distributing Corporation, a Delaware concern.

Columbia showed a net profit of $2,000 for the 52 weeks ended July 1st, after provision for federal and other taxes. This compares with a net profit of $183,392 for the comparable 52 week period last year.

Questionnaire

The Department of Justice, pursuing its preliminary tactics in its suit in equity in New York against major producers and distributors this week asked the court to order the defendants to submit answers in full to a questionnaire which, if authorized, would be the granddaddy of all questionnaires. A total of 68 main and 89 subquestions are submitted covering every conceivable phase of corporate organization, production, pooling and lending of talent and production assets, distribution, exhibition and the defendants' histories. The answers, gathered together in one place, would constitute the greatest survey of motion picture company organization and business secrets ever assembled.

The nature of the questions is discussed on page 55.

One More

The list of 40 odd anti-trust suits at present pending against circuits and major distributors in various sections of the country was increased this week with the addition of one filed in Dallas by L. L. Dunbar against the Texas Interstate circuit. Rapid moves were indicated in the criminal contempt action brought by the Department of Justice against Fox West Coast and distributors when the district court at Los Angeles fixed October 16th as the preliminary hearing date.

News of these and other anti-trust actions is on page 54.

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UA Resigns

United Artists Corporation last Thursday forwarded its resignation to the Motion Picture Producers and Distributors of America, Inc.

On Tuesday morning, first and exclusive disclosure of the fact was published by *Motion Picture Daily,* which indicated that the procedure was a consequence of differences between United Artists and Balaban and Katz Corporation, Illinois theatre circuit, over product bargaining. B&K is Paramount's largest theatre partner.

On Thursday, while another New York trade daily was publishing a denial from the Hays office of United Artists' resignation, a spokesman in Hollywood said to William R. Weaver, Hollywood editor of Motion Picture Herald, that "the affair is a price issue between UA and B&K which could be ironed out."

"Voice" Muted

The Motion Picture Democratic Committee did not achieve national recognition as "the voice of Hollywood political liberalism" Thursday evening, as expected, because United States Attorney General Frank Murphy, who had been called to Hollywood by the Committee to award a scroll to the producer making "the most valuable contribution to the democratic ideal," begged off, temporarily, "due to the war situation." He set September 18 as the tentative date.

Hollywood Probe

The impaneling of a special grand jury to hear evidence on motion picture cases within two weeks was announced Thursday by Charles Carr, assistant U. S. attorney general, studying income tax and labor racketeering charges in Hollywood. William Bioff, former IATSE official, has been notified, Mr. Carr said, to hold himself in readiness for a subpoena to go before the grand jury. Attorney General Frank Murphy will be present to address the jury on the film cases. When Mr. Murphy was last in Hollywood he presented evidence to the grand jury resulting in a mail fraud indictment.

The scope of the investigation is described in a story on page 61.

Answers Kuhn

Warner Brothers Pictures, Inc., on Tuesday in federal court in New York answered the $5,000,000 libel suit brought by Fritz Kuhn, head of the German-American Bund, by conceding that "Confessions of a Nazi Spy" was based upon the activities of the bund and stating that they would prove that scenes of spying and perversive activity portrayed there are true.

HERE AND THERE



GUESTS of W. G. Van Schmus and the Radio City Music Hall staff in the studio apartment of that theatre are Nate B. Spingold, Harry Cohn, president of Columbia Pictures, who presently is visiting the New York office, and William Holden, star of Columbia's "Golden Boy," opening at the Music Hall this week.

FROM TEXAS R. E. Griffith, center below, president of the Griffith Amusement Company, drops in at the United Artists home office in New York. With him are J. J. Milstein, eastern representative of Edward Small Productions, and Harry L. Gold, United Artists vice-president.



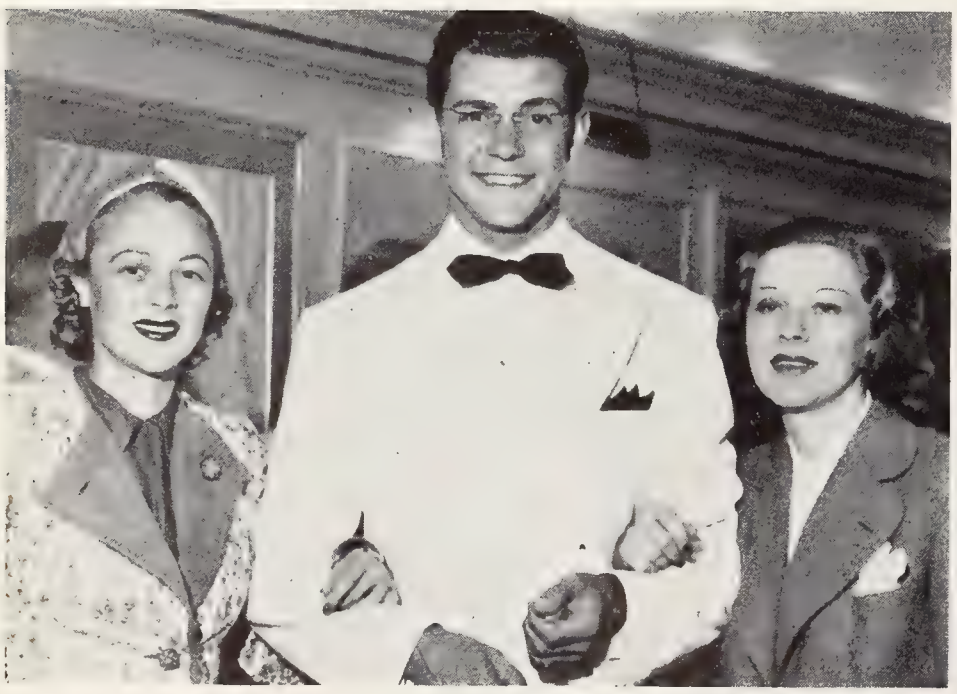
By Cosmo-Sileo



By Cosmo-Sileo

AUTHOR AND ADVISER leave New York for the studios. Norman Reilly Raine and Captain John T. Prout, engaged in those capacities for Warner's "The Fighting Sixty-Ninth," depart for Burbank.





HONORING L. E. Goldhammer, recently promoted from branch manager to district manager for RKO in Minneapolis, the exhibitors and film executives above gathered with nearly 150 others in the Nicollet Hotel at a testimonial dinner. The guest of honor is seated at the right with William Elson, Minneapolis exhibitor and toastmaster, and Bennie Berger, head of the Berger Amusement Company. Standing are Sol Lebedoff; Fay Dressel, RKO branch manager, and Sidney Volk.

PREMIERE ON THE CAPE, left. Ernest W. Links, manager of the Cape Cinema at Dennis, Mass., proudly escorts Sally Eilers and Glenda Farrell at the opening of "The Wizard of Oz," a premiere attended by stage and screen stars vacationing or playing in summer stock in Cape Cod resorts.



By Cosmo-Sileo

FLEEING from the war in Europe, Harry M. Warner and Bob Hope arrive safely with thousands of others and relate, for the newsreel cameras, a tale of a tense crossing.



By staff photographer

PROTESTING what he terms the slander of his people in several recent films, Barburao Patel, left, editor of *Filmindia* and a governor of the Motion Picture Congress of India, is carrying to this country the vigorous campaign he has been waging against American producers who, it is his thesis, are helping "British imperialism strangle India" by production of certain films. On a lecture tour Mr. Patel will address meetings of the Film Audiences for Democracy in several cities.



By staff photographer

FORTY YEARS of service with the Eastman Kodak Company and of making friends in the industry are marked for George Andrew Blair, above, export motion picture film sales manager.

WELCOME HOME, right. Bruno Cheli, RKO Brazilian manager, is interviewed in Rio de Janeiro on his return from New York by S. S. Marinho, Motion Picture Herald correspondent.



LAURELS FROM MEXICO. William Rowland, head of Spanish productions for RKO, shows Ben Y. Cammack in the home office a cup he was awarded in Mexico City for his direction of "Perfidia," judged the best Spanish language picture for 1939.



HONORARY MEMBERSHIPS in the Screen Directors' Guild, symbols perhaps of the new labor peace, are presented to D. W. Griffith and Mabel Walker Willebrand, seated above. Mr. Griffith will produce "1,000,000 B. C." for Hal Roach. Mrs. Willebrand is counsel for the Guild. Standing behind the new members are Frank Capra, J. P. McGowan, Frank Strayer, W. S. Van Dyke II, William Wyler, and Rouben Mamoulian.





Hollywood *does a* Biography

"Hollywood Cavalcade" attends to the social side of the business with portrayals of premieres, parties and the testimonal dinner above at which Mack Sennett is proposing a toast.

Below. Glamour, in the feminine gender, is introduced with the bathing beauties, and comedy with the Keystone cops, right.







The movies make the acquaintance of the muse of comedy and pie-throwing becomes a symbol of screen comedy. Above, the situation leads up to a custard barrage and, right, the after-effect.



NOSTALGIC reminiscence, common to those of humble origin who have struggled and fought their way to success in the fierce competition of the world, has motivated various efforts to tell the story of the screen on the screen. It has its latest expression in a feature-length production by Darryl Zanuck for Twentieth Century-Fox in which is told the story of the motion picture's rise from an amusement enterprise conceived "across the tracks" to a giant art-industry comparable with other modern businesses from a product not more substantial than a shadow and as intangible as the fame it engenders.

"Hollywood Cavalcade" traces the industry through its lusty, brawling youth, following the thread of a story spun from the distilled essentials of all Hollywood stories. The trials and successes, hopes and disappointments of the director and actress who are its protagonists are a generalized picture of a hundred careers, many of which now are legend, many of which are still in the making. In the unfolding, the history of motion picture production is told, not through an excursion to the movies' attic relics but through re-creations of the classic episodes of screen history, portrayals of how they were conceived and made.

Thus in the telling is shown the evolution of screen comedy through the Keystone cops and the pie-throwing episodes which have become symbols of its earliest manifestations. Similarly the first and immediately successful experiments with glamour, in the feminine gender, are shown. Authenticity is lent by the presence of Mack Sennett whose name is welded to the tradition of these symbols. The autobiography continues through the production emphasis on the fast-moving adventures known universally then and now as westerns, and the profligate trend toward lavish spectacle. It concludes with the achievement by the screen of a voice, a point symbolized by Al Jolson re-enacting his singing of the "Kol Nidre". The whole is filmed in color with black and white inserts where necessary to preserve the atmosphere of the periods re-created.

The parallel technical evolution is recorded by the inclusion in the cast of a cameraman whose share in the hero's triumphs is given proper value, below.



Important points in motion picture history were marked by emphasis in turn on ridin' and shootin' melodrama, above, and lavish spectacle, below.







The bit player next to Stuart Erwin cannot but be identified as impersonating Cecil B. DeMille, a name looming as large in film history as any of the fictional characters portrayed.

"Cavalcade" concludes its history with the coming of sound, marked by the scene, below, in which Al Jolson repeats his singing of the "Kol Nidre."



Exhibitors Afield



Guy P. Collier, Mitchell, Ind., exhibitor, with Lola Lane on the set of "Four Wives."



Mrs. Elsi L. Blessing, of the Royal in Danville, Ind., with May Robson at the Warner studios.



Mrs. Marion C. Sinift, above right, operator of the Delmar and Daly theatres in Los Angeles, with friends on the set of "Four Wives."



Harry Hadfield, manager of the Belpark in Chicago, and Mrs. Hadfield visit Frank Craven on the set of "Our Neighbors, the Carters." Mr. Hadfield played with the Paramount star's father in the Castle Square stock company in Boston 40 years ago.



Cliff Miller, operator of the Royal theatre, Lehi, Utah, and Mrs. Miller pay Frank McHugh a visit.

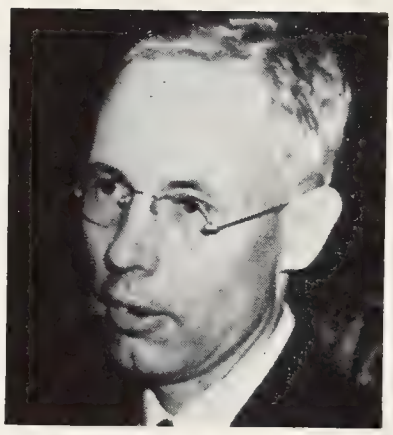
VISITING NEW YORK



By staff photographer

IN THE RKO LOUNGE. E. I. Myerson, manager of the Davis Square, unit of the E. M. Loew circuit in Somerville, Mass.

IN PARAMOUNT'S RECEPTION ROOM, right. Grayson Poats, manager of the Ritz in Columbia, S. C.



Earl Westland of the Mercy circuit, Walla Walla, Wash.



N. W. Huston, operator of the Liberty in Columbus, Kan., visits Claude Rains.

Below. Carl Spellman of the Amuzu theatre in Oakland, Ind., visits Paramount's World's Fair lounge.





WAR HALTS HOLLYWOOD'S LAST BIG EUROPEAN MART

But Executives See Widened Market in Latin America; Newsreels, Radio and Press Closely Censored Overseas

The film industry virtually the world over turned this week from the first flush of excitement attending the mobilization and first casualities of Europe's armies in the second "World War," to the stark realization of their possible effects on the creative and economic structure of the motion picture.

Production, distribution and exhibition in the warring nations of England-France-Poland and their German adversary were at a standstill, with it anyone's guess as to when they might move again.

As late as Wednesday dispatches said a few theatres were still operating in Warsaw.

With the warring countries unavailable as customers for Hollywood's product, even if only temporarily, not a single large country in Europe is open for U. S. motion pictures: Russian has not bought our films for years; Germany was practically closed when Adolf Hitler took over, extending his influences filmwise and all ways to Austria and Czechoslovakia; Italy witnessed the withdrawal of U. S. majors last New Year's; Spain is still to be reopened following its Civil War.

$4,500,000 Called Weekly Loss

Estimating the weekly loss to the industry through accumulating overheads to be $4,500,000, a joint British trade deputation representing the Kinematograph Renters' Society and the Cinematograph Exhibitors Association on Wednesday asked the British Home Office to consider the reopening of motion picture houses in England.

The deputation claimed that film entertainment was a public service, and that motion picture houses were safer than many other places in which the public was now assembling.

The following cable from London was received in New York Thursday by George J. Schaefer, president of RKO Radio, from Ralph Hanbury, United Kingdom's managing director for RKO Radio Pictures, Ltd., London.

"All cinemas closed by Government decree, but the chief constable in each city has been empowered to reopen some or all cinemas in his district according to the experience gained in the vulnerability of air raids. This in my opinion means that districts far away from the large centers will be permitted to reopen shortly, but to a limited degree and with the possibility of restricted screening hours and of a restriction of the number open in each district. . . ."

All of this caused the motion picture industry of both Broadway and Hollywood Boulevard to "face the war," mindful that the countries now engaged represent an estimated 30 per cent of the world revenue of American distributors, and about 60 per cent of their foreign revenue.

With a rapidity equaling only that which plunged Europe into conflict last week, the motion picture and the radio, like press and cable transmitters, were abruptly engulfed in a maze of censorship and other restrictions, from England across to France and into Germany and Poland, down to Spain and across to Canada, on to Australia and New Zealand, even to our own Capital, where Washington concluded that propaganda films from abroad and others now here, or to be made, might be barred under the new neutrality proclamation. Radio broadcasts will not be interfered with—unless and until they strike at one of the belligerents, again coming under the aims of neutrality, announced the President's secretariat.

Outstanding this week in the attempt to conduct a normal motion picture business on these shores was the inability of the managements of both major distributors and their newsreel affiliates to obtain from the war shores news of the status of their own operations and personnel.

Stock Tendency Upward

On Tuesday, the first day of stock exchange business after the long Labor Day holiday, and the day on which hostilities had actually begun, film stocks dropped, probably in anticipation of a loss of revenue from abroad, and in large contrast to the gains made by other issues, notably the "war babies."

However, film stocks and bonds showed mixed gains and losses Wednesday with the general tendency upward. A number of the securities regained the losses suffered on Tuesday. The gains continued Thursday.

There was some talk in New York quarters of foreign film executives that the war might bring a revision of England's Quota Act, favorable to the U. S., in view of the undeterminate cessation of British production. There is said to be, however, quite a supply of product from all sides now reposing in the vaults of London's renters.

Many in the U. S. remember that it was as a result of the last war that Hollywood attained world domination of the screen, due to the worldwide warring nations giving attention almost solely to guns and gunnery and related subjects.

Money Restrictions Feared

One of the more serious anticipated effects of the present conflict is restriction on the transfer of earned funds by U. S. companies to this country from the war zone. The British Consular Office in New York said Wednesday that it had not been informed of any such orders as yet. It will be remembered that the majors' suffered heavily from monetary transfer restrictions in the Spanish Civil War and in the Sino-Japanese undeclared war.

Limited Activity

However, despite the menace of Nazi bombing, nightly blackouts and depleted staffs, British production is showing signs of limited activity.

The Denham Studios, now housing the London Stock Exchange executives, also is the scene of the final production touches on Alexander Korda's "The Thief of Bagdad" and work on a semi-official Royal Air Force production.

Gainsborough Pictures, Gaumont British subsidiary, continues work on "The Band Wagon" at Shepherd's Bush Studio, and Michael Balcon is making "David Goliath" at Ealing. With Mario Zampi reshooting war sequences of "Live and Let Live," David Rose, head of Paramount production in England, promises continuation of production for Paramount.

Studios at Walton-on-Thames, Elstree and Highbury either are continuing or planning to continue shooting.

Information from Paris concerning production and distribution has been scarce since the outbreak, but from London's Wardour Street came word that the staffs of studios and distributors were heavily depleted, and that virtually all of the windows of those establishments stood behind sandbags.

The major studios there already have arranged to transfer their heaquarters outside the possible bombing areas. Some offices already are operating from beyond London.

Pinewood Studio already has been taken over by Lloyds and certain other studios are scheduled for Government requisition. The Cinematograph Exhibitors Association will move its headquarters to Reading and the K.R.S. to Slough.

Columbia plans to move to Tunbridge Wells, Pathe and Associated British Pictures Corporation to Welwyn, United Artists to Gerrards Cross, Gaumont British to Devonshire, etc.

Film distribution will be centralized through a Kinematograph Renters' Society clearing house at Willesden on the outskirts of London.

No complete emergency trade policy or program has been formulated as yet and there is some criticism current concerning the lack of organization and the widespread distribution to various houses.

Trade showings of films present a potential problem, with a possible need for revision of details of the Films Act.

Elsewhere in this issue, MOTION PICTURE HERALD reports on Hollywood facing the war; identifies U. S. distribution chiefs in the war zone; lists some 43 war or related features now available or in production for U. S. screens; discloses the nature of the strict censorship of motion pictures and radio in many places; gives the reactionss of the war on nearby Canada; lists the production, distribution and exhibition structure of each of the countries in the war zone, and discloses Washington observations on the possible effect of the U. S. neutrality law on propaganda films in this country, among other war-film subjects.

Morris Goodman, Republic's vice-president in charge of foreign sales, and Ben Y. Cammack, assistant general foreign sales manager for RKO, hold the opinion that, although while

(Continued on following page)

"WILL HOLLYWOOD STOP SENDING FILMS ABROAD?"

Closing of theatres in England and France, a temporary condition during the first days of war scare, according to cables from both London and Paris, has brought up the question in New York and Hollywood as to the extent of business later in the war zone for Hollywood films following this first curtailment.

Walter J. Hutchinson, foreign sales chief for Twentieth Century-Fox, in an interview conducted for one of the industry's short wave institutional broadcasts to Latin America, this week set at rest some of the speculation by citing the continuance of exhibitions during the Spanish Civil War and presently in the Sino-Japanese War, although showings were interrupted for a time in a particular locality by military operations.

EXPECT THEATRES TO REOPEN

(Continued from preceding page)

maybe not in the immediate future, the war is bound to have a favorable reaction on the playing time of American pictures in Latin America, when present stocks of French and other foreign pictures are depleted.

Mr. Goodman, who recently conducted a survey of Latin America, feels that the competition of French pictures had become acute in those territories, particularly in the larger cities, despite efforts of the American producers to appeal to their Southern neighbors by means of special story treatment and casting notwithstanding. Accordingly, he is of the opinion that the European War should afford an opportunity for the American industry to cultivate that field further, provided more attention is paid to the requirements of the market insofar as stories and casts are concerned.

Independents in Stalemate

Another anticipated development from the new war is the stalemate of the dozens of independent distributors who handle European pictures for domestic and export consumption from New York.

The equipment manufacturers, on the other hand, are highly optimistic. It is no secret in U. S. equipment quarters that German products, due mainly to trade agreements with Latin America, have been enjoying widespread business in South America. Now it is felt that Germany will be unable to carry out its sound and projector commitments.

While foreign sales executives of the motion picture companies, in New York this week, affected an optimism over U. S. film prospects abroad, based upon the wars in China and Spain, when many continued to patronize theatres, they will have to contend with difficulties in expedition, transportation, and insurance of films to the warring countries.

The immediately imposed censorship in Poland, France, Great Britain, Germany and elsewhere has hampered the foreign departments of the U. S. companies in doing business.

Sees Exchange Restrictions

At RKO on Tuesday, it was said the home office had received no word from its foreign representatives since last Saturday; at that time, a cable from London stated that RKO's London headquarters had been transferred to Borehamwood. It was said that foreign sales chief Phil Reisman, on board ship from Buenos Aires to New York (expected to arrive in New York on September 18th) was attempting to communicate directly with RKO's offices in the affected countries.

Walter J. Hutchinson, foreign distribution manager of Twentieth Century-Fox, expected no complete cessation of business in Europe, but saw exchange rates and restrictions as the chief difficulties to be expected.

Monogram's foreign sales chief, Norton Richey, on Tuesday, knew only that Monogram's prints in France, had been moved to "somewhere outside of Paris."

He saw closing of theatres in France and Great Britain as "a blow to us, and to all the companies"; but he also saw their reopening soon, "because theatres are necessary to morale."

Prints of the company's "Wolf Call" and "Rose of the Rio Grande" were en route to Poland this week, Mr. Richey said, adding that he did not know what had happened to them.

The company's Paris office will remain open, Mr. Richey insisted. Its manager is a Swiss, over 40 and married; and its assistant manager is a Russian; so the two are not expected to be called for military service.

An increase in South American business was foreseen also by Mr. Richey, a view concurred in by other foreign sales executives, all for identical reasons: "French production will stop, if it hasn't already—and they are our biggest competitors in South America. I don't believe any of the European countries at war can carry on with production—their studios are too good targets for air raiders."

Arthur Kelly, of United Artists, said that shipments were not being held up by his company, and that theatres eventually will try to open in Europe, their closings being merely temporary. United Artists, he noted, has an interest in the Odeon circuit of Great Britain; and one of its chief producers, Alexander Korda, is in that country.

At MGM this week, it was stated that the

Little Change in Trade Relations with Japan as Result of Nazi-Russian Pact

Recent events in Japan, precipitated by the Russo-German non-aggression pact which left Nippon out in the cold and brought about the formation of a new government, are seen in Washington as having little effect upon our trade relations with that country, in the immediate future at least.

Some time will elapse before the U. S. Administration will consider the negotiation of a reciprocal trade agreement with Japan, at best. At less than best, there will be no change whatever in the Administration's attitude that Japan, having discriminated against American commerce, having interfered with it also in China and having subsidized exports to this country, is not entitled to either preferential treatment or any benefits which might be derived from trade agreements with other countries.

The United States has never had a trade agreement with Japan, in the sense of the reciprocal treaties which have been negotiated with a number of other countries. It did have a commercial treaty, which was denounced.

It might be pointed out that President Roosevelt also made similar moves against Germany, depriving that country of the benefits of the reciprocal trade agreements and refusing to negotiate such a treaty with the Nazi government.

Officials in Washington, naturally, are not discussing the Japanese situation very freely. Diplomatic matters, actually, are talked about only when the government of the talker has something to gain thereby. In the present state of the world, officials are more close-lipped than ever—as a matter of fact, they are not at this moment interested in trade agreements, but are concentrating their thoughts and energies to keeping this nation aloof from a war-mad Europe.

At the same time, a mere change of government in Japan will have no effect in changing the Washington attitude on trade relations. Japanese governments have changed before, but not necessarily for the better, so far as their attitude toward the United States is concerned.

But the new course which Japan must map out for herself in world affairs may eventually bring about a closer cooperation with the United States, England and France, who for months have borne the brunt of her hatred for the white race.

American, British and French trade in China has been demoralized, their investments imperiled and their property destroyed by the Japanese in the course of their undeclared war. German property, trade and investments did not suffer, because Japan was a party to the anti-comintern pact to which Germany, Italy and Hungary also were parties.

Japan looked to Germany for support, first, in her rape of China and, then, in a struggle with Russia for domination of Asia. Germany signed a pact with Russia, and Japan was not only left out on a very weak limb, but faced the certainty that, if Russia aided Germany in Hitler's war for control of Europe, Germany certainly would aid Russia against the "Yellow Peril" of Asia.

So, it is expected, one of the first efforts of the new Japanese government will be to woo the three countries it has been slapping around. It can safely be said that Japan will not ask for a trade agreement with the United States until our resentment over her treatment of our nationals, the stripping of our women for searching, the destruction of American plants and the coldly considered campaign against all things American, English or French, has been abated.

It is too early to talk about trade pacts, officials in Washington believe, for Japan does not need trade concessions nearly as badly as she needs a friend. And, today, Japan has not a friend in the world.

FOREIGN DEPARTMENTS HAMPERED

company stood to lose 60 per cent of its foreign revenues, and 24 per cent of its entire world gross, if all the four warring groups remained closed to its films.

London Offices Transferred

On Tuesday, it was said that the company's last word from abroad had been on last Thursday from England. This was that the London headquarters had been transferred to Rickmansworth.

Metro has only one theatre in Great Britain, the new Empire in Leicester Square, London. It also has a two story office building, in Paris.

In the offices of Arthur Loew, head of the company's foreign organization, the company's viewpoint on the conflict was expressed thus:

"We think that, at the start, there will be a slight diminution of business, but, after that, we think of the future with optimism. This is based upon our experience with the wars in Spain and China, where strangely enough, there was a great rise in attendance at movies in large cities. The reasons for this rise seem to be the many soldiers on leave, the large amount of money in circulation, and, above all, the desire of the people to forget. The theatre is valuable to a government that desires to keep up morale."

Money Transfer Question

At Columbia Pictures, Joseph McConville, foreign distribution chief, who returned last week from Europe, expressed uncertainty over the status abroad.

"No one knows whether money will come out of Europe, or not," he said. "If it should happen that the money will be permitted transfer, business will be very good, in spite of the war, because the war doesn't mean the theatres will remain closed. However," he added, "the chances are that revenue will be cut off. We did a lot of very good business in Spain during that war; but it didn't do much for us; we couldn't get any money out."

Mr. McConville estimated that the four warring groups gave 25 per cent of the company's total revenue; and 50 per cent of the company's foreign grosses.

Called to Arms

Many of Columbia's personnel in England have been called for military service, Mr. McConville said, but he also felt certain that the offices would carry on.

The London offices had been transferred to Wardhurst Castle, about 50 miles from the city, the Columbia foreign manager said, and noted that it was a place he had picked himself, before leaving for America.

In Paris, the Columbia offices are remaining open under the Continental supervisor Alex Stein. A Paris ordinance had required the transfer of prints to a point outside of Paris, he noted.

Columbia's Continental sales manager, Nick Perry, is carrying on from Stockholm.

Mr. McConville explained that the disposition of affairs in Europe was in the hands of Columbia's European men, and, in the lack of information there wasn't much that the home office could do. He said, on Tuesday, that no word had been received from England, France, or Poland. H. Wundheiler is the franchise holder in Warsaw; and Mr. McConville did not know what his plans were.

Production Realignment Doubted

No realignment of production, because of the European war, is expected at Twentieth Century-Fox, Herman Wobber, the company's distribution chief, said this week.

"We have already sold, and are selling, a program to exhibitors that will not be changed in any respect," Mr. Wobber said, and added that U. S. business was good, new records were being set, and the only difficulties his company, and others, might expect immediately from the war situation were those encountered in obtaining British players. He concluded:

"Naturally, all companies are watching the European situation with the gravest concern, but at this time it is virtually impossible for any one to reach a long range opinion as to its effect."

Censorship in Britain

From England, the report is that the reopening of British studios, if and when, will be attended by rigid censorship, and the making of pictures only for propaganda. Alexander Korda, United Artists' producer, is reported conferring with British officials on the making of "patriotic" subjects.

When theatres in England reopen, it will be only at certain hours, by Government and local stipulation, under certain lighting and other restrictions, and only in certain locations.

The American newsreels, employing the nationals of the countries served, have had to send outside reinforcements to their crews in Britain and France.

American companies were shipping film to France and Great Britain up through last Saturday—and, according to sales executives, will at least attempt to do so throughout the conflict. American boats, of course, are preferred as carriers.

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Australian Money Control

Regulations gazetted this week in Australia give the Treasurer control of all overseas exchange transactions in order to insure the conservation of exchange for "legitimate purposes only," according to a cable from the Australian Department of Commerce received Tuesday by the Australian Trade Commission in New York.

Control is vested in the Commonwealth Bank and trading banks have been appointed as agents in this connection.

The regulations provide for the prohibition of the export of money except through the above channels, and for such transactions to be at prescribed rates of exchange.

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Stars and Executives Speed Homeward

Scores of film stars and studio and home office executives were among the thousands of Americans speeding homeward this week from the war zone, and a large number were still stranded at the piers—even as the first large group of American "refugees" were being rescued from the sinking of the British steamer Athenia, in which more than 100 were lost.

Among those arriving this week, by Clipper and steamer were Harry M. Warner and his wife, Tyrone Power, Annabella, Norma Shearer, Grace Moore, Douglas Fairbanks, Sr., and Mrs. Fairbanks, Mr. and Mrs. Bob Hope, Madeleine Carroll, Mr. and Mrs. Edward G. Robinson, Helen Hayes, Mr. and Mrs. H. J. Yates and Gene Autry.

When the torpedoed Athenia went down among those rescued were Nikola Lubitsch, 10 months old daughter of film director Ernst Lubitsch, and the little girl's governess.

Among those who arrived from abroad last week were Sonja Henie, Harry Cohn, J. A. McConville, J. J. Milstein, Edward Small, Norman Krasna, Lee Shubert, Victor Orsatti, George Raft, Russell Muth, James Stewart, Josef von Sternberg, Constance Bennett, Roland Young, C. C. Pettijohn, Charles Boyer and Gloria Stuart.

WILL SEEK TRADE IN LATIN AMERICA

The United States is looking towards Latin America wondering what trade could be diverted to this country from European countries now engaged in war. A Department of Commerce spokesman said this week that experts here and abroad would try to determine what commodities were most affected by the war, and what European orders for merchandise from Latin America would be canceled. He added that officials were considering a suggestion that they call a general conference of leading business organizations to consider the problem.

England and France, next to the United States, were the major dealers in Latin America last year. German barter agreements have been a source of concern in Washington in recent years.

In 1938 the United States exported $504,000,000 worth of merchandise to 20 leading Latin American republics and imported $554,000,000 from the same countries.

SOUND FILMS CHEER GERMANS AT FRONT

The Germans are using portable sound pictures to bolster the morale of their soldiers in Poland, Louis Lochner, Associated Press correspondent, reported on Wednesday from "somewhere in Poland."

Mr. Lochner, the only American newsman allowed with the German front line troops, reported the use by them of portably printed newspapers, copies of which are bought by soldiers in "trade": loaves of bread and cigarets.

SHAW CALLS THEATRE CLOSINGS "STUPID"

George Bernard Shaw in a letter to The London Times *protests against the British Government order closing all theatres. He calls the decision "a master stroke of unimaginative stupidity." Mr. Shaw wants to know how the government proposes to amuse the soldiers on leave and keep hundreds of thousands of evacuated children out of mischief and traffic dangers.*

CAMERAS SHOOT HOLLYWOOD INTO COMPLETE PRODUCT PREPAREDNESS

More and More Executives Say Industrial Boom Will Increase Theatre Receipts to Help Offset the Foreign Closings

by WILLIAM R. WEAVER
in Hollywood

Any similarity between Hollywood's remarkable state of preparedness for the war and a result of intuition, foresight or inside information is, as the phrase goes, purely coincidental. Studios had been feverishly piling up a backlog of completed pictures in preparation for quite another kind of war, the local variety waged with strikes, now fortuitously averted by intervention of William Bioff, IATSE minister without portfolio. (See page 54.) This backlog numbered 82 pictures, inclusive of most of the highly-budgeted features on the 1939-40 schedules, on the Sunday morning when England's Neville Chamberlain came to the end of his appeasement policy.

41 More Shooting

With 41 additional pictures in various stages of shooting and 22 more slated to start within the fortnight, not even the most pessimistic among the producers woh went into secret session with their cabinets on Tuesday morning could work up a state of tingling suspense regarding the effect of overseas hostilities on the exhibitor's supply of product, quantitively or qualitatively, as of the next six to nine months. The optimistic, who by Wednesday night had won most of their gloomier confreres over to their point of view, argue that with reasonable caution on the cost side there need be no important deviation from charted course this side of this time next year, by which time steps can have been taken.

Pessimists and optimists alike agreed, unanimously but not for quotation, that retrenchment is mandatory in view of a thus far unpredictable curtailment of foreign distribution. Opposed to this, however, and gaining supporters steadily as the week wore on, was the contention, bulwarked by Wall Street's interpretation of the economic prospect, that an industrial boom in this country will increase box office receipts in such degree as partially to neutralize the effect of foreign theatre closings. Brought forward quickly, too, was the argument that British and French governments shortly would arrange for the opening of theatres under conditions enabling their populations to partake in safety of cinema entertainment regarded as essential to national morale. That production in those countries is impracticable under wartime circumstances, necessitating reliance upon American films, is accepted in Hollywood as self-evident.

Two producers to whom an outbreak of war in Europe is not a new experience broke the otherwise solid front of executive reticence on Wednesday.

Says Box Office Always Rises

Richard Rowland said, "It calls for tightening our belt, but there's no cause for panic. It may mean loss of 50% of the foreign revenue, which was about 25% of the total gross. On the other hand, Spain, which was closed, is opening up, and receipts in this country are bound to go up in whatever wave of prosperity we experience. Box office receipts always go up in wartime. The situation may result in cutting out some of the costly mistakes made at the top and in cutting down costs of some of the million dollar pictures that ought not to cost that much anyway. And it may give some new talent a break.

Hal Roach announced that there will be no deviation of any kind from his announced production schedule, either as to pictures made, casts or budgets. His "Captain Caution," early reported as about to be abandoned, will be made as announced.

Certain anticipated developments didn't develop.

No New Regulations

Joseph I. Breen, Production Code Administrator, said on Wednesday no new regulations governing subject matter or manner of presentation have been proposed, inside or outside the industry, and that no word on the matter had been received or was expected from Washington.

Tom Bailey, chief of National Screen Service in Hollywood, which makes trailers for American and British use and United Artists trailers for France, said no cancellations or curtailments have been ordered.

Central Casting Bureau said no players registered there had checked out for military service abroad.

Charles Chaplin reaffirmed that his feature comedy, "The Dictators," subject of much speculation before the outbreak of war and more since, would go before the cameras this weekend.

S. Charles Einfeld, Warner director of advertising and publicity, said new conditions would not bring about curtailment of his company's extensive national advertising campaign. He voiced the same opinion held by others.

Talent agents, in line to feel direct effects of talent salary adjustments, declined to discuss potentialities.

Act to Maintain Wages

Contrariwise, the executive board of International Photographers Local 659 addressed a letter to William Bioff, former personal representative of the IATSE president, George Browne, and lately spotlighted as mediator in the AAAA's about-face adjustment of its differences with that organization, requesting him to represent the local in negotiations with producers. A Local 659 spokesman said the other IATSE locals are expected to make duplicate requests. The move is interpreted locally as the first step toward forestalling possible producer proposals to adjust wage scales downward.

Product announcements directly due to the outbreak of war have been few.

Samuel Goldwyn, who halted production of "Raffles" on Saturday, because his star, David Niven, was going to war, and resumed on Thursday when it turned out he wasn't, has announced "Blackout over Europe," the first film to be inspired by the conflict. Jo Swerling has been assigned to write the story, which will be about air raids over an unidentified European metropolis, and James Basevi, who achieved the earthquake in "San Francisco," and the hurricane in "Hurricane," will handle the special effects depicting devastation.

Substitute Maugham's "Outpost"

Warner Brothers has abandoned "The Sea Hawk," for which a tank stage was in expensive construction, and substituted the more timely titled "Outpost," by W. Somerset Maugham, as a vehicle for adventurous Errol Flynn, who will not be going to war either.

Twentieth Century-Fox has shelved "Uncensored," formerly titled "Scotland Yard," and will substitute a story as yet unchosen. It is understood, although unconfirmed officially, that "Johnny Apollo," a scheduled Tyrone Power vehicle, also may be abandoned.

Metro-Goldwyn-Mayer has completed all its big pictures scheduled for release between now and February, and is required to go ahead immediately on its less costly features only. Mentioned as in executive discussion and possibly slated for postponement is the company's expensively geared "Quo Vadis" and two other high budgeted films. MGM also started to reduce studio personnel.

Paramount's Status Similar

Paramount is in similar position with regard to its upper bracket committments. "Rulers of the Sea," and other heavy negative cost projects have been completed and are awaiting release. A parallel circumstance prevails at RKO-Radio, where "Hunchback of Notre Dame" is nearing completion, and the always prepared Warner studio has 27 finished pictures in its vaults. In line with established Warner policy, however, some of the films announced for future production may give way to subjects of more timely and topical character, the studio affirms. It was decided to rush two high budgeted films and nine comedies.

Columbia's Harry Cohn arrived in town on Monday and went into session with his staff on plans for such elaborate announced projects as "Tree of Liberty," "Arizona" and "His Girl Friday." At press time no statement as to whether these would be proceeded with as planned or tempered with economy was obtainable.

David O. Selznick started production of "Rebecca," an expensive venture, and said his studio would proceed along the lines previously drawn.

Monogram's Scott Dunlap said previously announced increase of budgets for certain named films would be maintained, possibly expanded.

Republic operations were unchanged pending arrival next week of Herbert Yates, company head, for conferences.

Ben Judell, who stresses "Hitler—the Beast

(Continued on page 26, column 3)

HOW HOLLYWOOD STANDS ON PRODUCT

The status of representative Hollywood studios with respect to product at outbreak of war last weekend was as follows:

Columbia had five pictures completed, three shooting and two ready for the camera. Goldwyn had one ready for preview and one shooting. MGM had four awaiting preview and five on the stages. Monogram had one ready for release and five ready to start. Paramount had nineteen completed films in its vaults, nine on its stages and two in preparation. RKO-Radio had three films ready for release, five shooting and two slated for immediate start. Republic had three in hand, one shooting and four in preparation.

How Did You Make Out in 1938-39?

. . . ARE YOU PROUD OF THE ANSWER?

TAKE THE GUESS-W OUT OF 1939-40!

Here we go again!

Warners Ring In the New with

THE OLD MAID

First attraction in 10 months to go 4 weeks at the Strand, N.Y.–and hits a new house top! Stanley, Jersey City, equals full week of 'Dodge City' in 4 days–and another house top! Everyone of the 17 other engagements to date bigger than every Warner show since 'Robin Hood'!

And the week after 'The Old Maid' you get

'DUST BE MY DESTINY'

Then right after it comes

'A CHILD IS BORN'

Then more! and more! and more!

BIG ENOUGH?

PROOF ENOUGH?

ORK

his is your black white guarantee hat one company omes through!

hat company is

ARNER BROS.

FOUR DAUGHTERS • THE SISTERS
VALLEY OF THE GIANTS • ANGELS
WITH DIRTY FACES • BROTHER RAT
DAWN PATROL • DEVIL'S ISLAND
THEY MADE ME A CRIMINAL • YES,
MY DARLING DAUGHTER • WINGS
OF THE NAVY • OKLAHOMA KID
DARK VICTORY • CONFESSIONS
OF A NAZI SPY • JUAREZ • DODGE
CITY • ANGELS WASH THEIR FACES
HELL'S KITCHEN • DAUGHTERS
COURAGEOUS • EACH DAWN I DIE

No Stops!

THE OLD MAID
(Bette Davis, Miriam Hopkins, George Brent, Donald Crisp)

ON YOUR TOES
(Zorina, Eddie Albert, Alan Hale, Frank McHugh, James Gleason. From the Rodgers and Hart stage hit)

PRIVATE LIVES OF ELIZABETH AND ESSEX
(Bette Davis, Errol Flynn, Olivia de Havilland, Donald Crisp, Alan Hale, Vincent Price. In Technicolor.)

THE ROARING TWENTIES
(James Cagney, Priscilla Lane, Humphrey Bogart, Gladys George, Jeffrey Lynn. Story by Mark Hellinger)

THE SEA HAWK
(Errol Flynn, Olivia de Havilland, Alan Hale)

DUST BE MY DESTINY
(John Garfield, Priscilla Lane, Alan Hale)

THE FIGHTING 69TH
(James Cagney, Pat O'Brien, George Brent Wayne Morris)

A CHILD IS BORN
(Geraldine Fitzgerald, Jeffrey Lynn, Gladys George, Gale Page, Spring Byington)

THE CITY OF LOST MEN
(John Garfield, Ann Sheridan, Pat O'Brien, Burgess Meredith)

THE STORY OF DR. EHRLICH
(Edward G. Robinson)

Keep On Your Toes – watch them keep rolling along →

ESPIONAGE AGENT

(Joel McCrea, Brenda Marshall, Jeffrey Lynn, George Bancroft)

THE 'DEAD END' KIDS ON DRESS PARADE

AND IT ALL CAME TRUE

(James Stewart, Ann Sheridan, Humphrey Bogart)

BROTHER RAT AND A BABY

(By the authors of the sensational stage show. Eddie Albert, and the same great 'Brother Rat' cast.)

DEVOTION

(The lives of the immortal Bronte Sisters Written especially for the screen by James G. (Mr. Chips) Hilton. Bette Davis, Miriam Hopkins, Geraldine Fitzgerald)

PRIDE OF THE BLUEGRASS

(Starring the famous blind horse. This will be one of the most unique and most gripping dramas of Warner Bros'. entire career.)

THE STORY OF CAPTAIN HORATIO HORNBLOWER

(Based on the great novel!
Starring Errol Flynn and Geraldine Fitzgerald)

TWO SONS

(Starring John Garfield, Jeffrey Lynn, Priscilla Lane)

INVISIBLE STRIPES

(To star George Raft and William Holden)

THE SPIRIT OF KNUTE ROCKNE

With one of the biggest casts of all time, headed for the outstanding success in the history of Warner Bros.)

THE PATENT LEATHER KID

George Raft, Priscilla Lane)

FOUR WIVES

(With "The Four Daughters", Claude Rains, Jeffrey Lynn, May Robson, Dick Foran, Frank McHugh)

NEVADA

(Epic Technicolor follow-up to 'Dodge City.' Starring Errol Flynn and Olivia de Havilland)

DANGEROUS CURVES

(Ann Sheridan will display all the 'oomph' in the world in her first important starring vehicle!)

MARRIED, PRETTY AND POOR

(Ann Sheridan teamed with George Raft!)

BROTHER ORCHID

(From the great *Collier's* Story.
Starring Edw. G. Robinson, Olivia de Havilland)

UNDERGROUND

(To star John Garfield, George Brent, Geraldine Fitzgerald)

WE ARE NOT ALONE

(Paul Muni, Jane Bryan, Flora Robson.
By the author of 'Goodbye, Mr. Chips', James Hilton)

JACK L. WARNER In Charge of Production • **HAL B. WALLIS** Executive Producer

FOR ACTION!
FOR FAIR PLAY!
FOR DEPENDABILITY!

Come on over to

WARNER BROS.

THE
MERCHANDISING
POLICY
FOR WARNER BROS. 1939-40 SEASON

1. We announced on March 14, 1939 that we would release 48 feature pictures, 104 short subjects and 48 trailers. We also stated that "Quality is not a Passing Fashion". Our production performance since this date and the pictures finished and available for release justify that statement and announcement.

2. An exhibitor who licenses all feature motion pictures offered shall have the right, if he be not in default, to eliminate proportionately, among the several price brackets, 20% of the total number of features licensed, if the average of the license fees for all features shall not exceed $100., and 10% if such average is in excess of $100.

3. We confirm our policy of long standing of allowing an exhibitor to eliminate any feature which may be locally offensive on moral, religious or racial grounds.

4. We expect all top bracket pictures to be played on preferred playing time.

5. We will license a run, designated by us of our features in any situation to any exhibitor of good reputation as a theatre operator and customer, whose theatre is in good condition and who operates under a policy which will not substantially reduce our revenue from any other run, provided such exhibitor and we can agree upon the number of features to be licensed, and other terms and conditions.

6. We confirm our policy of long standing and our intent to continue to license our pictures to our regular customers who prove to be satisfactory.

7. No exhibitor will be required to license short subjects, trailers or reissues as a condition of licensing features.

...erring charge will be made in connection with the licensing of any of our feature pictures.

...problems of our customers, and for the mutual benefit of our customers ... a number of test exhibitions of pictures in order fairly to ... and we will allocate features to particular price ... thereof, to first run exhibitors in those ... of the availability of each

43 WAR OR RELATED SUBJECTS NOW AVAILABLE OR ARE IN PRODUCTION

Features and Shorts Rushed by Studios to Supplement Reissues and Product Released in the Past Season

Forty-three war or related subjects are now available or are in production, from majors and independents of Hollywood, alert to popular interest in topical events.

The United States government has approved MGM's "Thunder Afloat," which tells a story of how Yankee fishing smack and tug boat men frustrated a German U-boat invasion of the Atlantic Seaboard in the last big war. As newspapers were screaming the latest European war developments, MGM received from the U. S. Navy Department official approval of "Thunder Afloat." It is planned to rush the picture into distribution at once. Simultaneously cooperation was indicated for 20th Century-Fox's forthcoming "20,000 Men a Year." The substance of this story is the development of an American military aviation reserve by the training of young men in colleges.

Others Ready for Distribution

Other pictures ready for distribution which have war backgrounds are Paramount's "Disputed Passage," the setting of which is the China-Japanese conflict; its "The Television Spy," a tale of international intrigue for the possession of military secrets, and the Goldwyn picture, "The Real Glory," which concerns warlike events ensuing after the Philippine Insurrection. Meanwhile other war pictures are being charted for production while work continues on several more.

For weeks Charlie Chaplin has been working on "The Dictators," the story of which satirizes the modern totalitarian rulers. More directly to the point, Ben Judell has announced that "Hitler, The Beast of Berlin" will be the most expensive feature of the current season of the newly formed Producers Distributing Corporation.

With the exception of Columbia and Universal, every other major organization has plans for war stories. Winfield Sheehan's first production for MGM will be "Florian," and though the background action pertains to the 1914-1918 war, the locale is Austria and the point of the story turns on the experiences of the horse and man in war time. MGM also will make a new version of the famous war story, "Journey's End" and, with "Balalaika" practically finished, there is a distinct possibility that "I Had A Comrade," theme of which deals with happenings inside Nazi Germany, will be set for quick production.

Paramount Considers Two More

Supplementing its two completed productions, Paramount is reconsidering the production of "Air Raid" and "Navy Nurse," themes of which are identified by the titles. Both stories have been in possession of the studio for some time awaiting an appropriate time for production.

This week 20th Century-Fox started "20,000 Men a Year," the story of which was inspired by President Roosevelt's plea for young Americans to learn flying in the Army, Navy and Marine Corps. Also 20th will proceed with the production of "Fr. Duffy of the Fighting 69th" while Warner Brothers remains firm in its determination to make "The Fighting 69th." The subject matter of both concerns the chaplain of the famous New York regiment during the World War.

As recently as this week in a national magazine Walter Wanger reaffirmed his intention to produce a picture based on Vincent Sheean's novel, "Personal History," a great deal of which concerns the author's experiences and observations connected with the late Spanish revolution.

Six Warner Stories

Warner Brothers has six stories including "The Fighting 69th," on its current production program. Two of these, "Underground" and "The Bishop Who Walked With God," have their locales in and deal with events that are momentarily significant in Germany. The first named will deal with anti-Nazi activities in Germany, while the second has to do with the career of the submarine commander, Martin Niemoller, who became a clergyman after the war and subsequently was sent to a concentration camp for his anti-Nazi preachments. Two of the pictures have war aviation backgrounds with "Eyes of the Army" making use of how planes, blimps and balloons are operated in scouting and combat operations, and "Sabotage In The Air," telling a story of how the nation's safety is menaced during war time. The sixth contemplated production, "Stuff of Heroes" will tell a story of the doughboy in the trenches and on the fighting line.

While this survey was made on September 1st, it is reasonable to expect that other companies will announce additional pictures inspired by current events.

Past Season Subjects

During the past season, as the motion picture companies realized the deep interest the public were taking in international affairs, such pictures as Warner's "Confessions of a Nazi Spy," Columbia's "Clouds Over Europe," MGM's "Idiot's Delight," United Artists' "Blockade," Paramount's "Beau Geste," RKO's "Conspiracy" and many others were readied for release. In each of these pictures war, espionage, sabotage and general spy activities have been the main theme or an important factor that was woven through the plot.

Short subjects, too, have been utilized to re-

(Continued on following page)

Capital Sees Possible Barring of Propaganda Pictures by Neutrality

President Roosevelt's neutrality proclamation, effective at 1:36 P. M. (E.S.T.), Tuesday, is seen in Washington as possibly raising barriers against the entry into this country of propaganda films from abroad, which may be bolstered by definite orders as the Administration announces its plans to make neutrality effective.

At the same time, the President's call on September 3rd for neutrality of action by the citizens of the United States is seen as a tacit ban on the showing of such pictures, and this, too, may later be provided for by definite ruling.

For many months, Administration agencies have been at work formulating policies to be adopted in the event of war in Europe. Assured that such a war would come, sooner or later, Government officials sought to develop a program which would minimize the dislocation of the normal routine of industry, agriculture, finance and shipping—a program which might readily be developed into a war economy in the case of emergency.

In preparing for the state of neutrality in which the country now finds itself, these officials were forced, for the first time, to give consideration to radio, developed since the World War, and to foreign propaganda films in the production of which many countries have engaged in the past few years.

Just what definite action will be taken with respect to motion pictures has not yet been disclosed. Undoubtedly, there will be a sharp tightening up of the regulations concerning the inclusion of Army and Navy material; Army posts and forts, Naval bases and shore establishments will probably become forbidden ground for motion picture cameras. But that there will be any interference with regular production schedules at the present time is highly doubtful.

Under the application of the President's neutrality policy, it is probable that production of Charles Chaplin's planned "The Dictator" might be undesirable; the showing of foreign films from warring countries may be banned, and the exhibition of American-produced war pictures, such as "All Quiet on the Western Front", might be affected.

But State Department officials refuse to comment on individual cases under present circumstances where the orders amplifying the neutrality proclamation are still under consideration. The film situation, they point out, is only one of a number involved in the general question and will be dealt with at the proper time.

However, they hold that the motion picture industry and everyone else in the country are aware of the Administration's policy and can readily decide what is proper and what is not for furtherance of that policy.

TITLES OF PRODUCT NOW AVAILABLE

(Continued from preceding page)

veal to the theatre audiences the impending dangers to democracy that dictatorship affords. In the Crime Does Not Pay series MGM released "While America Sleeps" a twenty-one minute subject of the practice of espionage in an airplane factory. March of Time, producers of current event subjects, have produced such films as "Inside the Maginot Line," "Uncle Sam the Good Neighbor," "The Refugee—Today and Tomorrow," "Background for War: The Mediterranean," "Japan: Master of the Orient," and "War, Peace and Propaganda" along with others that deal with the current international crisis.

March of Time Subject

Said by RKO to be "The first complete and authentic motion picture story of the U. S. Air Corps," America's new independent arm of national defense now being built up at a cost of more than $300,0000,000, is presented in the latest March of Time entitled "Soldiers With Wings."

Filmed with the full cooperation of the Air Corps, it gives a pictorial answer to the national question of the importance of an Air Corps in the United States.

March of Time cameramen spent weeks at each of the Army's 11 major air bases throughout the United States.

The subject illustrates the influence of rapidly growing air fleets in Europe, and shows how the United States Army's "Soldiers With Wings" are being recruited and trained today.

For purposes of this analysis, omission was purposely made of such socalled "war propaganda" films as "Spain in Flames," "Spanish Earth," "The Four-Hundred Million" and others used for political purposes in connection with the Sino-Japanese war and the Spanish Civil War.

Universal Reissues

Universal will lead the field in releasing the first group of war-film reissues with plans being made to re-distribute "All Quiet on the Western Front" and "The Road Back." RKO has had on its re-issue list for some time "The Lost Patrol" and "The Lost Squadron" both dealing with war, the first, a story of three Foreign Legion members who become separated from their battalion and the second a war story of American and German combat planes during the World War. Other companies have not as yet made plans for the reissuing of any pictures but with the continent of Europe again the arena for hostilities motion picture companies will probably delve into their vaults for films showing the horrors of war and dangers of espionage.

War Films Available

Following is a list of most of the war or related subjects now available, by reissue, current or recent release, or in production or contemplated:

"Clouds over Europe": An Irving Asher Production made in England and distributed by Columbia. Released June 20, 1939. A story concerning sabotage to English airplanes by a foreign government.

"Confessions of a Nazi Spy": Produced and distributed by Warner Bros. Released, May 6, 1939. Concerning Nazi spy activities in the United States.

"Double Crime on the Maginot Line": A Tower production. Released in the United States during the spring. The picture deals with the famed Maginot line of France.

"Heroes of the Marne": A Spectrum Picture. Released in the United States, April 22, 1939. A presentation of a story of a bourgeois family of France during the World War.

BRITISH, FRENCH SET IMPORT CURBS

Motion picture film or camera or projector equipments were not barred in the restrictions set up Tuesday by the British and French on imports into the respective countries. They may, however, require import licenses.

The United Kingdom made effective an import control system upon a wide range of products, which, while not mentioning motion pictures or picture equipment, did specify prints and photographs, some of which is sent abroad by major distributors for reproduction for films to be released.

The French, however, have subjected all imports into France to a license system.

Film companies, like uses, transporting gold or currency in enemy ships, are warned that Britain has ruled both as contraband and subject to seizure. Little, if any monies is believed to be transported by U. S. companies in the ships of Germany, although some of the U. S. majors still operate in that country.

Majors in New York at press time were awaiting word as to what, if any, money export restrictions will be set by England or France. The majors suffered from such restrictions in the recent Spanish War.

"Hitler—The Beast of Berlin": PDC's production concerning the activities of Adolph Hitler and the Nazi regime. To be released October 15, 1939.

"Hostages": Produced in Paris by Chronos Film and distributed by Nero Films. Released in April, 1939. A story of German refugees in Paris.

"Idiot's Delight": Produced and distributed by MGM. Released January 27, 1939. Concerning a group of stranded variety artists in a worn torn country.

"Blockade": Produced by Walter Wanger and distributed by United Artists. Released June 17, 1938. A story of the recent Spanish war.

International Spies

"Lone Wolf Spy Hunt": Produced and distributed by Columbia, Released January 27, 1939. A story of international spies and government secrets.

"Magnificent Fraud": Produced and distributed by Paramount. Released July 21, 1939. A story of a dictator in a South American country.

"Navy Secrets": Produced and distributed by Monogram. Released February 8, 1939. A spy story concerning the navy.

"Nurse Edith Cavell": An RKO Radio Picture, to be released November 3, 1939. Life of a war nurse.

"Panama Patrol": Produced by Fine Arts and distributed by Grand National. Released May 20, 1939. Concerning Orientel spy activities and their designs on the Panama Canal.

"They Made Her a Spy": An RKO Radio picture released April 14, 1939. A story of the Military Intelligence Department in Washington, D. C.

"The Dictators": Being produced by Charlie Chaplin for distribution by United Artists. A satire on dictatorship.

"Beau Geste": Produced and distributed by Paramount. To be released September 15, 1939. Dealing with the French Foreign Legion.

"Grand Illusion": Distributed by World pictures. A story of the French and German armies in the World War.

"Four Feathers": Produced by Alexander Korda and Distributed by United Artists. Released, August 4, 1939.

"Battalion of Death": To be produced and distributed by Paramount.

"Thunder Afloat": Being rushed through production by MGM. Concerning the Yankee fishing fleet and tugboat captains who held off the invading enemy submarines during the World War.

"Disputed Passage": A Paramount picture still in production dealing with the China-Japanese conflict.

"Television Spy": A Paramount picture concerning an international spy plot.

"The Real Glory": Sam Goldwyn's latest picture for United Artists dealing with the Phillipine insurrection.

"Florian": MGM's latest picture with a World War setting in Austria.

"Journey's End": To be remade by Metro-Goldwyn-Mayer.

"Balalaika": Another in MGM's product concerning war that is still in production.

"I Had a Comrade": An MGM picture dealing with activities inside Nazi Germany.

"Air Raid": A Paramount picture with a war background.

"Navy Nurse": A Paramount picture soon to go into production, dealing with the life of a nurse in wartime.

On Aviation Training

"20,000 Men a Year": A 20th Century-Fox picture to go into production. Concerning miltary flying instruction for young Americans.

"Fr. Duffy of the Fighting 69th": Soon to be produced by 20th Century-Fox. A story of the Chaplain of the 69th Regiment during the World War.

"The Fighting 69th": To be produced by Warner Brothers. A war story of New York's own regiment.

"Personal History": To be produced by Warner Brothers.

"Underground": A new Warner Bros., picture soon to go into production concerning activities inside Nazi Germany.

"The Bishop Who Walked With God": A Warner picture about to go into production concerning the persecution of Cardinal Niemoeller by the Nazi regime.

"Eyes of the Army": Warner Bros., are planning to put this picture into production soon. It concerns aviation during war-time.

"Sabotage in the Air": A Warner Bros., picture that will soon start production telling the story of how a nation's safety is menaced by air-bombardments.

"Stuff of Heroes": A Warner Bros., picture about to go into production concerning the doughboys in the trenches during the war.

"The Warning": An Alliance three-reel production revealing the dangers of air raid bombardments on large cities.

"Blackout Over Europe": Sam Goldwyn production for United Artists release.

"The Tanganyika Exploit": Twentieth Century-Fox.

"The Ramparts We Watch": First March of Time feature.

"U-Boat 29," Columbia. Release date, September 30th.

NEWSREELS AWAIT WAR RESTRICTIONS; STRICT CENSORSHIP IN MANY PLACES

Increasingly Severe Regulations Awaited in Film News Coverage; Limitations Stiffen under U. S. Neutrality Act

Uncertainty as to the specific restrictions on newsreel coverage of the European war continued through this week, although "more and more severe restrictions" are expected.

Three of the five newsreels, in Wednesday's issues, were exclusively on the war.

Subject to Censorship

All footage remained completely subject to censorship on the part of the country in which it was taken, while all five newsreel companies continued to make use of the transatlantic "Clipper" plane service for transportation of their "war" lavenders to New York, both English and American planes being used.

Details of the newsreels' completed mobilization plans were reported last week, on page 15.

The radio networks, Tuesday night, went off the 24-hour schedule on which they had been operating during the beginning of the war's outbreak.

Censorship restrictions on newsreels, radio and press, the lack of knowledge as to whether the newsreels will be permitted to "shoot" actual war-front scenes, and under what conditions and restrictions, remained outstanding problems facing the newsreel managements in New York this week.

Uncertain of Restrictions

Indicative of the uncertainty of the newsreels' position this week is the fact that three of the five companies, in answer to queries, added that they themselves would welcome information on censorship restrictions.

Paramount News continued to send querying cables abroad (the cables themselves subject to censorship), but this week brought still no definite word as to the extent of the restrictions. In France, there was to have been a supervision by the Government, and a pooling of film on the part of all companies, but no verification had been received here.

Universal reported that all footage is "completely subject to censorship," while RKO Pathe expects no clarification of the existing situation for a week or two.

MGM News of the Day pointed out that its men, like the others, still are not attached to any of the actual armies, but, in common with the other newsreels, have been, for the most part, devoting their efforts of filming the frantic preparations and evacuations.

Fox Movietone reported that severe restrictions are expected on the part of the four major powers at war.

All five companies, this week, used the transatlantic plane service provided in the twice-weekly service of Pan American Airlines and the once a week service of Imperial Airways. Thus, screenings were held in New York some 50 hours after the films left Europe. Besides the effects of censorship, another factor slowing the transportation of the newsreels is that the Clipper planes are now using Lisbon and Foynes, Ireland, as European bases.

No Floodlights on Piers

As America invoked the socalled Neutrality Act, Tuesday, this country's regulations affecting the newsreels stiffened. No floodlights, usually part of the regular equipment of the newsreel cameraman, were permitted on the New York piers as incoming liners, led by the Queen Mary which docked Monday with 2,331 passengers, continued to bring in crowds of refugees from the war.

Additionally, no close-ups were permitted of the U. S. Army's new mechanized "cavalry brigade," now at the New York World's Fair after its participation in the Plattsburg "war games," held recently. Also, no filming of U. S. Navy bases or Army posts were permitted.

However, there have been no other restrictions, to date, on the shipping of supplies for newsreel purposes from this country to Europe.

The National Broadcasting Company, the Columbia Broadcasting System and the Mutual Broadcasting System went off the 24-hour schedules they had maintained and returned to their normal closing time of 2 A. M. on Tuesday night.

Five major reasons prompted the move: The huge expense involved in continuous coverage of the news; the "dearth of unbiased news;" the fear that commercial accounts, sponsoring programs, would resent the continuous dislocation and interruption of their programs; the sustained drain on the vitality of the staff members under the continual pressure, and the possibility of a public reaction against the stream of news reports. The extra time had cost the New York stations between $3,000 and $5,000 apiece each night, it is reported.

In addition, there will not be any pick-ups from Europe scheduled in advance. The increase on the propaganda content of the news broadcast from European sources had been criticized in many quarters, although admittedly unavoidable in most cases.

Three Types of Coverage

The networks had covered the European situation in three separate methods: using the three newspaper wire services, Associated Press, United Press and International News Service; these admittedly being the "backbone" of radio coverage; the using of foreign correspondents, such as John Gunther, Pierre Van Paassen and Wallace Deuel, and the recording of short wave news broadcasts.

The Canadian Broadcasting Corporation, also on Tuesday, advised its New York offices that it had returned to normal programming operations, with occasional broadcasts of war news of importance.

Last weekend saw a military guard placed around the network's units, while it is expected that all shortwave radio licenses would be revoked. All material is now open to the censorship of the BBC before going out on the air.

Germany has issued a decree providing the death penalty for the broadcasting of "false reports" by foreign radio stations.

The Nazis have forbidden their nationals to listen to foreign radio stations.

NO U. S. RADIO CENSORSHIP

While broadcasting will be closely watched, lest by favoring one side in the second "World War" it abridges the spirit of neutrality, no censorship of radio is planned by the President in carrying out his program to maintain American neutrality in the European war, it was declared Wednesday by White House Secretary Stephen Early.

"No restrictions will be placed on broadcasting unless they become necessary," Mr. Early said

Dozen Nations Establish Rigid Control over Newsreel Filming, Broadcasting and Newspaper Communications

Censorship of newsreel filming, radio broadcasting, newspapers and cable transmissions as imposed with the declaration of war late last week in England, France, Germany and Poland, spread this week over wide areas, in North America and Spain, and even into the Far East in Australia and New Zealand.

The British on Tuesday effected full censorship in Australia and New Zealand.

Censorship has been established in Switzerland and in French Morocco, where the same conditions apply as in France, also in Palestine.

Code Messages Barred

In many cases, the restrictions will apply for the time being to the sending and receiving of cable messages, effecting motion picture companies as others. Codes in messages are strictly prohibited, as in England, France and Germany.

The motion picture business, again, like others, are effected by the cutting of telephone service in Europe and between the Continent and United Kingdom.

Canada on Saturday clamped down an ironclad censorship over all forms of news dissemination, radio, motion pictures, mail, telephone and telegraph.

Spain, to protect its neutrality, invoked censorship.

Films Must Be Submitted

Censorship has been established to and from Portugal, according to a report received from Western Union in New York Thursday.

Completing organization of censorship in London, governing reporters and newsreel cameramen, the Government on Monday established headquarters in a special building, where stories and films must be submitted.

The machinery for the censorship of all films, for home showing and export, was outlined in new regulations issued by the government.

The system will be voluntary for films to be exhibited in England, with the British Board of Film Censors operating the censorship machinery. The compulsory censorship will be reserved for use only if the present system is found to be an insufficient safeguard.

All films for export, including sound track, records and the like will be subject to compulsory censorship. The BBFC will issue an additional security censorship certificate carrying the approval of the Ministry of Information.

Newfoundland's government has established censorship.

Spence Pierce, manager of the Midwest theatre in Oklahoma City, Okla., said this week he had dropped the "Midwest Variety Hour" which has been presented each week for the last two months.

Projectionists In Limelight for Day At World's Fair

The projectionist had his day, Thursday, at the New York World's Fair. It was "Projectionists' Day," and some 300 New York projectionists, film union leaders, trade paper editors, and technicians crowded into the little theatre of the Hall of Special Events, on the Fair grounds, for the occasion. The gist of the tributes was that the recognition of the projectionist as an "unsung hero," had been delayed too long. It was the projectionist, they all agreed, upon whom the success of the whole billion dollar industry depended, in finality.

Perfection Norm, Says Ramsaye

As Terry Ramsaye, one of the guest speakers, remarked:

"It has always been an indirect, if not too fully appreciated, compliment to the projectionist, that perfect projection is taken as the norm."

Among other guest speakers were Nathan Golden, chief of the Motion Picture Division of the United States Department of Commerce; E. A. Williford, president of the Society of Motion Picture Engineers; Dr. Alfred N. Goldsmith, a past president of the SMPE; F. H. Richardson, a writer on projection for the Motion Picture Herald and Better Theatres, and author of projection textbooks; and Joseph Basson, president of the New York IATSE proectionists' Local 306. Mr. Basson introduced the speakers.

Mr. Ramsaye described the job of the projectionist as a "hot spot of the industry—or, you might say, the 'needle's eye' of this business."

The vast equipment and the billion dollars of investment in the industry were of no use, if the picture on the screen was faulty, Mr. Ramsaye emphasized, and likened the projectionist to a "lighthouse keeper."

"Yes," he said, "it is appropriate that the limelight should now turn on the projectionist, inasmuch as he's been standing behind it for about 30 years."

Dr. Goldsmith urged projectionists not to worry about their future, feeling sure, he said, that they would be able to keep pace with all developments, however startling.

SMPE Cooperation Reaffirmed

Mr. Willford, speaking for the SMPE, offered the projectionists the continued cooperation of the Society, and praised them for keeping abreast of technical problems.

Mr. Richardson, noting that because records were not kept in early projection days, it was hard to describe mechanisms of those days, nevertheless depicted a few of his memory; then traced the development of the projection machine into the present precision instrument.

He introduced William Reed, "the oldest living projectionist," who started with Thomas A. Edison, at the inception of motion pictures.

Representatives spoke for George Browne, president of the IATSE, and for Edward J. Flynn, United States Commissioner General to the World's Fair.

The ceremonies concluded with a screening of March of Time's "The Movies March On!"

In charge of the arrangements were P. A. McGuire, of International Projector Company, G. C. Edwards, O. Kafka and C. F. Eichborn.

BROADWAY THEATRES DARK 20 YEARS AGO

Twenty years ago last weekend—that weekend during which hostilities between actors' and stagehands' unions threatened to darken Broadway and the nation's theatres — Broadway's playhouses were in fact darkened. On August 29th, 1919, the 1,132 actors, stagehands, and chorus folk of the Hippodrome theatre, in New York, struck, marking the 21st theatre to be closed during an actors' strike.

Atlas RKO Offer Ends; SEC Joins Case; Stirn Loses

Developments in the RKO reorganization proceedings this week were three-fold. The limit for acceptance of the Atlas Corporations offer to underwrite $1,500,000 of new RKO common stock at $4 per share has expired and has not been extended, Atlas spokesmen said. The Securities and Exchange Commission became a party to the reorganization and the U. S. circuit court of appeals denied an application of Ernest W. Stirn, stockholder, for an opportunity to reargue the decision of the circuit court, made on July 18th, which upheld the confirmation of the plan for reorganization by William Bondy, federal judge.

It was pointed out that the Atlas offer was contingent upon its acceptance by the federal court and the company on or before August 29th, and that when it was not accepted on that date the offer automatically expired. Atlas, it was learned, has given no formal notification of its present position in the matter to the federal court, the company, the RKO reorganization trustee or other interested parties.

Presumably, the indefinite status of the underwriting will delay completion of the RKO reorganization unless future developments both in Europe and here justify reestablishment of the offer within a reasonable length of time.

The entrance of the SEC as a party to the reorganization indicates another protracted delay in RKO's emergence under Section 77B of the Bankruptcy Act. It was explained that at the request of Judge Bondy the Commission filed a notice of its appearance in the proceedings on August 14th.

In his application Mr. Stirn has asked the appeals court for a rehearing, claiming that the court was in error in ruling that he had delayed too long in appealing from a number of Judge Bondy's decisions. Mr. Stirn charged that proponents of the plan were directly responsible for any delay caused. The court gave no opinion in denying the application.

The board of directors of Loew's, Inc., on Wednesday declared a regular dividend of 50 cents per share on the corporation's common stock, payable to stockholders of record September 13th, on September 30th.

Gains to Offset Foreign Losses Seen on Coast

(Continued from page 18)

of Berlin" as outstanding among his announced 60 Producers Pictures Corporation productions, declared, "As far as I can foresee, the European situation will not have a detrimental effect on our production. In fact, in some instances, it may even prove beneficial. In the case of 'Hitler—the Beast of Berlin,' which we announced for release October 22nd, we have moved this up to October 8th and are preparing to start active production on it at once."

Dr. A. H. Gianinni, banking authority, on Thursday said, "The immediate effect will be to make banks proceed cautiously with financing now in negotiation. The ultimate attitude will be influenced primarily by overseas decision as to whether theatres are to remain closed. Another vital factor will be regulations governing the flow of money from Europe. Naturally, any invasion of the territory depended upon for grosses will seriously affect banking calculations. Likewise, important will be the exchange rate for the pound sterling."

Few Going Overseas

Most surprising among the immediate developments of the European situation—unofficial Hollywood even finds it ironically amusing—is the abrupt disclosure that all those heroes the fan press and columnists have been listing as ready to join the colors at a moment's notice aren't going to join, for several interesting reasons. Some, including a number of romantic leading men, are too old to make the 18-to-41 classification. Others are not so sound of wind and limb as they appear to be in their heroic activities before the camera. Some are too burdened down with dependencies and some, believe it or not, are just not going. A final and conclusive reason is a set of laws about enlistment of recruits for foreign armies on American soil. And still another is the pronouncement of local British Consul Gilbert Holliday to the effect that Britain's need just now is not for soldiers.

David Niven is the single British officer in Hollywood subject to call, and present laws prevent his being taken. Richard Greene, John Loder are the other two actors on whom the British army has direct claim. Among those who might be called to the colors some time, if developments and legislation were to make it practicable to call them, are James Stephenson, Laurence Olivier, Wilfred Lawson, Victor McLaglen, Cecil Hardwicke, Charles Laughton, Brian Aherne, Raymond Massey, Walter Pidgeon, Ian Hunter, Nigel Bruce, Cary Grant, Errol Flynn, Alan Mowbray and Donald Crisp. However, members of the British Equity Association in Hollywood have received wartime instructions from that organization. By arrangement with Hollywood's Screen Actors Guild, a registration for British actors has been set up in Hollywood.

Blumberg Reports on "U"

Nate Blumberg, president of Universal in Chicago Thursday on his way to New York, said his company planned no retrenchment as a result of the war situation. "We will make all 60 pictures we promised," he said, adding that "30 of the 60 have been completed or are nearly so."

Mr. Blumberg believes the picture business will resume a more normal keel.

He said there was considerable retrenchment talk in Hollywood when he left but that Universal would not have to undergo stringent changes.

PREVIEW CRITICS HIT PINNACLE OF PRAISE FOR THE STORY THAT SHOCKED THE WORLD!



"A fine picture...amazing the way it holds interest . . . audience profoundly moved . . . Anna Neagle gives an inspired performance."

—Louella A. Parsons, International News Service

"Definitely on the 'must see' list . . . Holds you every minute of the way . . . Anna Neagle is certainly a living lesson to some of the better-known actresses."

—Erskine Johnson, King Features Syndicate

"It remains one of the finest pictures to come to the screen . . . No other actress could have achieved the role of Edith Cavell as perfectly as Anna Neagle." *—Paul Harrison, NEA Service*

"Herbert Wilcox will be able to present with pride his first picture made in America . . . A film of quality, dignity and great interest . . . You feel as if you were viewing the actual happenings with real persons instead of actors . . . Anna Neagle's portrayal by all odds one of the finest of the year . . . worthy of consideration for Academy honors."

—Edwin Schallert, Los Angeles Times

"Miss Neagle's performance ranks her among the major film actresses."

—Meyer Levin, Esquire

"A beautiful picture with a powerful theme . . . Anna Neagle is one of the finest actresses of the screen." *—Whitney Bolton, N. Y. Morning Telegraph*

"The drama of Cavell is powerful . . . Thought-provoking drama with a stellar performance of the highest calibre."

—Harrison Carrol, Hollywood Herald & Express

"Outstanding among the year's pictures . . . Anna Neagle reaches a new high in bringing dignity and grace to the screen."

—Hedda Hopper, Jones Syndicate

"One of the most imposing films to come out of Hollywood . . . Intensely moving in its subdued tones, ruthlessly violent in its brutal moments . . . Will prove itself a potent box-office factor."

—Hollywood Reporter

"Begets a sure suspense which holds audi- ences spellbound . . . Anna Neagle gives a superb conception of the Cavell role." *—Hollywood Variety*

"Without question, the motion picture event of the year . . . Anna Neagle's portrayal is definitely an Academy award performance . . . Everyone must see 'Nurse Edith Cavell'."

—Alice Tildesley, Phila. Ledger Syndicate

"A powerful dramatic picturization . . . gripping, stirring production." *—Film Daily*

"Intense drama . . . A tale of sacrifice and devotion, appealingly told." *—Motion Picture Daily*

"One of the greatest productions ever to come from any studio . . . Should hold all audiences through every brilliant moment . . . The best that is Hollywood's and England's is here combined in a single glorious production."

—Elizabeth Wilson, Screenland and Silver Screen

ANNA NEAGLE AS





"I have never been more moved by any motion picture . . . It is one of the truly great pictures of all time . . . The tender and poignant performance of Anna Neagle rates the highest honors filmdom can bestow."
—Ruth Waterbury, Photoplay

"Here is a picture so perfect that a most minute examination reveals not a single flaw . . . Will stand for years as the high water mark in Hollywood production . . . I join what certainly must be a chorus in declaring that Anna Neagle has turned in an Academy Award performance."
—Mayme Ober Peak, Boston Globe

"A film beautifully done . . . It has a suspense that is remarkable . . . There is a nobility about the picture which is almost above tears."
—Jessie Henderson, Philadelphia Bulletin, Baltimore Sun

"I loved it . . . Miss Neagle's performance and Herbert Wilcox, producer, made of the picture a triumphant occasion that will be long remembered."
—Harry Mines, Los Angeles Daily News

"A profoundly stirring picture . . . Don't miss it . . . and make a small bet that Anna Neagle will be up for an Academy Award."
—George Fisher, Mutual Broadcasting's Hollywood commentator

"'Nurse Edith Cavell' will go down in screen history as one of Hollywood's greatest productions."
—John Schwartzkopf, Fawcett Publications

"A strong dramatic picture with Anna Neagle seen in one of the finest dramatic performances to originate in Hollywood . . . Herbert Wilcox's production and direction is tops with Hollywood's own aces."
—Clarke Wales, Detroit Free Press

"An impressive picture that puts over a smashing message . . . Anna Neagle is terrific . . . She gives an inspired performance."
—Eric Ergenbright, McNaught Syndicate

"From the opening scene to the final one the audience was held spellbound . . . Outclasses everything I have seen in the way of a picture . . .Nothing else like it . . . It is superb . . . Comes nearer to being a masterpiece than anything I have seen for a long while . . . Anna Neagle gives a performance that places her beside Sarah Siddons and Ellen Terry."
—Col. R. A. Duckworth-Ford, London Times

"Superbly knit story . . . perfect character casting and pungent direction . . . Anna Neagle's performance places her beside Hollywood's greatest tragediennes in international screen importance . . . Nurse Edith Cavell impresses me as an all-around candidate for Academy honors."
—W. H. Mooring, London Daily Herald and Film Weekly

"A magnificent and impressive picture . . . Great page of history brought vividly to the screen."
—Harold Salemson, Paris Soir and Pour Vous

"In this opus Anna Neagle, beautiful, quiet-mannered English star, hits Hollywood like a bombshell."
—Ella Wickersham, Los Angeles Examiner

NURSE EDITH CAVELL





"'Nurse Edith Cavell' is a picture which will live long in the memory of everyone who sees it."

—J. Maurice Ruddy, Daily Sketch, Sunday Graphic, London

"The most powerful film ever to reach the screen . . . In the title role Anna Neagle gives a superb conception of the martyred Nurse Cavell . . . A performance of Academy calibre . . . The picture is destined for universal triumph with every kind of audience."

—Guy Austin, London Daily Express

"Herbert Wilcox has made a great film . . . Anna Neagle's 'Nurse Edith Cavell' is a masterpiece . . . No other screen artist save Charles Chaplin has such pantomimic genius."

—Ray Lewis, Canadian Motion Picture Digest

"A beautiful and moving recital of [illegible] story of the English nurse . . . It is an important film [illegible] with direct simplicity . . . Miss Neagle's performanc[e] brilliant in its quiet sincerity . . . She makes the marty[r] nurse a credible human person."

—Robin Coons, Associated P[ress]

"This film is one of the screen's few authe[ntic] tically great and significant tragedies . . . The product is as nearly perfect as Hollywood ingenuity and Brit[ish] thoroughness could make it . . . I am willing to beli[eve] that Miss Neagle's conception of the role is as the m[ar]tyred nurse would have wanted it."

—Philip K. Scheuer, Los Angeles Sunday Ti[mes]

ANNA Neagle AS NURSE EDITH CAVELL

with

EDNA MAY OLIVER
GEORGE SANDERS
MAY ROBSON
ZASU PITTS
H. B. WARNER
SOPHIE STEWART
MARY HOWARD
ROBERT COOTE

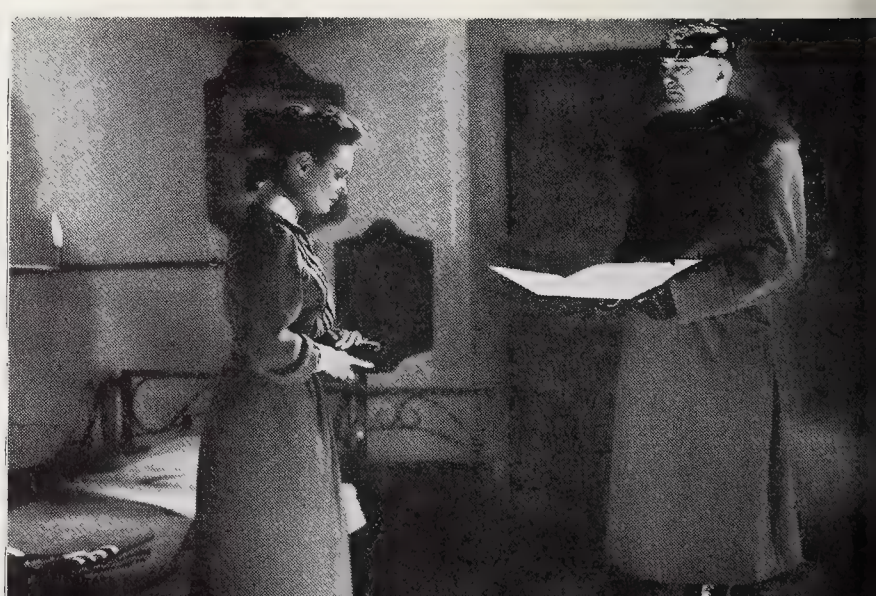
RKO RADIO PICTURES

IMPERADIO PICTURES, LTD.
A HERBERT WILCOX PRODUCTION
DISTRIBUTED BY RKO RADIO PICTURES, INC.
SCREEN PLAY BY MICHAEL HOGAN

PRODUCED AND DIRECTED BY

HERBERT WILCOX





CANADA BUSINESS OFF, BUT UPTURN IS EXPECTED; CENSORSHIP AFFECTED

Part of Sharp Decline Already Recouped; Hollywood Expected to Offset Reduced British and French Product

by COLIN R. HAWORTH
in Montreal

Despite the war members of the motion picture industry in Canada are surprisingly cheerful about the prospect of business. Exhibition and distribution executives interviewed by this reporter united in the opinion that "things will be much like they were in the last war."

Expect Pickup after Brief Slump

Practically unanimously they look forward to a bad spell for the first two months, with business picking up gradually afterwards. "In 1914," it was said by Arthur Hirsh, president of Consolidated Theatres, "we were hit very badly at first. The first 60 days business fell off tremendously, then as the country as a whole settled down mentally to the fact that we were at war, the need for entertainment again began to make itself felt."

This time again, trade members concurred, there will probably be a marked drop in business within the first few weeks.

One general effect of the war, it was felt, will be a tightening up of the censorship of newsreels and films, radio and press. To a certain extent this has already been felt, for Paramount's "Beau Geste" was recalled after being passed by censors, to have a few alterations made. Apparently the French government, through its local consul, wished it made quite clear that the real Foreign Legion was entirely dissimilar to the film variety.

Considerable censorship, too, is expected in the handling of newsreels. Now being shown here four days after they are filmed, these reels may undergo a slightly longer delay if the Canadian government decides to impose a national censorship upon them. Deletions or alterations to make the films presentable to the Canadian public will probably be made as they were in the last war.

Film Board Named

It is pointed out, however, that the Ottawa government the other day finally appointed the members of the National Film Board, created some time ago by act of parliament.

Consisting of six members, three government men and three others, the board is comprised of: James G. Parmelee, deputy minister of trade and commerce; Col. V. I. Smart, deputy minister of transport; R. S. Hamer, general executive assistant, Department of Agriculture; Professor Walter Murray, former head of University of Sasketchewan; Charles G. Cowan, Ottawa business man, and Edmond Turcotte, French-speaking journalist from Montreal.

With this board now appointed and lacking only the selection of a government film commissioner, which post it is deemed probable will be filled by Captain Frank Badgley, present director of the Government Film Bureau, propaganda films could be turned out for distribution throughout Canada and the United States.

One of the board's first tasks will be the organization of a centralized distribution center for government work. That done, it may turn to the production of propaganda films either with the present government equipment and staff or with the aid of commercial film companies.

Early in the World War Canada initiated film work, becoming the first government to make such a move.

Censorship over Radio

The government's hand has already been felt wielding censorship on radio. From Ottawa it was announced that the Canadian Broadcasting Corporation had ordered strict surveillance of all news and commentary broadcasts of foreign origin, most of these "foreign" programs being received from the United States. It was first ordered that private stations in Canada receiving such broadcasts from the United States should notify the CBC which speakers were scheduled to talk and what they were to say. With the situation changing every few minutes none could prophesy what the news commentators would say so it was ordered all such programs from the United States had to be piped to their private station destinations in Canada, through CBC's studios in Toronto. With this ruling now in effect CBC controls all radio news entering Canada on long wave. On several occasions lately American commentators, either speaking from New York or from overseas, have been cut off when on the verge of statements considered likely to be unacceptable here. Short wave, however has not been hindered and programs are being received as usual. One night this week excellent reception was had in Montreal, of a program in English originating in Germany, and blaming the outbreak of hostilities on Great Britain. The program added that the British had themselves sunk the Athenia in order to lay the onus of responsibility on Germany. The program was received in Montreal with considerable amusement.

Exhibitors expected a drop in availability of British films and of French pictures too. Though there is said to be a large surplus of French product being held for release it is not believed they will last long at the local consumption rate of over 100 a year. In Montreal alone several theartes show nothing but French pictures.

One house manager predicted that in Hollywood, "with the entire European market cut off, there will be a drop in the production of A pictures, and the same turnout of B films."

17,010 Theatres, 192 Producers and 124 Distributors Are in the War Zone

COUNTRY	THEATRES	PRODUCERS	DISTRIBUTORS	IMPORTERS AND EXPORTERS
Danzig	24	None	None	None
England	5,300	66	39	17
France	4,600	72	(a)	(a)
Germany	6,317	40	33	40
Poland	769	14	52	6
TOTALS	17,010	192	124	63

(a) Not available.

All eight majors operate distribution companies in England, France and Poland. Only Metro-Goldwyn-Mayer, Twentieth Century-Fox and Paramount remain in Germany.

25% Attendance Drop Is Reduced to 10%

by ALLISTER GROSART
in Toronto

Theatre attendance across Canada has declined seriously but the fall-off is now being reduced. At first the attendance fell 25 per cent, but now that the period of uncertainty is over the decrease has been reduced to 10 per cent.

Distribution machinery has not been affected. There is an expected curtailment, however, in French-made and British-made films.

A chief censor has been appointed—Walter Thompson, press agent of the Canadian National Railways—but to date the action has not brought any drastic restrictions. They may be expected, however, as actual war-scene newsreel coverage arrives in Canada. Undoubtedly the newsreels already will have been gone over by the British censors.

The outbreak of the war did not cause cancellation of the Dominion-wide conference of independent theatre owners, held at the King Edward hotel in Toronto this weekend under the auspices of the Anti-Protection League.

No Film Shortage Is Anticipated: Fitzgibbons

J. J. Fitzgibbons, director of theatre operations of Famous Players Canadian, in a telephone report from Toronto to MOTION PICTURE HERALD in New York Wednesday, said that no shortage of film is anticipated in Canada, and that American product will be sufficient to take care of the needs of Canadian theatres.

Mr. Fitzgibbons, however, does anticipate an immediate drop in the number of British and French pictures available. It was pointed out that other companies, which go in more heavily for French product, will feel this more than will Famous-Canadian.

Anna Neagle, in a recent interview in Toronto, said that she understood that all studios in England would be taken over by the Government, making it unlikely that there will be many new English films available in Canada.

It was not anticipated that any propaganda films would be made in Canada.

U. S. DISTRIBUTION CHIEFS



Sam Eckman, Metro - Goldwyn - Mayer, United Kingdom general manager, London.



L. L. Lawrence, Metro-Goldwyn-Mayer, European general manager, Paris.

WITH England and France at war with Germany the distribution offices of major American distributors in London and Paris, the key points through which most of the European market has been handled in recent months, have virtually suspended operations. Top executives of the staffs in these two capitals and in Berlin and Warsaw are pictured here.

Other executives of the American branches not shown here are listed below by companies:

MGM: James Squire, assistant general manager, London; Alan Byre, Paris; F. L. D. Strengholt, Berlin; M. Gojchrach, Warsaw. Paramount: C. G. Dickinson, European sales manager, Paris; Douglas Abbey, London; M. F. Jordan, Warsaw. RKO Radio: William Jay, London; Harold Possner, London. Twentieth Century-Fox: R. S. Dawes, London; E. Balk, Paris; A. Wesson, London; A. Rimbault, Paris; G. Joffe, Warsaw; E. Schmidt, managing director, Berlin. United Artists: David Harris, London. Warner Brothers: J. W. Brown, London; A. Saltiel, European general manager, Paris; T. Bellini, Paris; B. Jankolowicz, Warsaw.



H. Wundheiler, Columbia franchise holder, Warsaw.



Max Thorpe, Columbia, London sales manager.



Joseph Friedman, Columbia, managing director Europe, London.



Alex Stein, Columbia, continental supervisor, Paris.



Above. David Rose, Paramount, United Kingdom managing director, London.

Right. Maurice Poirier, Paramount, general sales manager, Paris.





Left. Fred W. Lange, Paramount, general foreign representative for continental Europe, Paris.

Below. Paul Thiefes, Paramount, general manager for Germany, Berlin.



IN THE CAPITALS OF WAR



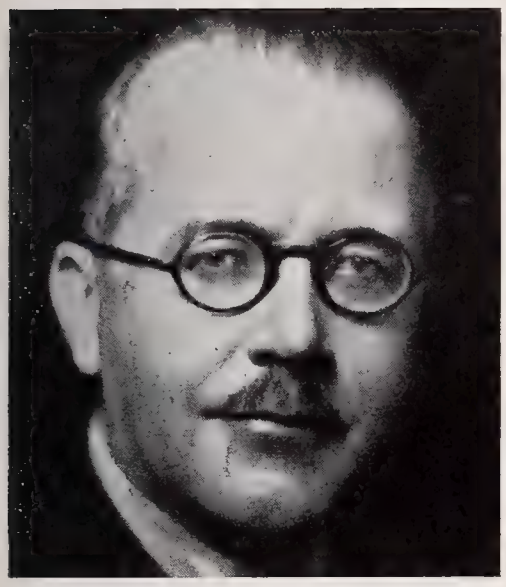




RKO British, European and Polish executives. Left, Ralph Hanbury, United Kingdom general manager, London; center, Reginald Armour, European general manager; and, right, M. Czaban, Warsaw sales manager.



E. T. Carr, joint managing director for United Artists in Great Britain.



Francis L. Harley, Twentieth Century-Fox, United Kingdom managing director.



Benjamin Miggins, Twentieth Century-Fox, European manager, Paris.



George Archibald, United Artists, joint managing director, England.



Georges Rouvier, United Artists, managing director in France.



W. W. Jay, Universal, special representative in the United Kingdom.



Ernest Koenig, Universal, European general manager, Paris.



Max Milder, Warner Brothers, United Kingdom general manager.



Robert Schless, Warner Brothers, managing director in Paris.

AVERAGE ALMOST $90,000 A WEEK!

FOR SEVEN WEEKS THIS SUMMER RADIO CITY MUSIC HALL GROSSED WAY OVER HALF A MILLION DOLLARS ON THESE THREE RKO RADIO PICTURES . . . . . *Sens*

Right now!

THESE THREE SHOWS

are the talk of the box-office world . . . playing preferred time, earning hold-overs, reaching top openings from pre-release to subsequent runs!

BACHELOR MOTHER

The sockeroo of the subsequent runs! . . . Ran two weeks at the Music Hall . . . swept through every first run . . . Now pulling the kind of business you dream about!

IN NAME ONLY

Every report from a key run opening a rave for its pulling power and BUILDING POWER . . . Just getting started on the sweep for box-office results to make your head swim!

FIFTH AVENUE GIRL

Just finished its second week at Radio City Music Hall, after a first week that shot it way over that charmed circle of $100,000-a-week hits . . . Now readying for more of the same kind of pre-release runs!

sual!

THAT'S the kind we mean when we say BIG ONES from RKO RADIO!

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Beware Spooks"	Director: Edward Sedgwick.	Joe E. Brown, Mary Carlisle, Marc Lawrence, Frank M. Thomas, Lorna Gray, Clarence Kolb, Joseph Downing, Don Beddoe, Eddy Laughton.	Shooting
"The Incredible Mr. Williams"	Director: Alexander Hall.	Joan Blondell, Melvyn Douglas, Ruth Donnelly, Clarence Kolb, Donald MacBride, Don Beddoe, Robert Middlemass, Ed Brophy.	Shooting
"Blondie Brings Up Baby"	Director: Frank Strayer.	Penny Singleton, Arthur Lake, Larry Simms, Jonathan Hale.	Shooting
METRO-GOLDWYN-MAYER			
"Remember"	Director: Norman McLeod.	Robert Taylor, Greer Garson, Lew Ayres, Billie Burke, Reginald Owen, George Barbier, Sara Haden.	Shooting
"Northwest Passage"	From the novel by Kenneth Roberts. Director: King Vidor.	Spencer Tracy, Robert Young, Walter Brennan, Laraine Day, Regis Toomey, Isabel Jewel, Truman Bradley.	Shooting
"Fast and Furious"	Director: Busby Berkeley.	Ann Sothern, Franchot Tone, Ruth Hussey, Virginia Gray, John Miljan, Cliff Clark.	Shooting
"Broadway Melody of 1940"	Director: Norman Taurog.	Eleanor Powell, Fred Astaire, George Murphy.	Shooting
"Patsy"	Director: William Thiele.	Virginia Weidler, Gene Reynolds, Reginald Owen, Henry Hull, Elizabeth Patterson, Ian Hunter, Russell Hicks.	Shooting
PARAMOUNT			
"Campus Wives"	Director: Kurt Neumann.	Joseph Allen, Jean Cagney, Virginia Dale, Peter Hayes, Janet Waldo, Joyce Mathews, Betty Moran.	Shooting
"Typhoon"	Director: Louis King.	Dorothy Lamour, Robert Preston, Lynne Overman, J. Carroll Naish.	Shooting
"Victor Herbert"	Director: Andrew Stone.	Allan Jones, Mary Martin, Walter Connolly, Susanna Foster, Jerome Cowan.	Shooting
"Emergency Squad"	Director: Edward Dmytryk.	William Henry, Robert Paige, Richard Denning, Louise Campbell.	Shooting
REPUBLIC			
"Abraham Lincoln Boggs"	Original, Harry Hamilton. Adaptation, Devery Freeman. Screen play, Joseph Krumgold, Robert Presnell. Director: Dudley Murphy.	Edward Ellis, Anita Louise, Robert Baldwin, Clem Bevans, Margaret Hamilton, Willard Robertson, Harold Huber.	Shooting
RKO RADIO			
"Reno"	Original story, Ellis St. Joseph. Screen play, John Twist. Director: John Farrow.	Richard Dix, Barbara Read, Gail Patrick, Anita Louise, Laura Hope Crews, Claire Dodd.	Shooting
"The Hunchback of Notre Dame"	From the novel by Victor Hugo. Screen play, Bruno Frank. Director: William Dieterle.	Charles Laughton, Maureen O'Hara, Sir Cedric Hardwicke, Spencer Charters, Edmond O'Brien, Walter Hampden, Thomas Mitchell, Basil Rathbone, Alan Marshall Etienne Girardot, Fritz Leiber, Rod LaRocque, Kathryn Adams, Dorothy Lovett.	Shooting
"Alleghany Frontier"	From the novel by Neil Swanson. Screen play, P. J. Wolfson. Director: William Seiter.	John Wayne, Claire Trevor, Brian Donlevy, George Sanders, John F. Hamilton, Moroni Olsen, Wilfred Lawson, Chill Wills, Robert Barrat, Eddie Quillan, Ian Wolfe.	Shooting
"Abe Lincoln in Illinois"	Play and screen play, Robert E. Sherwood. Director: John Cromwell.	Raymond Massey, Gene Lockhart, Ruth Gordon, Mary Howard, Dorothy Tree, Harvey Stephens, Minor Watson, Alan Baxter, Howard da Silva, Aldrich Bowker, Maurice Murphy, Louis Jean Heydt, Clem Bevans, Harlan Briggs.	Shooting
TWENTIETH CENT.-FOX			
"High School"	Director: George Nichols.	Jane Withers, Paul Harvey, Lillian Porter, Giles V. Kellogg.	Shooting
"The Simple Life"	Director: William Beaudine.	Marjorie Weaver, Stuart Erwin, Hobart Cavanaugh, Russell Hicks, Alice Armand, Chick Chandler, Patric Knowles.	Shooting
"Swanee River"	Screen play, John Taintor Foote, Philip Dunne. Director: Sidney Lanfield.	Don Ameche, Andrea Leeds, Al Jolson, George Reed, Felix Bressart, Richard Clarke, Chick Chandler, Russell Hicks.	Shooting
"20,000 Men a Year"	Director: Alfred E. Green.	Randolph Scott, Mary Healy, Margaret Lindsay, Kane Richmond, Maxie Rosenbloom.	Shooting
UNITED ARTISTS			
"Of Mice and Men" (Hal Roach)	From the play and novel by John Steinbeck. Screen play, Eugene Solow. Director: Lewis Milestone.	Burgess Meredith, Lon Chaney, Jr., Betty Field, Charles Bickford, Noah Beery, Jr., Roman Bohnen.	Shooting
"Send Another Coffin" (Walter Wanger)	From the novel by F. G. Presnell. Screen play, John Lay, Robert Tallman, Ken Englund. Director: Tay Garnett.	Pat O'Brien, Ruth Terry, Broderick Crawford, Edward Arnold, Douglas Dumbrille, Howard Hickman, Alan Dinehart, Phyllis Brooks, Eve Arden, Claire Dodd.	Shooting
UNIVERSAL			
"Man from Montreal"	Scren play, Owen Francis. Director: Christy Cabanne.	Richard Arlen, Andy Devine, Anne Gwynne.	Shooting
"The Galloping Kid"	Director: Ray Taylor.	John Mack Brown, Bob Baker, Fuzzy Knight, Peggy Moran.	Shooting
"Green Hell"	Original story and screen play, Frances Marion. Director: John Whale.	Douglas Fairbanks, Jr., Joan Bennett, John Howard, Alan Hale, George Sanders, George Bancroft, Vincent Price.	Shooting
"Tower of London"	Original story, Robert N. Lee. Director: Rowland V. Lee.	Basil Rathbone, Boris Karloff, Nan Grey, Barbara O'Neil, Ian Hunter, John Sutton.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Gambling on the High Seas"	Director: George Amy.	Wayne Morris, Jane Wyman, Gilbert Roland, John Litel, Roger Pryor, John Gallaudet.	Shooting
"We Are Not Alone"	**From a novel by James Hilton. Screen play, Milton Krims. Director: Edmund Goulding.**	Paul Muni, Jane Bryan, Flora Robson, Una O'Connor, Raymond Severn.	**Shooting**
"Four Wives"	Story, Maurice Hanline. Screen play, Julius and Philip Epstein. Director: Michael Curtiz.	Priscilla, Rosemary and Lola Lane, Gale Page, John Garfield, Eddie Albert, Jeffrey Lynn, Claude Rains, Dick Foran, Frank McHugh, May Robson.	Shooting
"State Cop"	Original screen play, Charles Belden. Director: Terry Morse.	Dennis Morgan, John Payne, Gloria Dickson, Julie Stevens, George Reeves, DeWolf Hooper.	Shooting

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

The news from British studios detailed below lists the activities underway last week before war was declared. Since that time word has been received here that all production has sharply curtailed. Late reports indicated that at the Denham Studios, where the London Stock Exchange executives were housed, final production touches were proceeding on Korda's "The Thief of Bagdad." Gainsborough continued work on "The Band Wagon" at Shepherds Bush and Michael Balcon with "David Goliath."

Underground

Production staff and stars have now left daylight on "The Stars Look Down" at the Twickenham Studios, and have gone below ground where scenes are being shot at the coal face of what is supposed to be an English mine. Here the disaster, which is the climax of the picture, occurs.

Over 50 tons of coal have been delivered to the studios to provide special dressing for the scenes, and the plaster department has collaborated to build coal up into a realistic resemblance of the galleries and scenes of a characteristic British pit.

Standing in the studio grounds is a set representing mine cages and ramps of the Sleesdale Mine, faithfully reconstructed from measurements taken at one of the Cumberland pits. Electric hauling gear has been installed to raise and lower cages from ground level—into the empty water tank—with its cargo of dead and half drowned men.

Pit ponies brought from Cumberland have been having a holiday in the studio, filling in their time now and again by appearing before the cameras.

Elsewhere in the studio a set of miners' cottages, replicas of houses in Great Clifton near Workington, still stand and are used to match up with actual shots taken on location.

Largest Outdoor Set

Britain's record location is currently being used at Denham for exteriors on "The Thief of Baghdad." Previous largest Denham location, City Square, built on 650,000 feet of concrete, was used for "Things to Come." "The Thief of Baghdad" set covers nearly half as much again. Baghdad Bridge, scene of a procession in the film, is 300 yards long.

The procession, which forms a spectacular sequence in the film with 400 extras taking part in it, included native archers, followed by native riders, barefooted Indian musicians playing native instruments, giant Negroes carrying a howdah with a cheetah in it, dozens of donkeys carrying gilded cages of parrots, horses with girls in decorative panniers, and one pink elephant.

Three Technicolor cameras with full crews were used to film the set.

Around the Baghdad set, too, is the Sultan's Palace with its deep blue minarets and domes, and gates sixty-eight feet high lacquered in gold.



American director, Harry Lachman, returns to England, where he made his first picture, to direct Will Fyffe in a Twentieth Century production, "They Came by Night". With him and the Scotch comedian in the picture is Phyllis Calvert, leading lady.

Melting Pot

A cosmopolitan cast which includes an Indian, a Frenchman, a Spaniard, a Swede, two Italians, two Russians, two Americans, a Jap and sixty-two Britishers, is the unusual make-up of "Traitor Spy," the John Argyle production presently being filmed for Pathe at Welwyn.

The film is a topical story of foreign spy activity in Britain and is being directed by Walter Summers.

Heading the cast is American Bruce Cabot, who has come to Britain to play the part of Healey, young weak-willed Britisher who becomes a traitor to his country by selling information to Britain's enemies.

Marta La Barr, Tamara Desni, Edward Lexy and Romilly Lunge are other prominent members of the cast.

The producers claim that "Traitor Spy" is "Britain's equivalent of America's 'Confessions of a Nazi Spy,'" with a story that shows how ordinary men and women, shop assistants, street hawkers and domestic servants are often in the pay of secret agents.

Compact Set

A set designed on the honeycomb principle and permitting easy and immediate camera setups in a comparatively small studio, is to the credit of art director Holmes Paul, working on the Dan Birt production "The Girl Who Forgot" (formerly "The Young Person in Pink"). In limited studio space Paul has, by his careful arrangement, built sets representing the interior and exterior of a West End mews, with converted garages and an entire apartment, the home, in the film, of Enid Stamp Taylor. Even a Lagonda in the garage, is included.

Veidt Signs

A contract to make one picture annually over a period of several years has been signed by Conrad Veidt with Irving Asher Productions, Ltd.

The first of the Irving Asher productions starring Veidt has already been tentatively titled "The Modern Pimpernel." It has an unusual theme and concerns a millionaire who has an obsession of "man's inhumanity to man," and who spends his life trying to right the wrongs he finds throughout the world.

Asher is bent upon starring Veidt in other roles than the somewhat sinister characters and spy portrayals with which he has been associated of late. "The Modern Pimpernel" gives him the role of a romantic adventurer.

Veidt is now a naturalized British subject.

Itemized

Three top-flight features are to be made annually in Britain by RKO Radio, stated Ralph Hanbury, British chief, at his company's Convention this month.

* * *

With the filming of a motor smash supposedly on a Welsh mountain road, but actually in the Teddington Studios, work came to a close last week on the new David Macdonald picture "The Midas Touch," in which Barry K. Barnes plays the leading role.

* * *

Britain's new Militia is the inspiration for "The Boys of the New Brigade," a British Consolidated film to take the floor at Elstree. Directing the picture will be Maurice Elvey, director of "Sons of the Sea". The new film will, as with the Naval subject, be made in Dufaycolor.

THE HOLLYWOOD SCENE

Production Tip-toes

Contemplating a "Der Tag" of its own last weekend with a long-talked-about actor strike which did not eventuate, Hollywood, nevertheless started nine and finished ten pictures as the month of August closed.

Columbia started two, "The Incredible Mrs. Williams," in which Joan Blondell and Melvyn Douglas will be reteamed, and "Blondie Brings Up Baby," a series picture.

MGM launched "Broadway Melody of 1940," wherein Fred Astaire will return to the studio in company with Eleanor Powell and George Murphy.

Samuel Goldwyn started "Raffles," in which David Niven and Olivia de Havilland will be featured. (Work was suspended next day due to war prospects.)

Don Ameche, Al Jolson and Andrea Leeds began work on "Swanee River," 20th Century-Fox, while Randolph Scott, Margaret Lindsay, Mary Healy and Kane Richmond started "20,000 Men a Year."

Republic's new work is "Abraham Lincoln Boggs," which will co-feature Edward Ellis and Anita Louise, and Walter Wanger's crew of Pat O'Brien, Ruth Terry, Broderick Crawford and Edward Arnold turned their attentions to "Send Another Coffin."

Republic's three finished pictures are "Headline News," "The Arizona Kid" and "Kansas Terror." MGM checked "Balalaika" off the active list and RKO-Radio removed two from its shooting schedule, "Marshal of Mesa City" and "Sued for Libel." Twentieth Century-Fox finished a pair, "Drums Along the Mohawk" and a Jones Family number, "Too Busy to Work." "Scandal Sheet" wound up at Columbia and "Listen Kids" was marked done by Universal.

Name News

William Morrow and Edmund Beloin, writers for Jack Benny, started work at Paramount on the comedian's forthcoming "Buck Benny Rides Again." Director Mark Sandrich will start production about October 15th.

* * *

Broderick Crawford's outstanding work in "Eternally Yours" won the young actor a long term contract with Walter Wanger Productions and the second lead in "Send Another Coffin."

* * *

Barrett Kiesling, MGM's traveling press representative, returned to the studio after five months of contacting newspaper editors in all parts of the United States and Canada. During his tour Mr. Kiesling visited more than 80 key cities.

C. B. DE MILLE'S 66TH PRODUCTION

Cecil B. DeMille came out of the mists of the Pacific, listened to a story, ordered it rewritten, reprovisioned his 106*-foot Gloucester schooner,* Seaward, *and sailed toward the horizon again to await the rewriting.*

The story he came back to listen to was the first rough draft of "Northwest Mounted Police" which is to be his 66th production. He heard the tale from his writers, Alan LeMay, Commander Frank Wead, U.S.N. retired, Jesse Lasky, Jr., and Jeanie MacPherson, edited it and, after a series of conferences, ordered a series of revisions.

Completing a month's vacation in Hawaii, Lewis Stone, accompanied by his wife, arrived home and was slated to begin work in "Judge Hardy and Son" immediately. George B. Seitz resumes directing the Hardy Family series with this picture.

* * *

Samson Raphaelson has completed the screen play for "The Shot Around the Corner" which Ernst Lubitsch will produce for MGM. The story, which Lubitsch describes as a "little Grand Hotel," will feature a multi-star cast, with the studio's top flight players in the seven leading roles.

* * *

With a backlog of 12 pictures awaiting release and eight now in work, Paramount plans to put half a dozen productions before the cameras during the month of September.

* * *

Edwin Justus Mayer has been signed by MGM to work on the screen play of "Not Too Narrow, Not Too Deep," which Joseph Mankiewicz will produce.

* * *

Returning from New York, where he supervised the photographing of background shots, director Henry King announced that shooting on "Little Old New York," 20th Century-Fox, would start September 18th. Fred MacMurray has been borrowed from Paramount for an important role in the film with Alice Faye and Richard Greene.

* * *

Quick upon his memorable performance in "Elsa Maxwell's Hotel for Women," 20th Century-Fox signed John Halliday for an important role in "Daytime Wife," which will star Tyrone Power and Linda Darnell.

* * *

A dozen Warner players left Hollywood Wednesday on a week's good will tour of the Pacific Coast. The trip was planned to help independent exhibitors exploit the Warner product.

* * *

Alfred Newman, formerly musical director for United Artists and recently with MGM and Warners, has signed a contract with 20th Century-Fox as musical director. He succeeds Lou Silvers.

* * *

Sol Lesser has signed Kent Taylor for the supporting lead in Bob Breen's next picture, "Escape to Paradise."

* * *

Paramount on Wednesday will launch its exploitation caravan for Frank Lloyd's "Ruler of the Seas," when a fleet of trucks and trailers embarks on a transcontinental tour carrying a three-master clipper and a replica of the first steamship to cross the Atlantic.

* * *

The first assignment for Howard Benedict since his elevation to a producer's berth will be "Curtain Call."

* * *

All signs point to the selection of Joan Fontaine for the title role in Selznick International's Rebecca."

* * *

Spencer Tracy's next picture for MGM will be "Sea of Grass," Mervyn LeRoy production, which will start shooting immediately upon completion of "Northwest Passage."

* * *

Ruby Keeler returns to the screen for a part in Warner's "Invisible Stripes," with George Raft.

* * *

Jackie Coogan has accepted $126,000 as his share of what remains of what he estimates to be $4,000,000 from the days when he was a star in silent films. His mother received a similar amount.

Officers Elected

Sol Lesser this week in Hollywood was elected president of Ernst Lubitsch Productions, Inc. Ernst Lubitsch was elected vice-president and secretary and Louis Lurie, treasurer. Dr. A. H. Giannini has been added to the board of directors. Mr. Lubitsch will produce and direct his own pictures under the new setup, and release through United Artists. He joins Sol Lesser early in January after he completes "Shot Around the Corner" for Metro-Goldwyn-Mayer.

Mr. Lesser arrived in New York on Friday from the coast for a vacation and conferences with Thornton Wilder, whose play, "Our Town," will be produced by Mr. Lesser. He will also motor through New England to select sites for backgrounds in the filming of the picture.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Milt Harris, director of publicity for Loew's Theatres in Cleveland, picked the right time to get into the used-stamp business. He now has a part interest in a stamp insured for $50,000, although it cost only $3.50.

The $50,000 insurance policy is the largest ever issued on a single stamp, Mr. Harris said.

"I don't know much about stamp-collecting," he explains, "but my sister and her husband in Brooklyn, N. Y., are experts and make their living as stamp dealers. A short time ago, they asked me to lend them money to make some purchases at stamp auctions or to become their partner in the purchases.

"I became a partner in the deals and for $3.50 my sister bought this particularly valuable stamp. It is a United States variety two-cent 'Black Jack' of 1862 with a 'Z' grill. As I understand it, this 'Z' grill is rare enough but the one on this stamp has an extra row of pyramids which makes it exceptional.

"My sister and brother-in-law bid on the stamp because it looked like a good clean specimen of a stamp they were familiar with. It wasn't until after they purchased it as an ordinary stamp that they discovered what they had."

The pyramids or grills referred to by Mr. Harris were used by the government to break the fiber of the paper so that the cancellation ink would soak through and make it impossible to clean the stamp again.

▽

Ray Johnston's Monogram Pictures has an actor in Hollywood named Milburn Stone, who is quite ambitious. The other day, playing his part in a new "Tailspin Tommy" picture, the director shouted "Action!" and told Stone to jump into 50 feet of water in Santa Monica Bay. He jumped, but couldn't swim a stroke, and the next 20 minutes were spent fishing actor Stone out of the water and pumping the Bay out of him.

▽

Darryl Zanuck, head man for Twentieth Century-Fox at Movietone City, in California, has sent Edwin Bloom, writer, to Pikevile, Kentucky, to obtain material for a scenario from John Marvin Yost, vice president and head cashier at the First National Bank there, who pursues the unique practice of loaning money to young people unable to afford higher educations. The only security required is honesty. Nor can they spend the money on gold-fish swallowing.

▽

An audience at Keith's, in Cincinnati, witnessed a bit of realism not on the program, but which nevertheless furnished an example of perfect timing.

At precisely the moment the picture director's platform fell in a sequence of "Quiet Please," the house curtain and fittings crashed to the stage, with a vortex of dust rising from the debris and a lot of noise.

▽

The engineers of Electrical Research Products beg leave to digress for a moment from their regular business of making sound reproducers for theatres to announce that they have developed a gadget to detect flaws in running machinery. The gay old birds call it a "tin ear."

BLOND, CURVACEOUS MAE WEST of the stage and screen, is all for moral rearmament. Yes, sir, she says its philosophy has been a great help to her, and she thinks it would be valuable also to her current picture partner, W. C. Fields, she told Dr. Frank N. Buchman, leader of the moral rearmament movement.

Miss West and Dr. Buchman had quite a tete-a-tete in her apartment. She was attired in a pink negligee.

"It is a wonderful work," Miss West said of the MRA crusade. "I owe my success to the fact that I have been practicing that philosophy in recent years.

"Early in my career, before I discovered the importance of correct thinking and correct consideration for others, it was a hard and bitter struggle to get ahead."

As they posed for photographs together, Dr. Buchman remarked he was somewhat an amateur at "this sort of thing" (meaning the posing).

But Mae drawled: "You're doing fine, Doc."

Miss West and Fields are to be starred together soon in a picture for Universal (free advt.).

"Have you met Bill Fields yet?" she asked Dr. Buchman.

"No, but I'd love to meet him."

"This (MRA) is just what Bill needs," Mae exclaimed. "By all means meet Bill and tell him all about moral rearmament. And please get him before we start this picture. I want him to be full of it."

▽

The average life of a star in Hollywood is two years, five months, and three days. The average male star lasts two years, five months, and eighteen days; whereas the average female star lives in that position only two years, four months, and fourteen days.

There is only one star in films today who was a star 20 years ago, reports *The Commentator* magazine, and that is John Barrymore. Others who have managed pretty long careers are Wallace Beery, Richard Dix, Harold Lloyd, and Jack Holt. The female star of longest standing is Norma Shearer.

The children, however, have had their heroes for many years. George O'Brien has starred in horse operas since 1921; Ken Maynard began back in 1924; Hoot Gibson in 1921; and Buck Jones reached stellar heights in 1920.

And, of course, there is that group of pathetic "used-to-be's" whom you see every once in a while in bit roles. If you look around—and look fast—in almost any picture you will see the bygone stars here and there, filling in.

▽

John A. Schwalm, manager of the Rialto, a Southio unit at Hamilton, Ohio, is responsible for this one.

A lady telephoning the theatre to find out what feature was being shown, was informed that it was "Dark Victory."

"I'm tired of seeing Joe Louis on the screen," came the reply, as she banged the telephone receiver.

▽

Remarking on the state-of-the-nation, motion picturewise, one old Broadway film philosopher observed the other cocktail hour that, "One should never allow their little enemies to become big ones."

An old man, looking every day of 75, of French-Canadian descent, visited J. A. Tanney, in his Sales on Sound theatre equipment offices, in New York, the other day, to place an order for equipping his son's theatre up in the wilds of Newfoundland.

The old man certainly didn't look the part, for he was ragged and unkempt, and carried an old battered suitcase, which had seen far better days. He left the case in Mr. Tanney's place and spent the afternoon selecting the items needed, signed the order, and promised to return the next day and make payment. There was some doubt that he would return, what with his appearance being in his disfavor.

On the way out, he was reminded that he was leaving his suitcase behind, but he said, "Just never mind, I'll leave it here overnight."

Next day, bright and early, the old man returned and when told the amount of his bill was some $900, he took his old, decrepit suitcase and from it counted out $900 in Canadian money from a big roll.

It seemed that the aged Canadian was not so dumb after all. Being afraid of pickpockets on his first visit to the Big City, he conceived the idea of putting his money in the battered luggage, feeling that a smart city slicker would never stoop to stealing what looked like such trash.

▽

Warner Brothers' George Raft, just back from Europe, probably doesn't know that the Chicago police were looking for him a few weeks ago and the reason was this: When "Each Dawn I Die" came to the Loop, the Warner ballyhooers sent sandwich men into the streets, bearing photos of Mr. Raft and Mr. Cagney with the caption, "WANTED DEAD OR ALIVE." The next morning Mr. Raft passed through Chicago on his way to the Normandie here. On his way through the hotel lobby, a South Bend (Ind.) visitor caught a glimpse of him and called the cops. The Chicago gendarmerie was innocent of the Warner stunt, so a cordon of officers was thrown around the hotel and an armed detachment entered in search of their man.

▽

The motion picture business has been chortling of late about all of the wonderful inventions and scientific advances which it has made as it approaches its Golden Jubilee, citing the inventions that have gone into the motion picture during its 50 years, starting with Edison's Kinetoscope, back in 1889. Only the other day Will Hays came out with a statement boasting of the technical progress of the motion picture. But we can't seem to find any mention of all of these wonderful things down at the Inventors Exposition in New York, where as many as 500 different inventions are on display, from virtually every state in the union, and embracing virtually every item imaginable.

There is, for instance, a tearless onion-peeler, a wingless airplane and a dunking doughnut with the handle baked in. There's a transparent bung that reveals the contents of a beer keg to save that drop in the spirits of man when the tap fails unexpectedly. Also displayed is a leatherette brief case that should appeal to tired film salesman. Unfolded, it can be used as a sort of camp stool for watching parades.

Who's in it?

That's the question you always ask about a picture! Here are <u>just half</u> of the personalities already set for 20th's 1939-40 program!



KATHARINE ALDRIDGE



DON AMECHE



HENRY ARMETTA



DORRIS BOWDON



WALTER BRENNAN



GEORGE BRENT
Courtesy Warner Brothers



CHICK CHANDLER



RICHARD CLARK



CLAUDETTE COLBERT



JOAN DAVIS



ANDY DEVINE



RICHARD DIX



GRACIE FIELDS



HENRY FONDA



PRESTON FOSTER



MARY HEALY

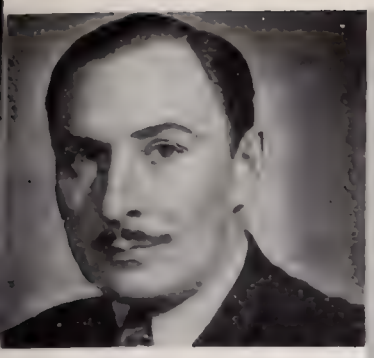


SONJA HENIE



KEN HOWELL

TWO PAGES ARE NOT ENOUG



LIONEL ATWILL



LYNN BARI



BINNIE BARNES



WARNER BAXTER



SPRING BYINGTON



JUNE CARLSON



JOHN CARRADINE



LEO CARRILLO



EDDIE COLLINS



ALAN CURTIS



LINDA DARNELL



JANE DARWELL



AMANDA DUFF



GEORGE ERNEST



STUART ERWIN



ALICE FAYE



JUNE GALE



GLADYS GEORGE



RICHARD GREENE



SIR CEDRIC HARDWICKE



HENRY HULL



SYBIL JASON



AL JOLSON



BRENDA JOYCE

D HOLD THEM ALL! CONTINUE!...

Here are some more!

An unprecedented array! . . . and seven of the First Ten Money Making Stars are included!



NANCY KELLY



TERRY KILBURN



ANDREA LEEDS
Courtesy Samuel Goldwyn



FRED MacMURRAY
Courtesy Paramount



BILLY MAHAN



ALAN MARSHAL



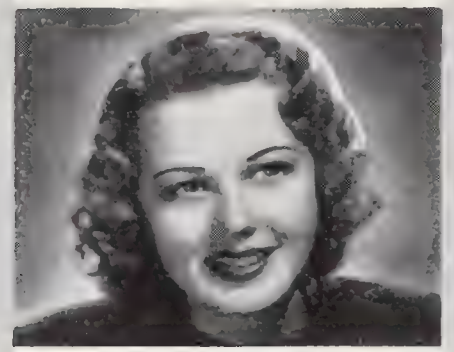
EDNA MAY OLIVER



TYRONE POWER



JED PROUTY



JEAN ROGERS



CESAR ROMERO



MAXIE ROSENBLOOM



C. AUBREY SMITH



ANN SOTHERN



CHARLES TANNEN



WALLY VERNON



MARJORIE WEAVER



ARLEEN WHELAN

GREAT PERSONALITIES FOR



MARGARET LINDSAY



ROBERT LOWERY



MYRNA LOY
Courtesy Metro-Goldwyn-Mayer



IDA LUPINO



CHRIS-PIN MARTIN



ELSA MAXWELL



RAY MILLAND
Courtesy Paramount



CARMEN MIRANDA



BASIL RATHBONE



KANE RICHMOND



RITZ BROTHERS



FLORENCE ROBERTS



GEORGE SANDERS



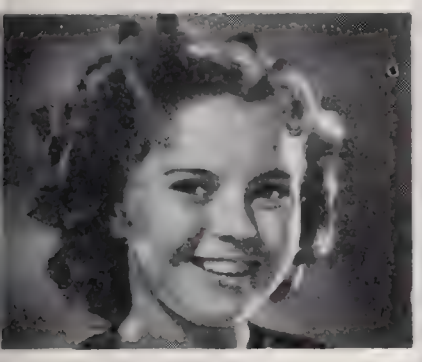
JOSEPH SCHILDKRAUT



RANDOLPH SCOTT



ROBERT SHAW



SHIRLEY TEMPLE



SIDNEY TOLER



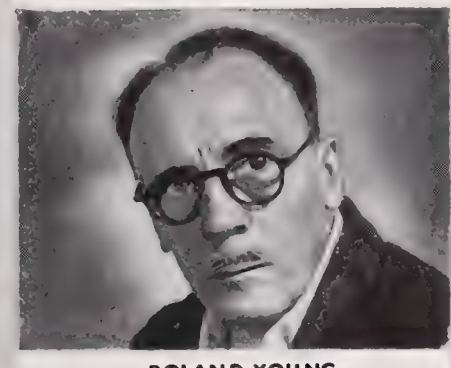
SPENCER TRACY
Courtesy Metro-Goldwyn-Mayer



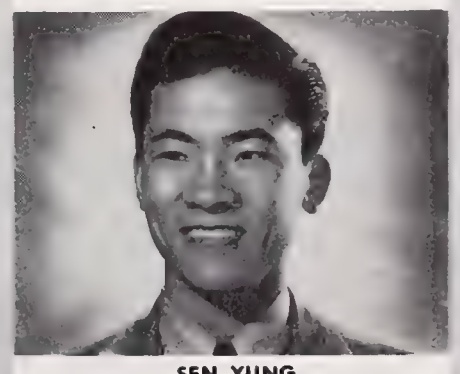
JOAN VALERIE



JANE WITHERS



ROLAND YOUNG



SEN YUNG

20th CENTURY FOX

20th's GREATEST YEAR!

ALLIED TAKES UP TRADE PROBLEMS; CANADIAN OWNERS IN MASS MEETING

Eastern Regional Gathering Follows New Jersey Session at Atlantic City; ITOA Asks for the Adoption of Code

The first large exhibitor gathering to turn attention to the problems of distribution and exhibition since Thurman Wesley Arnold, assistant United States attorney general, virtually killed the majors' trade practice program, Eastern Allied this week met at Atlantic City, N. J., and examined plans to eliminate double features, by voluntary agreement among the state's showmen.

Would Advance Neely Bill

Delegates from New England, New Jersey, East Pennsylvania, Maryland and the District of Columbia convened in Atlantic City Thursday, listened to a financial report, and discussed plans to further the adoption by Congress of the Neely anti-block booking bill and the future trend of film rental prices due to the European war.

Colonel H. A. Cole, National Allied's chief excutive, urged a united front in the battle against the monopoly which he said exists in the industry. He made clear the Government position and pointed out that the law suits were directed at monopoly in exhibition but not in production or distribution. He declared that the Neely Bill was the only hope for release predicting its passage by Congress at its next session if it is taken out of committee.

The membership in closed session made a production survey among its members to determine the trend in the buying of 1939-'40 contracts.

H. M. Richey, RKO exhibitor contact, made public for the first time a statement from RKO defining its policy towards exhibitors. He said that RKO would, if exhibitors desired it, incorporate arbitration provisions in its new contracts.

Mr. Richey said that the European war could not in any way affect the quality of production of RKO pictures, and that in the event the European war necessitated the lowering of budgets in production, a smaller number of pictures would be made while retaining the quality.

A nominating committee was appointed by President George Gold to present a slate of officers at the membership meeting Friday for the annual election of officers. A banquet was held Thursday night.

The meeting opened on Wednesday, with the convention of Allied Theatres of New Jersey, and on Friday 200 exhibitors, exchangemen and others from the East were to attend the Eighth Annual Eastern regional conference of National Allied.

Cole Warns of Monopoly Problem

Colonel Henry Albert Cole, president of the Allied States Association, told the 80 state delegates that his experience had taught him regarding double features, that "the public will always accept a banquet at the price of a ham sandwich—when the banquet is offered."

He warned, however, that there were "more important problems," such as the necessity for breaking up the "monopoly of exhibition."

Sidney Samuelson, president of Allied of Eastern Pennsylvania and a national director, agreed with the Colonel. He also reviewed the wartime situation facing the motion picture industry.

In side remarks Colonel Cole reiterated his and Allied's stand for the "right to buy," divorcement of theatres by all majors and the breaking of the "monopoly" held by both major and independent circuits.

Speakers invited to the convention included Governor Harry Moore of New Jersey, Mr. Cole, Nathan Yamins, president of the Independent Exhibitors, Inc., and former president of National Allied, Mr. Samuelson, M. A. Rosenberg, of Pittsburgh, Arthur Howard of Boston and Herman Blum of Maryland.

Product Discussed

The first day of the convention included trade showings and inspection of exhibits in addition to the first general session in the afternoon and a supper-dance at the 500 Club.

The next two days' programs were as follows:

Thursday, Sept. 7—Committee Meeting, Trellis Room, 10 a.m.; Eastern Regional Directors Meeting, Gold Room, 11 a.m.; Luncheon for Eastern Regional Directors, Dining Room Loggia; Second General Session, Trellis Room, 2 to 5 p.m.; Ladies' Beach Party, 2:30 p.m.; Official Photographs, Iowa Ave. entrance of Ritz Carlton, 5:30 p.m.; Allied Cocktail Party, Exhibit Hall, 7:45 p.m.; Annual Banquet, Main Dining Room, 8:30 p.m.

Friday, Sept. 8—Third General Session, 3rd Floor, 11 a.m., business including Product Survey Results, Good and Welfare Committee Reports, and Final Adjournment; Bathing Beauty Pageant Parade, Boardwalk, 3 p.m.

Two Courses Open, Writes Myers

Abram F. Myers, National Allied counsel, was on a cruise and so unable to attend the convention. However, in a written message to the convention, Mr. Myers said, after reviewing Allied's participation in the trade practice conferences, "The major companies have two courses open to them. They can abandon all efforts to settle the industry's troubles within the industry and concentrate on defending the numerous Government and private suits. Or they can study the record made by their sales managers and lawyers in the latest attempt at self-regulation and make a new and better effort.

"The lessons of the recent experience are not hard to find. They teach that if the industry is to practice self-regulation successfully it must be on a basis of respect for the independent exhibitors, their chosen leaders and their rights. There must be a real purpose to remedy abuses and not merely to tide over an emergency. There must be recognition of the demands of the Government and of the many public groups who have interested themselves in industry affairs. Above all there must be candor and the utmost good faith."

The convention late Thursday in closed session passed a resolution urging producers to keep their pledges not to cut standards on future production in order to compensate for possible foreign losses resulting from the war in Europe.

MPTOA CONVENTION MAY BE CANCELLED

The national convention of the Motion Picture Theatre Owners of America may not be held, due to the inability of the ITOA of Northern California to complete arrangements for the proposed national convention at San Francisco next month.

H. V. Harvey, president of the Northern California group, said that the dates which had been tentatively set, late in October, were unsatisfactory, and that the visitors to the San Francisco Fair had made difficult the completion of arrangements for suitable accommodations.

Canadian Independents Convene in Toronto

The first all-Canada convention of independent exhibitors, held Thursday at the King Edward hotel in Toronto behind closed doors, drew few from outside the Toronto district because of the war excitement.

Under the chairmanship of J. O. Scott, of the Anti-Protection League of Canada, which sponsored the gathering, a plan was adopted for the setting up of regional grievance boards on clearance and priority runs. These boards would submit unusual cases to a proposed national board for negotiations with distributors.

The campaign committee suggested that the regional boards haev two independent representatives, one circuit representative and one exchange representative, to negotiate with exchanges and theatre circuits. Colonel John A. Cooper appointed a committee comprising Mr. Scott, N. A. Taylor, Harry Alexander of Toronto and A. J. Mason of Springfield, Nova Scotia.

Two Ontario Legislature meetings have been set for September 19th to decide upon war measures, but the honorable Harry Nixon, provincial secretary, has said that a resumption of the amusement tax is not contemplated for the present and that theatre performances in Ontario cities will continue.

He intimated, however, that the length of the war and the resultant financial burden would determine whether a war levy would be necessary. Ontario started the ticket tax idea in the last war.

ITOA Asks Code Adoption, Action on Arbitration

The Independent Theatre Owners of America, of which Harry Brandt is president, last week adopted a resolution demanding that the major distributors put the proposed trade practice code into effect, and also went on record as requesting the distributors to institute an arbitration policy similar to the one recently announced by Gradwell Sears, Warner Brothers' general sales manager.

The ITOA has sent letters to Columbia, Metro-Goldwyn-Mayer, Paramount, RKO, Twentieth Century-Fox, United Artists and Universal asking the inclusion in the 1939-40 license agreements of a clause relegating all claims and controversies to arbitration.

The resolution on the code said, in part, "It would be a serious mistake on the part of the distribution companies not to make the code effective immediately."

West Virginia Managers Now Members of MPTOA

The West Virginia Theatre Managers' Associantion, at their fifth annual convention, at White Sulphur Springs last week, voted unanimously to join the Motion Picture Theatre Owners of America.

It was also resolved that all distributors be

(*Continued on opposite page*)

Exhibitors Tackle Trade Problems

(Continued from opposite page)

asked to adopt the trade practice code at once, while another resolution condemned the Neely Bill.

All the officers of the Association were re-elected, headed by S. J. Hyman, president. Among others, Ed Kuykendall, national president of the MPTOA, addressed the convention.

—

California ITOA Holds Meeting

The Independent Theatre Owners Association of Southern California, headed by Alfred A. Galston, was scheduled to meet over the week-end.

—

Oklahoma Allied Arranges Convention

The organizing board of the Allied Theatre Owners of Oklahoma met this week to make arrangements for the first annual convention of the organization which is now definitely set for September 26th and 27th at the Biltmore Hotel in Oklahoma City, according to Orville Von Gulker, Okeene, Okla., exhibitor, and organizing board chairman.

Subjects of talks and discussion will center around film legislation, monopoly practices, and the problems of small independent exhibitors in competing with the large circuits. The convention delegates will be expected to take action on a buying pool for Oklahoma independent operators in Oklahoma, the adoption of a constitution for Allied in Oklahoma and the incorporation of the organization under the laws of the state of Oklahoma.

—

Kansas-Missouri Group Plans Regional Meets

A series of regional meetings is planned for September by the Kansas-Missouri Theatres Association, according to Frank Cassil, president.

Trade practices will be discussed, and, if possible, a plan will be worked out resulting in the adoption of practices more satisfactory to the exhibitor than at present.

There will be six meetings in Kansas and four in Western Missouri, with dates to be set shortly.

—

Indiana Allied Meets in October

The Associated Theatre Owners of Indiana, affiliated with Allied States Association, will hold its 13th annual convention at the Antkers Hotel in Indianapolis on October 23rd and 24th.

—

Philadelphia Allied Leaves Buying to Individual Members

At the meeting of the Eastern Pennsylvania Allied unit in Philadelphia last week, 1939-40 buying was left up to individual members. At the meeting, rentals, interchange of allocations, clearance and buying were discussed.

Famous Players Dividend

Reports on business in the second quarter of 1939 received at a directors' meeting of Famous Players Canadian Corporation, presided over by N. L. Nathanson, president, resulted in the declaration of another dividend of 25 cents on each of the common shares, payable September 30th to stockholders of record September 15th.

U. K. TAKES CONTROL OF EMPLOYMENT

Motion picture producers, distributors and exhibitors are, like all other employers, subject to the rules promulgated Monday in London prohibiting employers throughout the United Kingdom from engaging or reengaging employees without the consent of the Ministry of Labor.

Also affecting the motion picture business, as others in the country, was a bill passed by Parliament on Monday requiring all persons in Great Britain to register for national service of one kind or another.

Lower Admission Prices

The first change in admission prices in three years in Spokane, Wash., was made last week when the Evergreen lowered matinee prices five cents at the State and Fox. The new scale for both theatres is 25 cents until five p. m. weekdays; 25 cents to two p. m. Saturday and Sunday, and 35 cents from two to five p. m. Saturday and Sunday. Evening prices remain at 40 cents plus two cent state tax.

Set Yiddish Film Opening

Joseph Green, president of Sphinx Films Corporation, said this week that his fourth feature length Yiddish picture entitled "A Brivele Der Mamen," starring Misha and Lucy Gehrman, has been booked into the Waldorf theatre, New York, and will open the middle of September. Mr. Green also produced and distributed the Molly Picon pictures "Yiddle with His Fiddle" and "Mamele."

Reopening Portable Circuit

A circuit of five towns, operated with portable equipment, is being reopened for the Autumn and Winter season by the Reverend O. Martorell of San Luis, Col. Besides San Luis, Rev. Martorell operates in Chama, Ft. Garland, San Pegro and Capulin, all in Colorado.

Paralysis Ban Hits Theatres

Theatres in Atchison, Kan., have been hard hit by the local infantile paralysis ban, which included prohibition of children at films. However, Dr. W. K. Fast, health officer, has announced that the ban would be lifted this week.

Declare Dividend

Twentieth Century-Fox's board of directors on Thursday declared a cash dividend of 37½ cents a share for the third quarter of 1939 on the outstanding preferred stock of the corporation, payable on September 30th to stockholders of record September 18th. The board decided not to declare any common stock dividends now because of the foreign situation.

Sets Kraska Deal

A deal has been closed by Oliver Unger, sales manager of J. H. Hoffberg Company, with George Kraska, operator of the Fine Arts theatre, Boston, for the company's 1939-'40 product lineup.

Mexicans Seek Argentine Outlet

by JAMES LOCKHART
in Mexico City

Thirty pictures made in Mexico are lying on the shelves because of their unsuitability for exhibition. Some producers hope to alleviate this situation by encouraging a demand in the Argentine for Mexican pictures.

However, the Argentine producers are seeking a market in Mexico, 21 films having arrived with plans for wide exhibition. The Mexican producers resent this "foreign invasion."

French pictures have come into popularity, and even the Japanese are attempting to make inroads, the legation having screened a dozen films for exhibitors. Nevertheless, Hollywood need not worry. Nearly 96 per cent of the pictures shown in this country are American.

▽

A theatre for children, intended to combat what it describes as the evil influence of pictures shown at Sunday morning cinema shows, has been opened in Mexico City by the general direction of Civic Action, a semi-official uplift organization. The theatre functions once a fortnight. It is soon to go on a once-a-week basis.

Some newspaper film critics are taking jabs at this theatre, contending that some of its presentations, such as those dealing with the Spanish Inquisition, are hardly proper for children.

▽

The success of film revivals in the United States has prompted Pedro Calderon, producer-distributor, to book for Mexico several of these films, including some very early Chaplins, "The Eagle" with Rudolph Valentino, and Paul Muni's "Scarface."

▽

Organization has been completed here of Mundial Films to distribute French pictures. It is headed by A. Signoret, proprietor of a large local department store. This firm has brought in three French pictures and has booked "Janosek," made in Czechoslovakia.

Compiles Theatres Directory

Miss Emma Abplanalp, former secretary of the Chicago Film Board of Trade, has compiled a directory of theatres in the Chicago trade territory. She lists 931 houses in the area, of which 806 are in Illinois, two in southern Michigan and the balance in northern Indiana.

Booking B&K Vaudeville

Sam Herman, vaudeville booker for Balaban & Katz, Chicago, is booking five acts of standard vaudeville into the B & K Congress and North Shore theatres. He predicts more stage shows will be used this fall in Chicago than in several years.

Maryland Censor Board

The Maryland State Board of Motion Picture Censors now consists of George R. Mitchell, chairman; Holmes M. Alexander, vice-chairman; Marie W. Presstman, secretary, and Helen L. Odom, chief clerk.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Rains Came

(20th Century-Fox)

Melodrama

Drawing his talent from hither and yon and pouring into the film all the technical skill of a picked staff, Darryl Zanuck has made of Louis Bromfield's best selling novel an always solid and sometimes tremendous entertainment.

Showmen can sell it on any or all of a variety of angles, a name-laden cast that includes also a first-timer in a principal role, a widely read book, a million dollar investment, or a super-spectacle. It contains an earthquake, a cloudburst and a flood, all stupendous, in addition to plagues, elephants and more rain than anybody ever saw on screen or off. It is very sound entertainment, diversion in the correct sense of a word that means more than usual just now.

Tyrone Power has one of his better assignments as a native of India who has learned medicine and culture with a view toward helping the population of a province he will one day rule, but George Brent, borrowed from Warners for the film, is no less prominent as the rum-loving Britisher who is his friend, and Myrna Loy, borrowed from MGM, is the efficacious center of interest save when she yields footage to Brenda Joyce, Hollywood school girl making her first film appearance as the missionary's rebellious daughter with a yen for the Briton. Maria Ouspenskaya and Nigel Bruce have highly developed supporting roles.

The Bromfield story is about a woman of unprincipled past, now respectably married, who sets out to captivate a handsome young East Indian and isn't doing very well at it when an earthquake followed by a cloudburst and flood precipitates a condition so calamitous that she goes into hospital service, her husband being conveniently killed in the disaster, and has herself honestly in love with the young man, and vice versa, by the time she dies of the plague. Meanwhile the disaster has also made such a changed man of a dissolute Englishman who is one of her former lovers that he decides to marry the young innocent currently fascinated by his reputed wickedness.

With that kind of a plot to work with, less able writers than Philip Dunne and Julien Josephson, a less able producer and director than Harry Joe Brown and Clarence Brown, could have turned out a pretty sultry, even sordid picture, these gentlemen did the opposite thing. They put the woman's sins in the past tense and stressed the building of character under pressure of disaster, the interplay of blunt reality and pallid sophistication. They turned out a film sound enough and strong enough to make its observers forget the headlines and radio broadcasts for at least the duration of its exhibition, clean enough for family consumption, rich enough in names and audience values to support a showman in a comprehensive exploitation campaign carrying his personal promise of satisfaction.

Previewed in a studio projection room.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Director, Clarence Brown. Associate producer, Harry Joe Brown. Screen play, Philip Dunne and Julien Josephson. Based on novel by Louis Bromfield. Music by Alfred Newman. Special effects scenes staged by Fred Sersen. Director of photography, Arthur Miller, ASC. Art director, William Darling and George Dudley. Set decorator, Thomas Little. Film editor, Barbara McLean. Costumer, Gwen Wakeling. Sound engineers, Alfred Bruzlin, Roger Heman. P.C.A. No. 5582. Release date, September 15, 1939. Running time, when seen in Hollywood, 102 minutes. General audience classification.

CAST

Lady Edwina Esketh	Myrna Loy
Major Rama Safti	Tyrone Power
Tom Ransome	George Brent
Fern Simon	Brenda Joyce
Lord Albert Esketh	Nigel Bruce
Maharani	Maria Ouspenskaya
Mr. Bannerjee	Joseph Schildkraut
Miss MacDaid	Mary Nash
Aunt Phoebe (Mrs. Smiley)	Jane Darwell
Mrs. Simon	Marjorie Rambeau
Rev. Homer Smiley	Henry Travers
Maharajah	H. B. Warner
Lily Hoggett-Egburry	Laura Hope Crews
Raschid Ali Khan	William Royle
General Keith	Montague Shaw
Rev. Elmer Simon	Harry Hayden
Bates	Herbert Evans
John, the Baptist	Abner Biberman
Mrs. Bannerjee	Mara Alexander
Mr. Das	William Edmunds

Blackmail

(MGM)

(Melodrama)

Here is 80 minutes of as punchy and exciting melodramatic entertainment as anyone has seen in a long time. "Blackmail" is a grim picture. It's the story of a brave, desperate and dangerous man who wins a stern battle for the good things in life to which he is entitled. While its realism causes pulses to beat faster, it has those essentials that appeal to sympathetic emotions; and there is comedy counterbalancing its fierce relentlessness.

The picture presents Edward G. Robinson in a role that parallels his best performances. It has Gene Lockhart portraying a role of villainy that equals his work in "Algiers." "Blackmail" gives Guinn Williams his best opportunity in months. For further name value it features Ruth Hussey and Bobs Watson.

Excitement, suspense and power are the substances of the original story prepared by Endre Bohem and Dorothy Yost, and these elements have been convincingly amplified in the screenplay of Dave Hertz and William Ludwig. The quality of the production's supporting action incorporated by the producer, John W. Considine, Jr., especially the two oil well fires, the brutality of a chain gang camp, the hero's daring escape and vicious fight make for sensationalism vividly accentuating the basic drama.

"Ingram," fugitive from justice yet for years an expert oil well-fire fighter, is double crossed by a thief, "Ramey," who committed the crime for which he was jailed. Returned to the chain gang, robbed of home, family and fortune, brutal penal tortures shatter his courage but do not dim his resolution for revenge. As "Ramey" grows rich on the profits of the oil well discovered by "Ingram," his ("Ingram's") wife is driven to poverty and worry. "Ingram," a mad man, smashes loose from captivity, and eluding pursuit over half a nation catches up with the blackmailing "Ramey," and on the brim of a blazing oil well inferno forces him to confess.

Where the screens need a strong story, expertly written, acted and directed and one whose essence is sensational realness, "Blackmail" is a showman's show that should satisfy almost any kind of audience.

Previewed at the village theatre, Beverly Hills, Cal., the audience responded to the picture with rousing applause.—GUS MCCARTHY.

Produced and distributed by Metro-Goldwyn-Mayer. Director, H. C. Potter. Producer, John Considine, Jr. Associate producer, Albert E. Levoy. Screen play, David Hertz and William Ludwig. Story by Endre Bohem and Dorothy Yost. Second unit director, Charles Dorian. Musical score, Edward Ward and David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Howard Campbell. Set decorator, Edwin B. Willis. Wardrobe, Dolly Tree. Director of photography, Clyde de Vinna, ASC. Film editor, Howard O'Neill. P.C.A. No. 5523. Running time, 81 minutes. Release date, September 8, 1939. General audience classification.

CAST

John R. Ingram	Edward G. Robinson
Helen Ingram	Ruth Hussey
William Ramey	Gene Lockhart
Hank	Bobs Watson
Moose McCarthy	Guinn Williams
Diggs	John Wray
Rawlins	Arthur Hohl
Sarah	Esther Dale

The Angels Wash Their Faces

(First National)

Angelizing the "Dead End Kids"

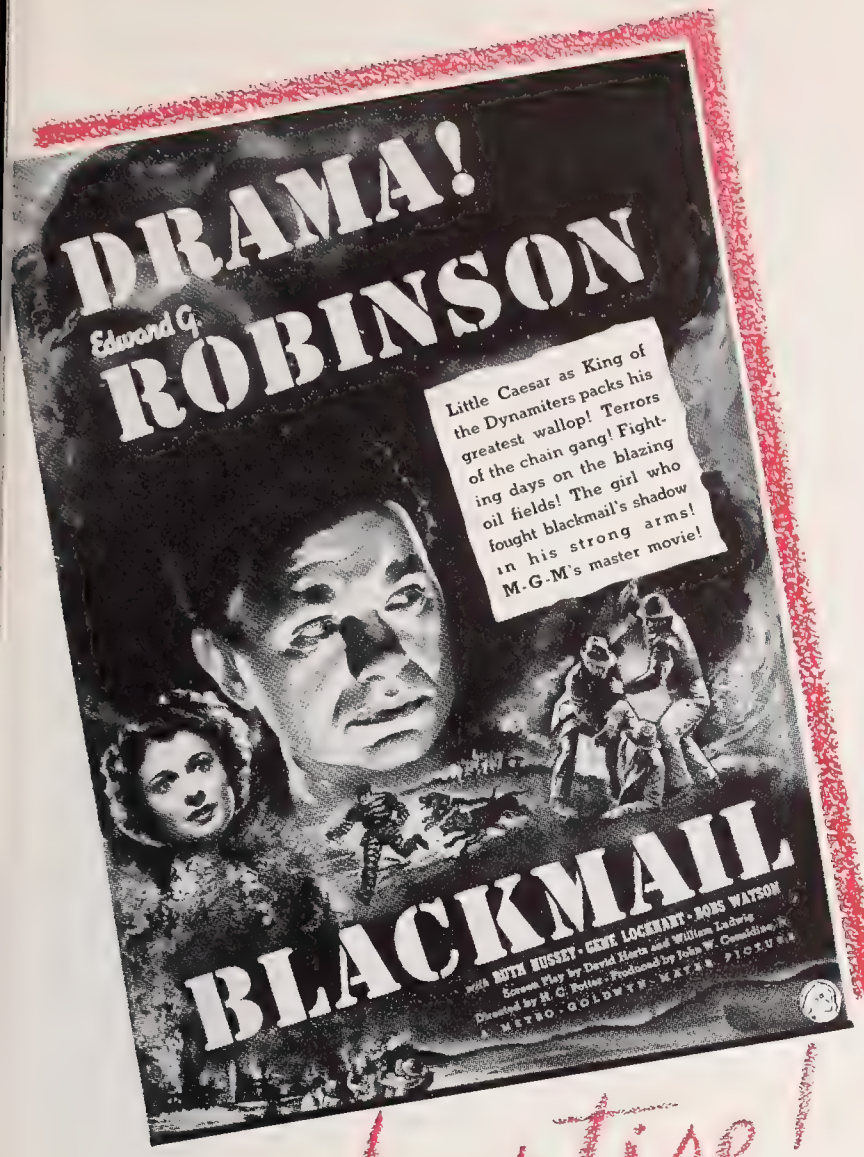
In this day and age of worldly change, either backwards or forwards, according to one's point of view, it was a little too much to hope that the slugging, slamming school of the "Dead End Kids" would remain the same unspoiled rough, tough hoodlums. In their present production, the lads don't go to the other extreme, but in comparison with their past performances the youngsters seem almost to sprout the beginnings of wings. Yet this transformation does not in any way water down the entertainment punch. In fact, the shift may increase the saleability appeal of the film.

The picture does not bear any connection with its pictorial predecessor of angelic appellation, "Angels with Dirty Faces."

The player panel gives foremost mention to Miss Ann Sheridan, but the limited assignment calls for no display of her "oomph." Additional supporting names of recognized merit include Bonita Granville, Frankie Thomas, Ronald Reagan, Henry O'Neill, Margaret Hamilton and Marjorie Main. The menace side of the story is supplied by Eduardo Ciannelli and Bernard Nedell. Ray Enright directed from the triumvirated pens of Michael Fessier, Niven Bush and Robert Buckner and gave the proceedings a fast, funny and felicitous timing.

"Gabe Ryan" (Frankie Thomas) is framed on

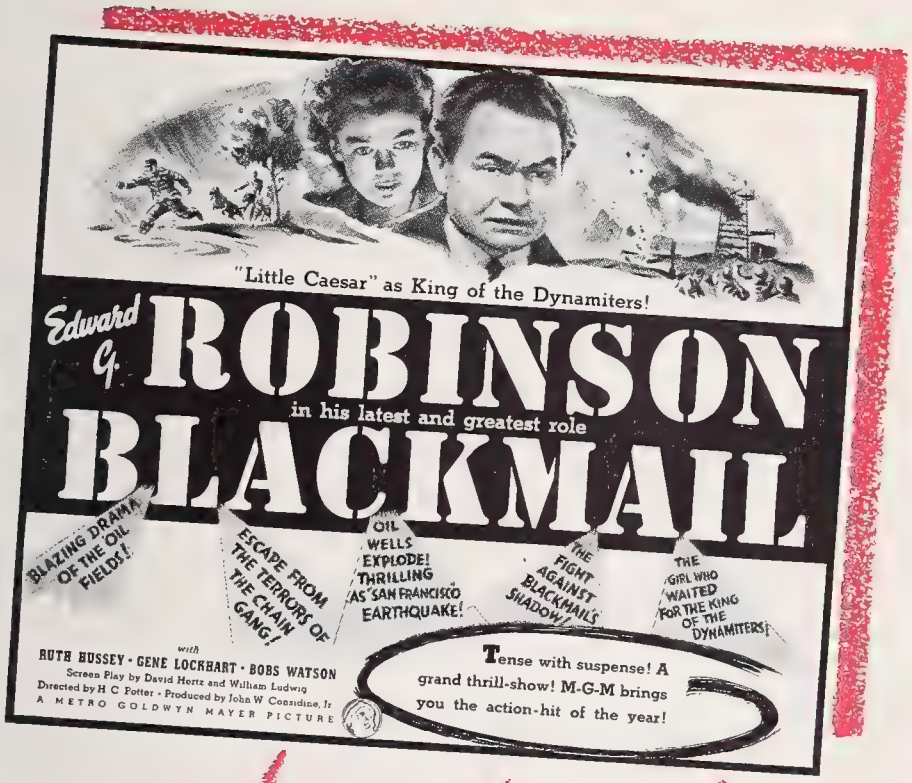
(*Continued on page 48*)



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(*Continued from page* 46)
an incendiarism charge by a neighborhood racketeer. The boy's pals, (the "Dead End Kids"), banded in a local club known as the "Termites," crusade to exonerate their fellow member. They effect this step by having one of their fellows (Billy Hallop) selected as honorary Boy Mayor for Boys' Week activities. The juvenile executive thereupon appoints his young friends to various prominent civic posts and in this setup they proceed to gather incriminating evidence that will convict the real firebugs. The incidental romance is handled by Miss Sheridan and Ronald Reagan.

Seen at an afternoon performance at the Globe Theatre on New York's Broadway, where a crowded gathering, composed chiefly of masculine components, was vocally audible in relishing the antics of the "Kids," especially during the comic situations of the Boys' Week business.—JOSEPH F. COUGHLIN.

Produced and distributed by Warner Brothers-First National. Director, Ray Enright. Screen play, Michael Fessier, Niven Busch, Robert Buckner. From an idea by Jonathan Finn. Cameraman, Arthur L. Todd. Film editor, James Gibbons. Soundman, Dolph Thomas. Musical director, Leo F. Forbstein. Gowns, Milo Anderson. Art director, Ted Smith. Dialogue director, Hugh Cummings. P.C.A. Certificate No. 5224. Running time, 86 minutes. Release date, August 26, 1939. General audience classification.

CAST

Joy Ryan	Ann Sheridan
Billy Shafter	Billy Halop
Sleepy Arkelian	Bernard Punsley
Leo Finnegan	Leo Gorcey
Huntz	Huntz Hall
Luigi	Gabriel Dell
Bernie	Bobby Jordan
Pat Remson	Ronald Reagan
Peggy Finnegan	Bonita Granville
Gabe Ryan	Frankie Thomas
Remson, Sr.	Henry O'Neill
Martino	Eduardo Ciannelli
Mayor Dooley	Berton Churchill
Kroner	Bernard Nedell
Shuffle	Dick Rich
Alfred Goomplatz	Jack Searl
Miss Hannaberry	Margaret Hamilton
Mrs. Arkelian	Marjorie Main
Maloney	Minor Watson
Haines	Cyrus Kendall
Gildersleeve	Grady Sutton
Turnkey	Aldrich Bowker
Simpkins	Robert Strange
Mr. Smith	Egon Brecher
Mrs. Smith	Sarah Padden

Riders of the Frontier

(Monogram)

Western Plus Songs

Herein Tex Ritter again portrays the upright Westerner who masquerades as a desperado, joins the cut-throat band engaged in despoiling a prosperous ranch and, having acquired necessary proof of the outfit's guilt, brings the outlaws to justice. It is not importantly unlike countless westerns that have preceded it, many of them more convincingly worked out.

On the plus side of the film are three songs by the star, one in company with the dusky Mantan Moreland, also a cattle stampede and some handsome mountain terrain used as the scene of a running gun fight. On the other side are implausibilities which only dyed-in-the-wool western fans might be expected to overlook. It's an original screen play by Jesse Duffy and Joseph Levering directed by Spencer Gordon Bennett.

Previewed in studio projection room.—W. R. W.

Produced and distributed by Monogram. Producer, Edward Finney. Screen play by Jesse Duffy and Joseph Levering. Directed by Spencer Gordon Bennett. Photographed by Marcel A. Le Picard. Edited by Fred Bain. P.C.A. certaificate No. 5543. Release date, August 16, 1939. Running time, when seen in Hollywood, 59 min. General audience classification.

CAST

Tex	Tex Ritter
Bart Lane	John Rutherford
Buck	Hal Taliaferro
Sam	Olin Francis
Gus	Nolan Willis
Ed. Carter	Roy Barcroft
Boney	Merrill McCormick
Chappy	Mantan Moreland
Doctor	Edward Cecil
Marshal	Bruce Mitchell
Martha	Jean Joyce
Sarah	Marin Sais
Goldie	Maxine Leslie

Wall Street Cowboy

(Republic)

Western

Marking a slight departure from the usual western story but having the other ingredients that constitute these outdoor melodramas this latest of the Roy Rogers' series is good entertainment, not only from the standpoint of western adherents but of others who like a lot of comedy in their films. This has a lot of comedy and although credit probably is due all along the production line most of it surely belongs to Raymond Hatton and George Hayes, both of whom have been around a long time and like wine they improve with age.

Rogers sings several songs, in fact he sings on the plains, in a baggage car of an east bound train and in a night club on the Merrick Road on Long Island. Other members of the cast are Ann Baldwin, who makes her debut here; Pierre Watkin, a Wall Street financier and Craig Reynolds and Ivan Miller, the inevitable "bad men." The film was directed by Joseph Kane from a screen play by Gerald Geraghty and Norman Hall.

The story opens at the Rogers' ranch, which has been left him by his father. A mortgage on the farm is soon due and Rogers attempts to get an extension but the crooked loan company refuses as it intends to foreclose. The upshot of this sends Rogers and his two buddies, "Gabby" and "Chuckwalla", to New York for financing when "Gabby" pretends he has found gold on the ranch. The nugget contains no gold but is rich in molybdenum. There is a wild scramble for control of the ranch involving gangsters on Long Island and kidnapping on the ranch but the ending is as expected.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer-director, Joseph Kane. Screen play by Gerald Geragthy and Norman Hall. Original story by Doris Schroeder. Production manager, Al Wilson. Photographed by Jack Marta. Editor, Lester Orlebeck. Musical director, Cy Feuer. P.C.A. Certificate No. 5569. Running time, 66 minutes. Release date, September 1, 1939. General audience classification.

CAST

Roy Rogers	Roy Rogers
Gabby	George "Gabby" Hayes
Chuckwalla	Raymond Hatton
Peggy	Ann Baldwin
Hammond	Pierre Watkin
Herself	Louisiana Lou
Tony	Craig Reynolds
Niles	Ivan Miller
Bainbridge	Reginald Barlow
Gillespie	Adrian Morris
Ducky	Jack Roper
McDermott	Jack Ingram

Calling All Marines

(Republic)

Action Melodrama

As long as there is plenty of action in the picture, most persons who like exciting entertainment don't care very much whether or not the motivating story is plausible. Republic has had success with such a premise before, and has made use of it in "Calling All Marines." The picture is not a war story. Rather it is a combination service-gangster-spy-plot yarn. Some of it is pretty hokey. Yet there is enough legitimate stuff to make it satisfactory sustaining entertainment.

"Blackie," gangster-spy ring minion, gets into the Marines by fraud. Disrespectful, unwilling to be disciplined, he does everything to make himself disliked, and in general plays hob with all Marine Corps traditions. A smart guy, he does, however, begin to take some pride in himself. He saves the life of "Sergeant Fox," who beat him up. Yet he unintentionally involves "Fox" in a spy plot. Deserting while under arrest, after being caught a traitor, he learns that "Big Joe's" mob has double crossed him. Becoming a true Marine, he prevents his onetime gangster pals from stealing a military secret in an action-loaded finale.

Romance is but a secondary quality. Comedy contrasts the melodrama.

For names the picture offers the newcomer Donald Barry, Warren Hymer, Robert Kent, Cy Kendall, and Helen Mack in lead roles.

G. McC.

Produced and distributed by Republic Pictures. Associate producer, Armand Schaefer. Director, John H. Auer. Screen play, Earl Felton. Original story idea by Harrison Carter. Production manager, Al Wilson. Photographer, Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Costumer, Adele Palmer. P.C.A. No. 5506. Release date, September 28, 1939. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

Blackie	Donald Barry
Judy	Helen Mack
Snooker	Warren Hymer
Marvin Fox	Robert Kent
Big Joe	Cy Kendall
Murdock	Leon Ames
Col. Vincent	Selmer Jackson
Pat	Janet McLeay
Capt. Chester	Walter McGrail
Gordon	George Chandler
Lefty	Jay Novello
Sergeant Smith	James Flavin

Everything's On Ice

(RKO Radio - Sol Lesser)

Skating Novelty

The skating ability of Irene Dare—a miniature Sonja Henie on the ice—plus a lot of hokum comedy with Edgar Kennedy and Roscoe Karns serving as field marshals of the fun-making forces, and a triangle romance concerning Lynne Roberts, Eric Linden and George Meeker, are the entertainment and commercial assets of "Everything's On Ice."

A family attraction in which there is much to amuse and a few features that amaze, producer Sol Lesser molded the show, which stars his newest child prodigy, from an original screen play by Adrian Landis and Sherman Lowe. Victor Young, Paul Webster, Milton Drake and Fred Stryker composed the music numbers which provide the melody for the well mounted and picturesque solo and chorus skating episodes staged by Dave Gould. Erle C. Kenton's direction makes for an equitable balance of demonstrations of six year old Irene's exceptional athletic talent and mirth-provoking fun.

Previewed at the RKO theatre, Los Angeles. The audience applauded the young skater each time she completed a routine.—G. M.

Distributed by RKO Radio. Produced by Sol Lesser. Directed by Erle C. Kenton. Screen play by Adrian Landis and Sherman Lowe. Songs by Victor Young, Paul Webster, Milton Drake and Fred Stryker. Lud Gluskin musical director. Ice numbers staged by Dave Gould. John Sherwood assistant director. Arthur Hilton, film editor. Photographed by Russell Metty. P.C.A. certificate number 5519. Running time, 65 minutes. Release date: October 13, 1939. General audience classification.

CAST

Irene	Irene Dare
Felix Miller	Roscoe Karns
Joe Barton	Edgar Kennedy
Jane Barton	Lynne Roberts
Leopold Eddington	Eric Linden
Elsie Barton	Mary Hart
French	Bobby Watson
Harrison Gregg	George Meeker
Miss Tillifer	Mary Currier
Hat Check Girl	Maxine Stewart

Just William

(Associated British)

Juvenile Comedy

The works of Richmal Crompton—"Just William," "More William," "William Again"—light-hearted, superficial studies in mischievous childhood, best sellers in their time, have still a public in England. This free and easy variation on the "William" theme, for it owes no allegiance to any particular book, aims at exploiting the title with a juvenile public. With that in view, the producers apparently have aimed at a low target, not lost any sleep in concern about high technical qualities. The childish humors and boyish prankery of the comedy may not arouse the critical enthusiasm of the intelligentsia, but there must be a wide audience mainly of juveniles, and of unsophisticates, who enjoy such lowbrow fare.

There is a strangely vaudevillian story about William's father and a bid for mayor, a share-

pushing crook, and an upstart woman neighbor who seems to carry all the local influence. It is probably less important than the adventures of redheaded William and his three playmates.

Teddy Lupino, selected with care for the role, is a chubby and self possessed William, but there is a picture stealer in the person of a Scots child, Norman Robinson, whose laconic comments punctuate the film in the manner of a Caledonian Ned Sparks. Basil Radford is best of the adult cast as a proud parent, while Fred Emney plays his opposite number in the music hall manner, but gets the laughs.

Shown to a trade audience at the Cambridge Theatre, London, the film was received with a sustained smile. Exhibitor opinion at a post trade show reception inclined to the feeling that the indifference of the sophisticates might be anticipated, but that the film made an interesting bid for a wide juvenile public.—AUBREY FLANAGAN.

Produced and distributed by Associated British. Director of production, Walter C. Mycroft. Directed by Graham Cutts. From a story by Richmal Crompton. Screen play, Graham Cutts and Doreen Montgomery. Additional dialogue, Ireland Wood. Photography, Walter Harvey. Settings, Cedric Dawe. Film editor, E. B. Jarvis. Running time, 75 min. General audience classification.

CAST

William	Dicky Lupino
Ginger	Roddy McDowell
Douglas	Norman Robinson
Henry	Peter Miles
Mr. Brown	Fred Emney
Mrs. Brown	Iris Hoey
Mr. Sidway	Basil Radford
Mrs. Bott	Amy Veness
Montague Bott	David Tree
Marmaduke Sidway	Eric Searle
Ethel Brown	Jenny Laird
Robert Brown	Simon Black

S H O R T S

Soldiers with Wings
(March of Time - RKO)
Army Air Corps

Amid Europe's torpedoings and shellings The March of Time is releasing "Soldiers with Wings," the first issue of volume six.

Handled with the skill and embracing coverage common to The March of Time, the film was made with the full cooperation of the United States Army Air Corps. The action opens in London, shifts to Paris and other European cities, all in imminent danger of being bombed; shows preparations now going on for air raid precautions, pictures the air forces of the leading powers, and then shifts to America and the Army Air Corps with the caption: "The United States is in fact the only great power in all the world whose people do no live in daily fear of air raids and destruction."

Included in its coverage of the Air Corps are the recruiting of pilots, mechanics and technicians; intensive primary training at privately-owned aviation schools; intricate tactics of mass formation and aerial warfare and bombing of targets. A deal of the filming is of airplanes in the air, light pursuit ships, reconnaissance ships and all the other types of military planes, not forgetting the great "Flying Fortresses." Running time, 20 minutes.

Rhumba Rhythm
(MGM)
Musical Miniature

The story of two little girls who went to Hollywood to see the local sights, saw a gallery of movie personalities and conquered in a rhumba contest staged in one of the screen capital's night spots, is the import of this much ado about nothing from the Miniature sidelines. The payoff is when the lasses are presented with an exorbitant bill from their dancing partners, who, unknown to them, are professional instructors. Off the record shots of some of the film personalities include George Murphy, Chester Morris, Frank Albertson, Lana Turner, June Lang and Marsha Hunt. Eduardo Chavez and his rhumba band from the Hollywood La Conga supply the torrid tunes. —Running time, 10 minutes.

Mechanix Illustrated, No. 1
(Vitaphone)
Interesting

Color is the high-light of this interesting collection of facts. Four subjects make up the reel. First, the cutting and polishing of precious stones from their original and crude shape until they are ready for the customer. The manufacing of English chinaware is shown secondly with the intricate process clearly described. Polarized glass is the third subject and finally the last sequence reveals the painting of large outdoor billboards from the time when it is first sketched by the artist until it is finished to herald its message to the public.—Running time, 10 minutes.

Stranger Than Fiction, No. 64
(Universal)
Oddities

Universal has an assemblage of interesting persons and facts in the latest Stranger Than Fiction. In Washington there is a pawn shop operated for Indians exclusively. Mrs. Fireda Bax of New York has a love bird that follows her wherever she goes. Along the shores of the Pacific Ocean glass globes of various sizes are picked up by the residents and used for lawn decorations. These globes have been carried by the strong currents from Japan where the fishermen used them for net markers. The remainder of the reel concerns a miniature Merry-Go-Round, pin-head electric motors one-eighth of an inch in size that actually work, a horse nine feet high reputed to be the largest horse in the world, and finally a dog that deposits money in the bank and runs errands for its master.—Running time, 10 minutes.

Big Fish
(Columbia)
Sport Subjects

Marlin fishing in the Pacific Ocean, off the Mexican coast, is presented here in interesting fashion. The struggle between the fisherman and the game and powerful marlin is one easy to watch for the marlin in an effort to escape leaps far out of the water. Running time, 10 minutes.

Sweet Moments
(Paramount)
Musical Variety Program

In the latest issue of Paramount's musicale headliners program Russ Morgan introduces four new songs especially written for this subject. The songs, "Old Heart of Mine," "Holiday in Toyland," "Am I Proud" and "Sweet Moments" are sung by Claire Martin, Mort Curtis, and Carolyn Clarke. Clever direction and excellent lighting enrich the presentation of the tunes. Running time, 11 minutes.

Mooching Through Georgia
(Columbia)
Keaton Comedy

Buster Keaton here portrays a would-be spy in the Civil War. It's never quite clear as to which side Buster is spying for but that is an unimportant consideration, for the whole thing is all in fun. The dead-pan comedian with the help of Monte Collins and Bud Jamison carries on his own little war in a farm house and barn in Kentucky. Buster is captured and sentenced to be shot but he delves into his bag of tricks and singlehandedly disposes of the detachment of troops quartered in the farm house. Running time, 19 minutes.

Detouring America
(Vitaphone)
Merrie Melody Cartoon

This is one of the better and more amusing in the Merrie Melody series. It is a cross-country tour of the United States occasionally reverting back to a "human fly" climbing up the side of one of New York's tallest buildings. On the tour the audience visits, in many amusing situations, the prairies of the west, the land of Dixie, Yellowstone National Park and other points of interest each having its own amusing situation.—Running time, seven minutes.

Jitterbug Knights
(Columbia)
Color Cartoon

A cartoon in color, this tells the story of the birth of an heir to a king. The king, overjoyed at the birth of a son, invites the Three Wise Fairies to come to the palace and bestow their good wishes on the new born prince. The prince has his own ideas as to what favors he wants bestowed. He wants to be a jitterbug. He gets his wish, with the result all the palace attendants join in a general jitterbug jamboree. Running time, 7 minutes.

Hydro-Maniacs
(Paramount)
Sportlight

Narrated by Ted Husing this short is a sequel to "Aquabats" made two years ago by Paramount. Like "Aquabats" the short deals with outboard motorboat racing in Florida waters. The racers run thrills and dangers to win the race by steeplechasing over water barriers, on dangerous hair-pin turns, skidding over land and racing through fire. The short ends with the racers being caught by two ambulance doctors and taken to the local asylum.—Running time, 10 minutes.

Community Sing No. 1
(Columbia)
Crosby Hits

With this Community Sing a new series is begun. It marks the fourth year of the subjects and presents Gene Morgan as master of ceremonies and the King Sisters, a quartette, as the singers. The songs included in this reel are songs made popular by Bing Crosby. They are "One Two Button My Shoe," "Pennies from Heaven," "Love in Bloom," "I'm an Old Cowhand from the Rio Grande" and "Blue Hawaii." Running time, 9 minutes.

The Charm Bracelet
(Columbia)
Cartoon

This is the first subject in a new cartoon series in which new characters will be introduced. Margie, a little girl, receives a bracelet from Scrappy attached to which are an assortment of charms. At night after Margie has gone to sleep the charms come to life. With the dawn the charms return to the chain. Running time, six minutes.

Calling All Curs
(Columbia)
Stooges Comedy

The three stooges, Moe, Curly and Larry, are veterinarians in this one, operators of a swanky dog hospital. One of their patients is a pedigreed dog and much esteemed by its owner. The dog is stolen and held for ransom. The manner in which the Stooges find the dog and dispose of the "dognappers" is in the tradition of previous comedies in their series. Running time, 17½ minutes.



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TEST CASES IN ILLINOIS WILL AFFECT VETOED BILL FIXING PROGRAM LENGTH

Rejection of Two Measures by Governor After Expiration of Ten Day Period Challenged; Trade Awaits the Decisions

by KENDALL OLDS
in Springfield

Two Illinois court tests challenging the veto power of Governor Henry Horner may affect the status of numerous pieces of legislation approved by the recent general assembly, but vetoed by the Governor, including the Sandquist bill to limit moving picture performances to two hours and fifteen minutes and aimed at the halting of double bills.

Ten-Day Delay Questioned

A suit has been filed in the Cook county Superior Court at Chicago challenging the governor's right to veto a bill creating a pension system for employes of the state and a similar suit has been filed in the Illinois supreme court at Springfield testing the chief executive's power to veto a measure amending a law regulating the optometrist's profession.

Both test cases question the governors' power to act on bills after ten days (excluding Sundays) from the end of the legislature. Of the 52 bills vetoed by the governor, 41 were acted upon after expiration of the ten-day period in question.

In both suits, it is contended that the two measures on which they were based would have automatically become law at the end of the ten day period whether the governor had acted on them or not. The basis for this is a provision of the state constitution which reads:

"Any bill which shall not be returned by the Governor within ten days (Sundays excepted) after it shall have been presented to him shall become law in like manner as if he had signed it, unless the general assembly shall, by their adjournment prevent its return, in which case it shall be filed with his objections, in the office of the secretary of state, within ten days after such adjournment, or become a law."

The Governor holds that the ten day period means ten days after the day upon which he he receives a bill from the legislature. A majority of the bills he vetoed were received from the legislature, however, after the expiration of ten days, making it impossible for him to have acted on these bills.

The governor bases his contention on a ruling in 1937 by the attorney general of Illinois holding that the governor had ten days to act on all legislation regardless of the time which it reached his desk.

No direct test of the governor's veto has ever reached the courts before in Illinois, and legislative leaders are anxiously awaiting outcome of the present litigation.

Movie Bill Affected

The Sandquist movie bill, which in effect would ban double features in Illinois, was vetoed by Governor Horner on July 26th—14 after expiration of the ten day limit under question.

He withheld his approval from the legislation on the grounds that it was unconstitutional in that the legislature had no power to pass laws for such regulation. His decision said the power of the general assembly to regulate a lawful occupation extends only to such measures as are "reasonably necessary and appropriate for the accomplishment of a legitimate object within the domain of the police power," and that the police power cannot be invoked unless the purpose to be attained "has a rational and clear relationship to the public health, morals, safety or welfare."

He said the bill contained no reference to the quality or character of motion picture films exhibited, and consequently, was not intended to protect public morals, safety or welfare.

Should the Sandquist bill become law by virtue of a court ruling it probably would not be enforced immediately because of the question of its validity. Should it be enforced, however, it carries a penalty for violation of a fine of not less than $100 or more than $500 or imprisonment in the county jail for not more than six months, or both, in the discretion of the court.

STEFFES PREDICTS FLOOD OF DUALS

A. W. Steffes, president of Northwest Allied, said last week at the hearing on the proposed ordinance to limit film programs in Minneapolis to 2 hours and 15 minutes that every independent is unanimously in favor of the ordinance. He predicted that unless it is adopted the city within a short time would be flooded with double and even triple bills.

The rumored Chicago ordinance for restricting film shows to 2 hours and 15 minutes has been tabled for the present, according to sponsors of the measure.

—

Sign Wisconsin Bill; Other Legislation

Julius P. Heil, Governor of Wisconsin, has signed the Rubin bill which provides for stricter penalties for discrimination against persons in inns, hotels, places of amusement, etc., because of color or creed. The amendment to the state law increases the minimum damages to which violators are liable from $5 to $25.

The Oshkosh, Wis., common council has adopted an ordinance which provides for the appointment of an electrical inspector whose duties include the inspection of wiring and electric installations of all film theatres at least once every three months. Under the measure, theatres would be required to make necessary repairs or changes as stipulated by the inspector within 15 days after notice.

As a result of a special election held in Walton, N. Y., this week, a victory for Sunday motion pictures was won with the voters casting 848 votes for and 771 against the proposition. The referendum brought out the second highest registration in the city's history.

Sunday motion pictures for Lake City, Tenn., were approved this week by a three to one vote of the board of alderman.

Screen Expresses Democracy, Says Dietz at Forum

Motion pictures represent a broad propaganda for the "American dream of equality and opportunity for all," while the box office functions as the ballot box of public taste, said Howard Dietz, Metro-Goldwyn-Mayer advertising and publicity director, in a speech on "The Movies and Propaganda for Democracy," made at the Williamstown Institute of Human Relations last week.

The meeting at Williamstown, an annual event, had as one of its leading topics the effects of propaganda on democracy. Meeting from August 27th to September 1st, the forum had among its speakers, in addition to Mr. Dietz, Worthington Miner, Theatre Guild director; Brock Pemberton, theatrical producer; Alfred Harding of Actors' Equity; Dr. Frank Kingdon, president of the University of Newark; Dr. Everett Clinchy, director of the Institute; and Professor Richard Lewis of Glendale Junior College.

Citing the Italian banning of foreign films as "perhaps the greatest business mistake of the Italian Government," Mr. Dietz said that "American films convey throughout the world a broadness of understanding which we in America, so accustomed to the true atmosphere which they find mirrored, do not always recognize."

"I do not hold," continued Mr. Dietz, "that the boxoffice is a criterion of what is to be preferred in motion pictures, but an organic understanding of the position now occupied by the motion picture would give considerable weight to the boxoffice which functions in its own critical fashion in a democratic way analagous to the ballot box."

Mr. Deitz added, "When one discusses 'The Movies and Propaganda for Democracy,' one implies that the movies may be used for a purpose as a message. The fact is, however, that movies are an *expression* of democracy and they find their greatest success when they are a true expression of it. . . . As for contemporary social problems which bring us closer to our thoughts about democracy, the makers of movies have to be extremely careful not to misrepresent those problems."

Mr. Pemberton said that "nothing is as dull on the stage as politics, because politics is an intellectual concept and the soul of drama is emotion." He ended by asserting that "dictatorships in recent years have furnished indisputable proofs that the drama is better off under democratic forms of government. A free theatre is a vital theatre; a censored theatre is on its way out."

The legitimate theatre was characterized as"highly undemocratic" by Mr. Miner. He said that the theatre was "for the rich in the richest city of this country, and I believe this situation is deplored by every author, actor and manager in the business."

COLUMBIA ANNOUNCES SINCLAIR LEWIS' "ANGELA IS TWENTY-TWO"

The fascinating play from the pen of America's Nobel Prize-winning author, who gave you **"DODSWORTH," "ARROWSMITH," "BABBITT" and "MAIN STREET"**

COLUMBIA PICTURES

NEW TRUST SUIT; COAST HEARING OCT. 16; MOMAND CHARGES DENIED

L. L. Dunbar in Dallas Accuses Interstate Circuit of Conspiracy to Force Up Prices in Second Run Theatres

Add to the growing list of 40-odd anti-trust actions by government and independent against circuits and the majors the suit filed this week in Dallas by L. L. Dunbar against Interstate Circuit and Karl Hoblitzelle, its president.

Unusually quick action is being taken with the suit filed last week by the United States against Fox West Coast Theatres and the majors, the U. S. district court at Los Angeles on Tuesday fixing October 16th as the hearing date for the criminal contempt action.

All defendants among the majors in the Momand trust action in Oklahoma City filed denials this week, a week which also saw the closing of the Government's case against Balaban and Katz and the majors in Chicago, and extension of the time to answer in the New York case of Folley Amusements vs. distributors and the Baltimore case of Westway vs. the majors.

—

Dunbar Asks Triple Damages

L. L. Dunbar, operator of the Cliff-Queen theatre in Dallas, filed suit in federal court last week against the Interstate Circuit and Karl Hoblitzelle, its president, charging conspiracy to force up prices in second runs, and asking triple damages of $54,443 and attorneys' fees.

Mr. Dunbar charged that the circuit had put pressure on distributors causing "the latter to demand that second run films be shown for an admission of not less than 25 cents," whereas his price had long been 20 cents.

In addition, he charged that the defendants "had brought about a ban against double bills," and that he had operated his house since 1925 with average annual profits of about $6,000 "until the restrictions were placed on operations."

—

Hearing on West Coast Action Set for October

The criminal contempt action filed last week by the Department of Justice against Fox West Coast, the majors, except Columbia, and 54 individual defendants, charging violation of a 1930 consent decree, is to be heard before U. S. District Judge George Cosgrave on October 16th.

Among the violations of the decree charged are the following: that as a result of the defendants' practices, many unaffiliated exhibitors were forced to sell their theatres to Fox West Coast, or enter into arrangements granting the circuit a controlling interest in their theatres, and that the circuit had been permitted by distribuors to deduct costs of giveaways or stage shows from gross receipts.

The individual defendants named were:

Fox West Coast organizations (three): Spyros P. Skouras, Charles P. Skouras, William T. Powers, Charles A. Buckley, Al Hanson, John B. Bertero, J. J. Sullivan, Larry Kent, Thornton Sargent, Cullen Espy, Dick Dickson, George Bowser, B. V. Sturdivant.

Loew's and M-G-M Distributing Corporation: Nicholas M. Schenck, Al Lichtman, William F. Rodgers, Edward M. Saunders, George A. Hickey, Clayton T. Lynch.

Paramount: Barney Balaban, Neil F. Agnew, Charles M. Reagan, Myke H. Lewis, George A. Smith, Carroll N. Peacock.

Warner Brothers, Vitagraph: Harry M. Warner, Albert W. Warner, Ben Kalmenson, W. E. Calloway, Gradwell L. Sears, N. H. Brower.

United Artists: Murray Silverstone, Ben Fish, George J. Schaefer, E. W. McLean, L. J. Schlaifer.

Universal: Nathan J. Blumberg, J. Cheever Cowdin, William A. Scully, Charles J. Feldman, William J. Heineman, James R. Grainger, A. J. O'Keefe.

RKO: Leo Spitz, Ned E. Depinet, Jules Levy, Cresson E. Smith, Harry Cohen, George J. Schaefer, N. P. Jacobs.

Twentieth Century-Fox: Sidney R. Kent, Joseph M. Schenck, W. J. Kupper, John N. Dillon, Herman Wobber.

It was pointed out by the Department that the penalty for criminal contempt is fine or prison or both.

—

Momand Defendants File Denials

Answers materially denying specific allegations were filed this week by the 16 defendants, including the majors, in the $4,500,000 anti-trust suits of A. B. Momand, in Federal District Court in Oklahoma City.

The answers to the amended complaint state that the complaint fails to state a cause of action against the defendant upon which relief can be granted, that Momand is not the real party in interest, deny that the defendants are violating any section of the Clayton Anti-Trust act, and deny each and every material statement, averment or inference in the complaint of any combination, agreement, contract, monopoly or conspiracy on the part of the defendants.

While the answers were the same, each defendant company filed a separate paper.

—

Schines Ask for Suit Dismissal

A motion to dismiss the Government anti-trust suit complaint against the Schines in Buffalo federal court was filed Tuesday by Willard S. McKay, attorney for the defendants. The motion, which will be argued September 18th, asks dismissal on the ground that the court lacks jurisdiction because the Schine circuit is not engaged in interstate commerce. Additionally, the motion claims that the complaint fails to state facts on which any judgment can be based and that no facts are set forth which show violation of the Sherman anti-trust law.

Defendants are Schine Chain Theatres, Inc., Schine Circuit, Inc., Schine Theatrical Company, Inc., Schine Enterprises Corporation, Schine Lexington Corporaiton, Chesapeake Theatre Corporaiton, J. Meyer Schine, Louis Schine and John A. Kay.

—

U. S. Closes B & K Case

The Government in Chicago Wednesday closed its case against Balaban and Katz and the majors for alleged violation of a consent decree. The defense was expected to immediately file a motion to strike out portions of the evidence or to dismiss the case.

Edgar Eldredge, master-in-chancery, was to hear the motions before the weekend. The case then is expected to be postponed for one week, the defense starting its evidence on September 25th.

—

Columbia Gets Extension To Answer Folley Suit

A stipulation extending the time of Columbia Pictures to December 20th to serve and file its answer to the suit of the Folley Amusement Company was filed in U. S. District Court last week.

No reason for the extension was given.

—

Extension of Time For Westway Defendants

Counsel for the defendants in the suit of the Westway theatre, Baltimore, versus the Edgewood theatre and major companies, this week moved in federal district court, Baltimore, for a motion of extension of time.

Judge W. Calvin Chestnut granted the motion, extending the time for filing answers to complaints to September 13th.

HAYS ALSO CONFERS WITH FRANK MURPHY

Will H. Hays, president of the Motion Picture Producers and Distributors of America, not only visited President Roosevelt last week at the White House but also conferred with Attorney General Frank Murphy in Washington shortly thereafter.

In neither case, it was said, was the Government's anti-trust suit against the film industry discussed. President Roosevelt, while denying that the trust suit had been mentioned, did not disclose, at his press conference, what had been discussed.

Mr. Murphy said that the meeting with Mr. Hays was for the purpose of discussing a "formula" to be followed by the producers in making films involving Department of Justice activities. Department officials, it is said, have not been pleased at the depiction of their activities in some recent films.

U.S. ASKS MAJORS TO ANSWER FOR EVERY MOVE MADE IN EIGHT YEARS

68 Main and 189 Sub-Questions Cover Every Phase of Film Activity; Details Sought on Lending Stars

The United States Government, in extending, through the courts, its interest in the operation and conduct of the motion picture industry, has asked the federal court to order the eight major company defendants and subsidiaries and affiliates, to answer for every financial, corporate, management and operating move made individually by them in the last eight years.

68 Main and 189 Sub-Questions

The demand took the form of a petition filed last Friday in the U. S. District Court for the Southern District of New York, in the key equity suit in New York for the answers to and full explanation of 68 main and 189 subquestions governing every conceivable phase of corporate organization, production, pooling and lending of talent and production assets, distribution, exhibition and defendant's history.

Thurman Arnold, U. S. assistant attorney general, in charge of anti-trust suit cases and prosecutor of this case, signed the petition, together with his aides who are participating in the case: Paul Williams, Robert L. Wright, John F. Clagett and Shelby Fitze, as his special assistants and Seymour Krieger, J. Cunningham and Seymour Simon, special attorneys. John T. Cahill, U. S. Attorney for the Southern District of New York, signed the petition.

It is at the discretion of the court to grant or refuse the Government's petition, and the major defendants are virtually certain to oppose the demand, which, if granted, would put into documentary form probably the greatest insight into individual company and industry structure ever written. While it is customary under the new rules of federal court procedure for the court to order the defendants to answer questions contained in such a Department of Justice petition, the defendants can move to vacate.

By agreement with Mr. Williams, for the Government, the defendants will be given an extension of 30 days beyond September 15th to answer the Government's petition.

See Trial Delay

The Government's demand may make the start of trial of the suit before the first of next year a physical impossibility, regardless of the pending Federal court action on the Government's application for a preferred place on the calendar.

Some companies, it is believed, will contest the Government's right to some of the information sought and others will question the propriety and relevancy of other parts of the interrogations.

Both procedures will be time-consuming and, attorneys assert, a month or more may be required to obtain the information sought by the Government and prepare it for submission.

Gross and Net Returns

Each defendant is required to state its gross income and net earnings or losses for 1935-36-37 and 1938. The questions seek information of the names of all concerns and individuals in which the particular defendant owns "any financial interest, directly or indirectly, through subsidiaries or otherwise" in the production, distribution and exhibition fields. In each instance the defendant is asked to set forth the form of the organization, capital invested, number and location of offices, amounts of stocks and bonds held by defendants, date of acquisition, and names of persons from whom acquired. These details are also asked as to ownership of any business "related to the motion picture industry other than production, distribution, or exhibition."

Similar data is required as to ownership in the defendants of a financial interest by an outside concern. Defendants must supply in addition information as to their relationship with holding companies.

Incorporation Details

Defendants are required to supply date and state of incorporation and the purpose of incorporation. A list of the addresses of principal executive officers and of exchange officers with the names and duties of managers and assistants is asked for. A list of the names and addresses of directors and officers, a statement of the outstanding stock, total amount of indebtedness and current loans, and identification of creditors in the sum of $10,000 or more must be furnished.

The U. S. also seeks a list of the 20 largest stockholders of record of each class of stock, and also seeks the names of corporate defendants who either own securities of a company, or are creditors of it, and details concerning the relationships, such as participation in the management of the company.

Also asked are a number of questions as to pooling arrangements or joint ventures, financial details and manner of operation. Separate data was also asked for on pooled theaters held in Philadelphia, New York City, Dallas, Kansas City, New Orleans, Boston and Seattle. Details on box-office receipts from first-run and subsequent-run theaters was asked for specifically.

History of Defendants

Four questions are presented on the history of the defendants and made inquiry into reorganization, mergers, stock or asset acquisitions and consolidations. In respect to these questions, information was also asked about the acquisition of ownership of companies operating more than 10 theatres. Names and addresses of persons supplying the information must be set forth, the notice stated.

Separate information is sought as to film rentals received from theatres in New York City, Chicago, Philadelphia, Washington, Los Angeles, and Cincinnati.

The Government requires the name and location of every theatre in the U. S. which has purchased for exhibition any feature picture, excluding spot bookings, distributed by the defendant or a subsidiary during 1937-38, and to group these according to zones and protection.

Also required is information on the protection afforded to each theatre, and the number of persons employed by the defendant or its subsidiaries in the distribution field.

Questions asked about exhibition include complete information on the names and financial arrangements of subsidiaries and of pooled theater holdings. Details are requested as to the nature of the interest, date of acquisition, and from whom acquired since Jan. 1, 1930.

If a company subsequently divested itself of a theatre, details are wanted.

Shorts and Newsreels

A list of short subjects and newsreels distributed over the same period, with details as to titles, cost of production, release date, name of producer, and total film rental, is demanded.

Lists are also wanted of short subjects and newsreels distributed to affiliates of the five major producer-exhibitors. The notice asked that each defendant submit any charts or compilations available on the subject of the proportion of total domestic revenue that it received from any one feature picture in any particular city or geographical subdivision.

Particular information is sought on exhibition in cities of Milwaukee, Chicago and Cleveland.

Each defendant must itemize a list of its feature pictures, produced either by it or its subsidiaries, from 1919 through 1938, including the titles, names of stars, approximate costs, and name of distributor. The number of sound stages owned, leased or operated by a company, with its location and size is asked for.

Companies must list the number of short subjects and newsreels produced, commencing with 1919, stating the cost of production for each season. Each company also must furnish information as to the number of persons now employed by it and its subsidiaries in production.

A number of questions are directed to the practice of lending talent and production assets.

Stars and Loans

The government also wants to know the names of the first five persons in the categories of star, featured player, director, or technicians loaned to other producers; the names of the producers, and date of the loan. Complete details are sought on all loans made since Jan. 1, 1933, and whether profits were shared when a loan was made. Companies must also state identical information concerning the borrowing of personnel.

The Government also asked questions concerning the lending of production sets, sound stages or other equipment, and a list of each instance since Jan. 1, 1933.

Distribution activities were covered by 12 main questions, first of which was a demand for a list of all feature pictures distributed by the defendant or its subsidiaries from 1935 through 1938. In regard to this list, complete information is sought on the title, name of producer, names of stars, cost of production, national release date, total number of theaters in U. S. to which picture was distributed, total film rental, a separate list of film rentals from theaters affiliated with the five major producer-exhibitors, film rentals from first-run theaters, with a separate statement from first-run affiliates and from subsequent-run affiliates.

PARAMOUNT CARAVAN WILL TOUR COUNTRY

A caravan sponsored by Paramount will leave Los Angeles September 13th for an 8,500-mile tour of the United States. It will consist of one three-masted clipper ship, 67 feet long, mounted on a truck and trailer; a second ship, replica of the first steam vessel to cross the Atlantic, 57 feet long; two special de luxe buses in in which film players and their guests will travel from city to city, and a 5-ton supply truck and an advance truck containing two-way radio communication with the main caravan and two sedans.

The vessels are quarter-scale replicas of those used in the Paramount production, "Rulers of the Sea".

A new 1,000 seat theatre is to be built in Brentwood, a suburb of Pittsburgh, by John P. Moss, who also operates the Melrose theatre in Carrick.

213 CIRCUITS COMPLETE CAMPAIGNS FOR "GOLDEN JUBILEE" IN OCTOBER

Committee Points to Mention in Editorials in 80 Newspapers; Public Library's Collection To Be Made Available

Two hundred and thirteen circuits, large and small, and scores of individual owners from east to west, have notified the "Golden Jubilee" committee at headquarters in the offices of the Motion Picture Producers and Distributors of America, in New York, that they have actually launched or are about to launch campaigns in behalf of the industry and their box offices in observance of the motion picture's 50th anniversary during the week of October 1st to 7th.

Combining their own promotional initiative with the plans and ideas set down by the committee (detailed in MOTION PICTURE HERALD on August 5th, page 33), from the amplified press book specially prepared for the occasion, circuit executives, managers and individual owners now are completing the form which the observance will take in their respective operations, embracing parades and proclamations, ballyhoo of every kind and description and the more quiet styles of theatre exploitation.

Editorials in 80 Newspapers

Since the first announcement, on August 15th, the observance has received favorable attention in editorials in 80 newspapers, besides news stories filling many press books, the committee reports.

The largest collection of motion picture bibliography, posters, press sheets and other material, both old and contemporary, in any public institution, now reposing in the New York Public Library, will be turned over to the "Golden Jubilee" campaign by George Freedley, director, who will set up the material for public study during the celebration week.

In the committee's special press book there are detailed numerous forms of accessories available and special press material obtainable for local press use by exhibitors.

Cooperation of civic, club, library and school leaders has been enlisted in many places. Mrs. Malcolm Parker MacCoy, chairman of the Department of Motion Pictures of the New York State Federation of Women's Clubs, has sent a letter to all local motion picture chairmen in the state suggesting that they take the initiative in local observances. The Federation program includes a suggestion to local chairmen that they call together all agencies in their communities which have an active motion picture program, such as women's clubs, YMCA's, YWCA's, Boy Scouts, Girl Scouts, representatives of schools and public libraries.

She enclosed a three-page outline of activities, including library, school, radio, newspaper cooperation, and a luncheon, dinner or mass meeting under sponsorship of the Federation to observe the 50th anniversary, week of October 1-7.

RKO's Tieup

Many individual phases are being developed in theatre campaigns. RKO Theatres have tied up the Golden Jubilee with the 50th anniversary of RKO Theatres. A trailer is now running which uses the combined anniversaries as a news peg for the announcement of new screen attractions. Theatres are decorated and many special celebration stunts are being planned, according to Harry Mandel, director of advertising. "RKO salutes motion pictures' Golden Jubilee of hits," and "This RKO theatre proudly joins in celebrating motion pictures' Golden Jubilee," are among the slogans being used.

National Theatres are using the anniversary in connection with their fourth national drive. Spyros Skouras returned to New York from a tour, in the course of which he canvassed the entire Fox West Coast circuit, making the 50th anniversary a part of the campaign he outlined before a series of six sectional meetings which included managers, bookers, maintenance men, treasurers, district and division managers in the Milwaukee, Kansas City, Denver, Northwestern and California areas.

Eastern Skouras Theatres are making general use of the anniversary in programs, trailers and advertising. Public relations departments of both eastern and western divisions are making wide use of 50th anniversary material in connection with schools, universities, library and club cooperations.

The Paramount campaign is decentralized, each partner's organization handling its own campaign.

Circuit and Theatre Plans

One of the earliest campaigns to get underway was that launched by the Schine Circuit (detailed by the MOTION PICTURE HERALD of August 19th). Gene Curtis, director of advertising, developed a trailer which opens with the May Irwin-John C. Rice kiss made by the Edison Company in 1896, Mary Pickford in "The Good Little Devil," and John Bunny as Mr. Pickwick. It outlines a "Movie Line Contest" and the new pictures for the season.

F. F. Vincent, of Pioneer Theatre Corporation, in Minnesota and Iowa, has planned a series of special luncheons in each of his 12 towns.

Allied Theatres of Michigan is planning to celebrate the 50th anniversary in connection with its own 20th anniversary. Miss P. M. Sprott, business manager, is preparing special material for the convention program in Kalamazoo, October 2nd to 4th.

C. W. Anderson, publicity manager of Civic Theatres, Denver, has already used Mr. Hays' announcement and the first of the four installments of the highlights of motion picture history, in the *Civic News*, distributed as a weekend section of *The Monitor*. The paper is now running an editorial series of special articles on various phases of the industry.

John F. Burhorn, manager of the Gayety theatre in Chicago, has arranged an extensive publicity campaign on the Fiftieth Anniversary with the cooperation of The Daily Calumet.

The observance is reported to be industry-wide. All exhibitor organizations are cooperating, including MPTOA, Allied and other independent groups, according to the committee.

The combined Loew's "Movie Hit Parade and Crosley Motor Cavalcade," which celebrates both the "Golden Jubilee" of motion pictures and the annual Loew-Poli inauguration of the new film season, started from Boston September 7th with a parade of the ten Crosley cars, driven by college girls, and a specially-constructed Loew float, visits to the Governor and Mayor, radio broadcasts and a theatre celebration. Harry F. Shaw, Loew-Poli division manager, accompanies the cavalcade from Boston to Springfield, Providence, Worcester, Hartford, Meriden, Waterbury, New Haven, Bridgeport, and the windup at the N. Y. World's Fair.

CLEVELAND HURT BY NIGHT BASEBALL

Cleveland is another city added to the growing list of those playing night baseball games with the resultant falling off in theatre business. The games in the Stadium have drawn crowds of 15,000 to 50,000, causing a drop of 20 per cent in receipts in the average house.

Municipal and private tennis courts also have been equipped for night playing, a situation true of other sports and sporting events. Cleveland has gone back to the old-fashioned picnic this year also and few large picnics have been postponed because of rain.

Tri-States Outing Held; Variety Clubs Set Dates

Tri-States and Central States theatre officials, headed by A. H. Blank, were hosts to approximately 150 men of the office force of both corporations, and managers, salesmen and bookers of the Des Moines and Omaha film exchanges, at a golf outing followed by a steak dinner and social evening at the Hyperion Club in Des Moines last week.

The Milwaukee Variety Club is sponsoring an all-day outing Friday at the Tripoli Country Club. The committee in charge includes L. F. Gran, Frank Clark, Charles W. Trampe, E. J. Weisfeldt and B. J. Miller.

George Baker, head of the Kansas City Variety Club, has appointed Earl Jameson as general chairman of the 1939-'40 Charity Ball, and Frank E. Ritter and T. R. Thompson as co-chairmen of the annual golf tournament, which will be held some time this month.

The Annual Golf Tournament and Dinner Dance of Exhibitor-Variety Club of Philadelphia will be held at LuLu Country Club September 29th. Milton Rogasner is chairman of the committee arranging the affair.

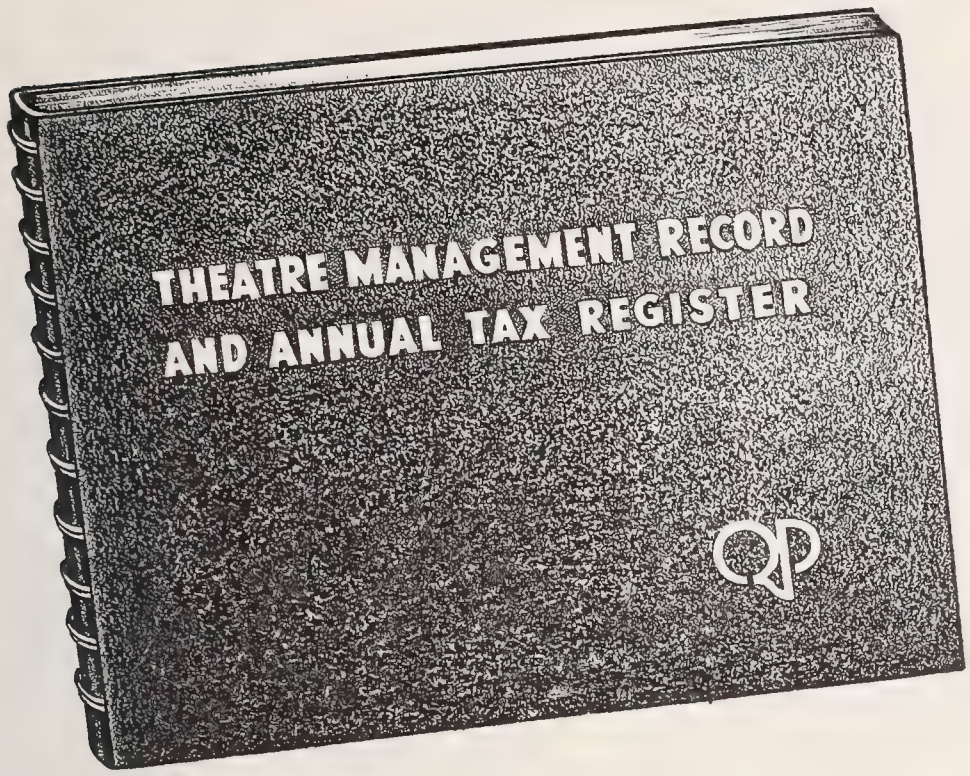
The Atlantic City Variety Club held a jubilee dinner at the Hotel Traymore there on Tuesday, with P. Mortimer Lewis and Frank R. Gravatt, president of the Atlantic City Steel Pier Company, acting as Kings-for-a-Day.

William K. Jenkins, vice-president of Lucas and Jenkins Theatres and chief barker of Atlanta's new Variety Club, has announced that all plans have been completed for the charter night presentation of the club which will take place September 21st at the Henry Grady Hotel.

Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, has accepted honorary chairmanship of the annual charity baseball game of Hollywood stars to be played in San Francisco September 17th.

Warner Brothers annual home office golf tournament will be held September 19th at Glen Oaks Country Club at Little Neck, L. I. Jerry Keyser is chairman of the golf committee.

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Individual sections include: (1) Holiday and Important Date Record, (2) Film Clearance Chart, (3) Insurance Record, (4) Equipment Purchase Record, (5) Annual Charges, (6) Weekly Operating Facts, (7) Summary, (8) Contract Records.

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Many Theatres Unsatisfactory, Says SMPE

"Probably the most striking results" of an investigation by the projection committee of the Society of Motion Picture Engineers, consisted in the finding that of 600 representative theatres examined only about 16 per cent proved to have satisfactory conditions for all the basic considerations of proper visual and acoustic motion picture presentation, according to M. Rettinger, of RCA Manufacturing Company, Hollywood.

While this analysis included theatres built before sound, the number of satisfactory theatres erected since that time was not greatly larger, being about 27 per cent, disclosed Mr. Rettinger.

The Research Council of the Academy of Motion Picture Arts and Sciences has issued a supplement to the previously issued technical bulletin of October 10, 1938 (Third Revision, Standard Electrical Characteristics for Two-Way Reproducing Systems in Theatres) containing specifications for standard electrical chacteristics for International Projector Simplex "four-star" sound systems.

Use of these standard electrical characteristics, said the Council, will permit the theatre to derive the maximum advantage from the latest studio sound recording practices "and will result in a more uniform sound quality in all theatres using these systems." These standards, adopted by the Council after holding a number of listening tests in several theatres in the southern California areas, are a continuation of the work of the Council's theatre standardization committee to further the coordination between the theatre and studio groups.

These characteristics, in conjunction with previously issued standard electrical characteristics for Mirrophonic and RCA systems cover a majority of modern sound reproducing equipments as currently installed in theatres.

In addition, the Council also is issuing supplementary instructions calling attention to the fact that to obtain high quality sound reproduction in the theatre it is necessary to install adequate audio-frequency power, depending on the size of the theatre auditorium under consideration.

Eastern Franchises Awarded by Judell

Ben Judell, president of Producers Distributing Corporation, has awarded a Philadelphia franchise to Edward Boreth of Masterpiece Film Attractions and a Washington, D. C., franchise to George J. Gill of Trio Productions.

With B. N. Judell, Inc., exchanges to be opened by October in Kansas City, Atlanta, Charlotte, Memphis, New Orleans, Dallas, Oklahoma City and Los Angeles, all territories will have been opened.

Robert M. Lury sailed this week for Japan to assume charge of Universal's Japanese office.

SHORT PRODUCT PLAYING BROADWAY

Week of September 2

CAPITOL

Romance of Celluloid.....MGM
Feature: The Wizard of Oz.MGM

CRITERION

Every Sunday .....MGM
Mooching Through Georgia.Columbia
Lives In Peril.....Vitaphone
Feature: Flight at Midnight.Republic

MUSIC HALL

Sea Scouts .....RKO Radio
Stranger Than Fiction, No. 67.Universal
Big Fish.....Columbia
Feature: Fifth Avenue Girl..RKO Radio

PARAMOUNT

Paramount Pictorial, No. 12.Paramount
Ecuador .....Paramount
Hydro-Maniacs .....Paramount
Feature: Star Maker.....Paramount

RIVOLI

Stranger Than Fiction, No. 67.Universal
Hocky Champ .....RKO Radio
Feature: Under-Pup.....Universal

ROXY

Evergreen Empire.....20th Cent.-Fox
Hook, Line and Sinker.....20th Cent.-Fox
Feature: Adventures of Sherlock Holmes .....20th Cent.-Fox

STRAND

Remember When.....Vitaphone
Hare-Um Scare-Um.....Vitaphone
Feature: Old Maid.....First Nat'l

Time Planning Subject On Catholic Church

The March of Time is planning a subject on the Catholic Church, especially concerning its functioning in the United States. Camera crews have been at work for some little time at the Vatican, shooting general material for use in the subject.

It is said that a large portion of the footage will be shot in this country. At the present time the subject is expected to be ready for release in about six months, although it is possible it will be released earlier.

Acquire Yamins Theatres

Nathan Yamins' Durfee and Empire theatres in Fall River, Mass., have been taken over by Interstate Theatres Corporation. Mr. Yamins will continue to operate the Park, Strand and Capitol in Fall River. William J. Canning, manager of the Durfee until about a year ago, will return to manage the Empire for Interstate. The Durfee will be managed by Christopher Joyce of Plymouth.

"Rains Came" Premiere

A special premiere of "The Rains Came" will be held at the Ohio theatre in Mansfield, Ohio, on Saturday. The premiere of the Twentieth Century-Fox film will be in honor of the author, Louis Bromfield, whose home is in Mansfield, and will follow by one day the world premiere at the Roxy theatre in New York. (Reviewed on page 46.)

Talk of Ban Adds To Publicity for 'Gone with Wind'

After nearly two years of first-class, first-page newspaper attention, pending the start of production, David Oliver Selznick's "Gone with the Wind" had been getting very little press and public notice of late, as the cameras have been grinding around it, until last week when the North and South went at each other again with a press agent's delight in attack and defense of the story of the Civil War.

The oldtimers of the Grand Army of the Republic last Thursday voted an absolute boycott; the South quickly rallied to the rescue, and the newspapers once more went back to the subject of Mr. Selznick's film.

The word battle over the film was begun by the Daughters of Union Veterans, an auxiliary, and was taken up by the GAR when the resolution of Thomas Ambrose, Sr., vice-commander of Illinois, was adopted by 100 representatives of the 2,700,000 men who enlisted in the Union Army in the Civil War. The Daughters, meeting in conjunction with the 73d annual encampment of the GAR, held in Pittsburgh, charged that the Hollywood version of the novel was "an outrageous attempt" to "smirch the reputation" of General William T. Sherman.

The Ambrose resolution charged the film version of the Margaret Mitchell novel would portray a Union soldier as "a hideous maurauder, attacking women," and urged that the GAR "absent themselves" from any theatre showing "this defamatory film."

Mrs. Walter D. Lamar, president-general of the United Daughters of the Confederacy, in Macon, Ga., said the resolution "may cripple the fine relations between the Grand Army of the Republic and the Confederate veterans, but not for long."

"They cannot affect the staging of a truthful, impressive account of that strife between brothers," she said, adding, "they may nullify the good of the Gettysburg reunion."

Mrs. Edna R. Carroll of Philadelphia, chairman of the Pennsylvania State Board of Motion Picture Censors, said this week that the book "left me with a definite feeling that the invading forces were held up in a bad light. But that's history. I don't think there is any basis for banning a picture on those grounds."

Incidentally the film is to be released by Metro-Goldwyn-Mayer.

Bracker Leaves Paramount

Murray Bracker, who has been associated with Harry Royster, of Paramount's "Gulliver's Travels" license division, has resigned to become associated with the Bakers Research Bureau, division of Bud Fox Enterprises, Inc., New York, as director of sales.

Appointed Sales Director

Myke Lewis, Paramount sales executive, has been made director of sales for Harry Sherman Productions, with Hollywood headquarters. He will leave soon on a trip to all Paramount exchanges in the United States and Canada.

IN THE CUTTING ROOM

Hunchback of Notre Dame

(RKO Radio)

Melodrama of Devotion

Few works of quasi-fact and fiction are as universally well known as Victor Hugo's timeless novel, "Notre Dame de Paris." The current screen boasts very few, if any at all, better actors than Charles Laughton. "The Barretts of Wimpole Street," "Mutiny on the Bounty," "Ruggles of Red Gap," "The Beachcomber" and "Jamaica Inn" substantiate that fact This powerful story of medieval Paris and its great cathedral narrates the doglike devotion of a deformed outcast to his masters, his revolt against one who ruthlessly persecutes a beautiful gypsy girl. It also tells of the girl's romance with a young poet. This moving story, when made with Lon Chaney the star, was one of the most notable pictures of its generation.

The whole RKO Radio organization, producer Pandro S. Berman and director William Dieterle, maker of a great many outstanding Warner films, are making every effort to insure that this production will maintain all its fine traditions. A great deal of money has been spent. Great and impressive sets will be seen; thousands of extras will participate. When it comes to names, little is left for any exhibitor to desire. With Laughton there will be Sir Cedric Hardwicke, now in "Stanley and Livingstone"; Thomas Mitchell, outstanding in "Hurricane" and "Stage Coach"; Maureen O'Hara, Laughton's co-star in "Jamaica Inn"; Walter Hampden, one of America's ablest actors; Alan Marshall, Katherine Alexander, Harry Davenport, Minna Gombell, Rod LaRocque, George Zucco, Fritz Leiber and Etienne Girardot.

At RKO Radio, where the 1939-40 product looks considerably stronger than was the 1938-39 program, there is a strong feeling of confidence that the "Hunchback of Notre Dame" will prove to be a better audience and money attraction than was "Gunga Din."

Release date: To be determined.

Rio

(Universal)

Melodrama and Romance

The production which John Brahm is directing will offer a carefully chosen and exceptionally well balanced cast. All the principals are name players, with dependable Basil Rathbone, Victor McLaglen and Leo Carrillo assigned important roles. In addition there is Sigrid Gurie. First seen in "Marco Polo" with Gary Cooper, the definite impression she made in "Algiers" was furthered by her able work in "The Forgotten Women." Yet the impression prevails at the studio that with "Rio," Miss Gurie will take her place among the screen's most glamorous stars. Another evidence of showmanship casting is seen in the selection of Robert Cummings, who after several years in so-so pictures came into his own in "Three Smart Girls Grow Up." Irving Bacon and Maurice Moscovich will be the principal support.

With locales in Paris, Brazil and a jungle penal colony, the story has a strong basic plot and several arresting counterplots. Melodrama is the essence of all that occurs. Prison is the fate of Rathbone when his financial empire, built on fraud, collapses. His wife (Sigrid Gurie) and their old servant McLaglen go to South America to be near him. There the wife meets young American Cummings, and inspires him to rehabilitate himself. They fall in love. Meanwhile her husband, aided by McLaglen, contrives to escape. Beating a tortuous way back to his wife, he finds her and the American in love. In blind fury he threatens to kill, but, realizing that more unhappiness would be the result and that a return to prison horrors would be inevitable, he prevails upon his faithfully obedient servant to kill him.

Release date: Sept. 22, 1939.

OurNeighbors—TheCarters

(Paramount)

Family Sentimentality

"Our Neighbors—The Carters" will tell the story of a typical American family, the kind that everybody knows. It traces a brief but critical chapter in the family's history, picturing its joys and sorrows, hopes and disappointments, tragedies and triumphs, and promises to be human interest screen entertainment.

The Carters are forced to face two problems. Losing his drug store lease to a chain, Carter, Sr., denied the management of the unit, launches another personally directed business, only to face the discouraging competition of big business. Secondly, one child who has been a cripple, needs an operation, but the money secretly saved for this has been spent to finance the new store.

A Charles R. Rogers production, the picture is being directed by Ralph Murphy, who was associated with Mr. Rogers several years ago in connection with "Song of the Eagle" and "Golden Harvest."

Frank Craven and Fay Bainter will be presented as the heads of the Carter household, with Gloria Carter, Benny Bartlett, Donald Brennon and Scotty Beckett, the children. Edward McWade will be the town banker and Edmund Lowe and Genevieve Tobin the family friends.

Release date: To be determined.

Missing Evidence

(Universal)

Crime Melodrama

This picture's name value will be represented by Preston Foster and Irene Hervey, who were cofeatured in "Society Smugglers," Chick Chandler, Inez Courtney, Noel Madison, Joe Downing, Oscar O'Shea, Ray Walker, Matty Fain and Robert Strange.

The time of "Missing Evidence" is the present and New York City is the general locale. The theme, which is supported with action and excitement, has to do with the exploits and adventures of a fast-thinking, ready-fisted FBI agent who exercises his racket busting talents by smashing a ring that has been distributing counterfeit sweepstakes tickets and wins the affections of a girl who assisted him.

The story is an original by Stuart and Dorrell McGowan, which Arthur T. Horman transcribed to the screen. It is being directed by Phil Rosen.

Release date: To be determined.

Three Sons

(RKO Radio)

A Family Story

A while ago RKO-Radio produced "A Man to Remember," a picture which still is being talked about in many quarters. Since that time Robert Sisk, producer, has been searching for a story of similar emotional and commercial appeal. He finally decided upon Lester Cohen's novel, "Sweepings." It may be remembered that Radio made this picture in early 1933 with Lionel Barrymore in the leading role. Now, with Edward Ellis, starred in "A Man to Remember," succeeding Barrymore, the character of the story, with John Twist credited with the screen play, has been considerably changed, though the basic plot has been retained.

The general setting is Chicago and 40 years elapse in the story, which concerns a man's belief in his city, his store and his family. The store prospers and so does the city, but the family proves a disappointment. Money, the thing he has striven for, destroys his children. The boys grow up spendthrifts. Only when the old man is at the point of death, when he visions his dynasty crumbling, does the youngest show signs of willingness to carry on his dreams.

The cast supporting Ellis will feature, as his children in the story, Kent Taylor, Dick Hogan and Robert Stanton, who with Virginia Vale won the second Jesse Lasky "Gateway to Hollywood" radio talent quest. William Gargan will be his brother, Katherine Alexander his wife, and J. Edward Bromberg the store manager. Additional players listed are Grady Sutton, Barbara Pepper, Adele Pearce and Alexander D'Arcy.

Release date: October 6, 1939.

Another Thin Man

(MGM)

Comedy-Mystery

Probably most exhibitors, when it comes time to exploit "Another Thin Man," will be content to broadcast the announcement that William Powell and Myrna Loy again will be seen with their dog Asta, in a picture that contains the full appeal of an amusing domestic comedy and an exciting detective mystery. In the majority of cases that bare announcement would probably be enough, for it will recall the happy memories of "The Thin Man" and "After the Thin Man." The married couple will have a baby this time, eight months old William Paulson.

For other name value the cast will include C. Aubrey Smith and Otto Kruger. Besides a trio of MGM's younger players, Virginia Grey, Ruth Hussey and Tom Neal, others featured are Patric Knowles, Horace MacMahon, Phyllis Gordon, Sheldon Leonard and Harry Bellover.

It is to be a Hunt Stromberg production and William Van Dyke II is the director.

Release date: To be determined.

New Cummings Contract

Jack Cummings, Metro-Goldwyn-Mayer producer, has been signed to a new long-term contract by the company.

IN COURTS

Court Denies Application For "Lynton" Rehearing

The application of Edward Shelton and Margaret Ayer Barnes for reargument of the appeal to the United States circuit court of appeals, which reduced an award of $532,000 against Loew's, Inc., Metro-Goldwyn-Mayer Pictures Corporation, MGM Distributing Corporation and Culver Export Corporation to one-fifth of the net profits of the picture, "Letty Lynton," was denied by the court this week.

The plaintiffs previously had obtained the award from Vincent L. Leibell, federal judge, for plagiarism of their play, "Dishonored Lady," in "Letty Lynton." The previous decision of the circuit court, which the plaintiffs sought to reopen, had ruled that the plaintiffs were not entitled to obtain the entire net profits as damages and apportioned damages at one-fifth of the net

The plaintiffs had contended on the application for reargument that the award was improper and inadequate and that stories were of greater value as box-office attractions than stars.

Seek Krellberg Examination

Producers Laboratories, Inc., has filed application in the New York supreme court for an order directing Sherman S. Krellberg, as president of Joan of Arc Pictures, Inc., to appear for examination before trial. Joan of Arc Pictures is plaintiff in a suit against Producers Laboratories in which it seeks rescission of a contract under which it purchased distribution rights to the films, "I Conquer the Sea" and "Revolt of the Zombies."

Arnstein Files Appeal

Ira B. Arnstein has filed notice of appeal to the circuit court of appeals from a decision of Edward A. Conger, federal judge, made on July 12th which dismissed his suit for an injunction, accounting and damages against the American Society of Composers, Authors and Publishers, Warner Brothers, Columbia Broadcasting System, National Broadcasting Company and a large number of music publishing houses. Mr. Arnstein claimed infringement of over 50 of his songs.

File Salisbury Suit

Robert W. Dallas, trustee in bankruptcy of George L. Hoppes and Sons, this week filed two suits in chancery court in Salisbury, Md., asking the return of the Wicomico theatre and its equipment to the trustees in bankruptcy. The suits charge the theatre building and equipment were transferred "to hinder, delay and defraud creditors" in the collection of debts. Defendants are Milton R. Hoppes, his wife, Edna Mae, of Chester, Pa., in whose name the building is held; J. Crisfield Davis and May D. Hastings, holders of a mortgage, and Wicomico Theatre Corporation, which holds a 10-year lease on the building.

Application Denied

The application of Katherine Moog to examine Milton Krims, Charles Einfeld and Lya Lys as witnesses in her suit for $75,000 damages against Warner Brothers Pictures, Inc., was denied this week by Samuel Mandelbaum, federal judge. The plaintiff claims the Warner picture, "Confessions of a Nazi Spy," libeled her and violates the Civil Rights Law.

Reserve Decision

Judge P. B. O'Sullivan in Milford, Conn., has reserved decision in the case of 12 residents against the Milford Drive-In theatre, seeking a permanent injunction because of noise.

IN NEWSREELS

MOVIETONE NEWS—No. 102, Vol. 21.—Navy bombers hop to Alaska bases....Howard Hughes tests new plane....Squalus sinks again after appearing on surface....Strengthen Mississippi River bank....New British envoy to U. S. visits White House....Dewey visits home town....Admiral Yarnell decorated by President....Airline hostesses enlist in Army Nurses Reserve....Walter Hagen retires....Cobb drives 368 mph....Olympic stars give diving exhibition....Lew Lehr.

MOVIETONE NEWS—No. 103, Vol. 21.—Entire issue given to coverage of the war situation.

NEWS OF THE DAY—No. 300, Vol. 10.—Liners searched in New York port in war scare mystery ....New British envoy arrives in U. S.....Poland's Army moves to borders....Navy presses Squalus salvage....Harvest Moon Ball....Betty Jameson wins golf crown.

NEWS OF THE DAY—No. 301, Vol. 10.—Entire issue on war situation.

PARAMOUNT NEWS—No. 1.—War crisis....National Rifle and Pistol Matches held at Camp Perry, Ohio....Salvation Army elects successor to General Evangeline Booth....Hollywood stars at dog show ....Walter Hagen retires from tournament golf.

PARAMOUNT NEWS—No. 2.—War situation.... Coast-to-coast resume of America's reaction.

RKO PATHE NEWS—No. 13, Vol. 11.—U. S. agents detain foreign ships....Canada guards against sabotage....Russia tests factory defense units....German youth drafted for harvest....Admiral Yarnell decorated by President....Sir Ronald Lindsay sails for England....New British envoy visits White House ....Army engineers bolster Mississippi River banks ....Squalus rises, then sinks again.

RKO PATHE NEWS—No. 14, Vol. 11.—War situation ....American tourists flee war zone....President's address....Mrs. Roosevelt christens new liner.... Australia wins Davis Cup.

UNIVERSAL NEWSREEL—No. 802, Vol. 11.—U. S. officials hold up sailings....Airplane factories rush foreign orders....Air stewardesses join Army Nurses Reserve....Canada looks to its defenses....British envoy arrives, former envoy boards liner for England....Squalus sinks for third time....Racer killed in crack-up....President honors Yarnell....Bathing beauty contest....All-kid circus parade....Olympic diving try-outs.

UNIVERSAL NEWSREEL—No. 803, Vol. 11.—Entire issue on war situation.

Producers Pictures Buys Three Original Stories

Producers Pictures has purchased two original stories for its "Sagebrush Family" series to feature 13 year old Bobby Clark and his trained cowpony, "Chief." The Sagebrush Family Trails West," by William Lively is being readied for production at the company's new studio in Prescott, Ariz. "The Sagebrush Family Rides On," by John Rathmell, will be the second of the group. "Strength to Live," an original by William A. Ulman, Jr., also has been bought for the current season's program.

Russell Coller has been signed as casting director by Producers Pictures. "Torture Ship," Producers Pictures production, will go before the cameras September 6th at the Grand National studio. Victor Halperin will direct the film, which is based on the Jack London story, "A Thousand Deaths."

Reopen Seattle Theatre

John Danz will reopen his Uptown theatre in Seattle on Saturday under its former foreign film policy. He has appointed Frank Jenkins as manager.

Consents to Examination

Booth Tarkington this week filed a stipulation in federal court in New York consenting to an examination before trial in his suit for $100,000 damages, an injunction and an accounting against Warner Brothers Pictures, Inc. The author claims misappropriation of his literary property by the defendant in its film "Penrod and His Twin Brother." Warner Brothers are counter-claiming for $18,750, charging that certain stories sold to the company were in the public domain.

OBITUARIES

W. L. Landers, Arkansas Theatre Owner, Dies

W. L. Landers, owner of the Landers theatre, Batesville, Ark., died there September 1st. Mr. Landers helped organize the Independent Theatre Owners of Arkansas in 1920 and was a past president of the Tri-State theatre organization. It is said he had been in the motion picture business longer than any person in Arkansas.

W. F. McWilliams Dead

W. F. McWilliams, 58, vice-president of the Clark-McWilliams Amusement Enterprises and El Dorado Enterprises, operators of several theatres in southern Arkansas, died from a heart attack August 23rd while on a vacation trip to Flint, Mich.

James Felton Buff

James Felton Buff, president of Local 507, projectionists local in Macon, Ga., died there August 19th. Mr. Buff, 48, was a projectionist at the Ritz theatre in Macon. He had been employed in Macon theatres for the past 25 years. Mr. Buff was active in labor affairs and was a former vice-president of the Georgia Federation of Labor.

Catherine Ellen Crandall

Mrs. Catherine Ellen Crandall, 62, widow of Harry M. Crandall, Washington, D. C., former theatre operator, died there August 31st, following a six months' illness. One of her three daughters, Dorothy, is the wife of John J. Payette, general zone manager for Warner Brothers.

Lucy Levin

Lucy Levin, 32, star of the Yiddish musical comedy stage, died September 4th at the Beth Israel Hospital in New York.

Warner Stars on Goodwill Tour

Some 12 to 14 Warner Brothers players left Los Angeles Wednesday on a week's good will tour to aid coast independent exhibitors who bought the company's product when it was recently sold away from Fox West Coast theatres. Traveling in a special car, the stars and featured players are accompanied by an elaborate ballyhoo which will be staged in about a dozen cities.

Warner Brothers began its new season this week with 381 simultaneous engagements on "The Old Maid," initial release on the 1939-40 schedule. The picture has been held over in six special pre-release situations to date. At the Paramount, Brooklyn, where the film is staying a second week, the film broke every existing record for the house in its first week, according to the company. Similar business was reported in other hold-over spots including the Stanley, Baltimore; the Earle, Washington; the Warner, Atlantic City; Warner, Bridgeport, and the Strand, N. Y. At the latter theatre the feature is staying a fourth week.

W. P. (Pat) Garyn, who is handling independent pictures in the South, has sold the Hoffberg Zane Grey "Rangle River" to Interstate and Griffith circuits.

U.S. WIDENS ITS HOLLYWOOD PROBE; PEACE FINALLY SETTLES ON ACTORS

Attorney General's Assistant Begins Investigation of Actors' Guild, IATSE, Executives' Income Taxes, and 20th-Fox

The Screen Actors Guild—as well as the International Alliance of Theatrical Stage Employees, the income taxes of movie magnates, and the organzation of Twentieth Century Fox Film Corporation—is being investigated by the United States attorney general's office, it was learned this week.

Charles Carr, assistant to Attorney General Frank Murphy, is in Los Angeles to conduct the general probe of industry conditions, and revealed his investigation into complaints by members, against the Guild's leadership.

Follows Tilt with "Four A's" . .

The charges apparently are an outgrowth of the war between the Associated Actors and Artistes of America, of which the Guild is a powerful member, and the International Alliance of Theatrical Stage Employes. Some of the complainants are dancers, members of the American Federation of Labor and of the guild, who claim they were forced to join the American Guild of Variety Artists, the organization that supplants the American Federation of Actors as the "variety" unit of the Four A's.

There are also charges that the senior members of the Guild negotiated with producers for an extra players' contract, without letting the latter have a voice.

Another Hollywood development was the resignation of Jeff Kibre from Studio Technicians' Union, Local 37. Mr. Kibre faced trial by an IATSE trial board, for creating dissension within the union. He had been the spearhead in the drive by Local 37's dissidents against the international officers, a drive more than a year old, which resulted in charges against the officers, of unaccounted and excessive dues, and of "racketeering" and "autocracy"; and counter charges by the officers against the union rebels, of "communism," and efforts to aid the C.I.O. by destroying the IATSE, an AFL affiliate.

Mr. Kibre, in resigning from Local 37, declared he would do everything possible to drive from union life George Browne, IATSE president, and William Bioff, his personal representative on the coast.

NLRB Election September 21

Briefs were being written this week by attorneys for both sides, in the battle before the National Labor Relations Board, between the producers and the Screen Writers Guild. Hearings closed last week. It had been charged by the writers that they had been "threatened" by the producers; and by the producers that they feared monopoly of writing sources. The writers' charges were also denied by the producers. Both sides, early this year, before the NLRB hearings, had failed to agree on contract terms, after long negotiation.

Meanwhile, the IATSE was preparing this week to reenter the "basic agreement" with the studios; its reentrance to depend upon winning the NLRB election on September 21st to determine the bargaining agent for Hollywood studio workers. The Alliance officials confidently expected victory over the United Studio Technicans' Guild, the membership of which, they assert, is over-estimated.

The Alliance re-entrance into the basic pact would probably be in October, at the next meeting of the other "Big Four" entertainment industry unions with the producers' representatives. The "Big Four" met with producers' representatives two weeks ago in Newark, New Jersey; but nothing was done, presumably because of the IATSE inability to act until its certification by the NLRB.

The other unions, known as the "Big Four," are the American Federation of Musicians, the Brotherhood of Teamsters and Chauffeurs, the Brotherhood of Electrical Workers, and the Brotherhood of Carpenters and Joiners.

The IATSE withdrew from the basic pact last year, after its Hollywood locals demanded bargaining autonomy. The pact itself, with all the unions, is up for renewal.

The IATSE has already signed, with the producers, a closed shop agreement, subject to ironing out the details, which in substance, embodies the basic pact provisions.

PROJECTIONISTS TALK CONTRACTS

Officers of Local 306, New York Projectionists Union, and those of New York circuits met this week in New York on new terms for next two years, with a 25 per cent wage increase understood to be part of union demands.

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In Chicago, the Operators Union is asking for a 10 per cent salary increase.

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Chicago Stagehands officers are also meeting theatre executives on terms.

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The dispute in St. Louis between the operators of the Bremen & O'Fallon theatres and two IATSE unions has been ended, by agreement.

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IATSE projectionists in Kansas City have renewed contracts with first-run theatres.

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In Detroit, renewal of two-year contracts between local projectionists and most of the city exhibitors was anticipated.

Order "Wrath" Removed

The Kansas City, Mo., Board of Education has ordered 13 copies of John Steinbeck's "The Grapes of Wrath" removed from the shelves of the Kansas City public library. The novel has been bought by Darryl Zanuck for a picture.

A three reel film, "Plums of Plenty," has been filmed to be shown in answer to "The Grapes of Wrath," by the Kern County, Cal., Chamber of Commerce.

Mitchell Wolfson, of the Wometco Theatre Corporation, Miami, has taken his seat on the Miami Beach city council following a recount of ballots in the election of June 6th.

Settlement Provides That IATSE Revoke Actors' Federation Charter; Recognize Four A's; Sophie Tucker Is Reinstated

In a "Munich settlement" which abruptly and mysteriously jettisoned Ralph Whitehead and his American Federation of Actors —a man and cause for which it had, until last Saturday, been willing to tie up the entire entertainment industry—George E. Browne's International Alliance of Theatrical Stage Employees, early Sunday morning, reached an agreement with the Associated Actors and Artistes of America. The settlement granted the actors' parent union virtually everything it had demanded, and averted a strike which would have engaged actors and stagehands in a war involving the motion picture industry.

Revoking Charter

The settlement provided that the IATSE revoke the charter it gave to Mr. Whitehead's union, expelled some time ago from the Four A's; that Sophie Tucker, president of the AFA, be reinstated into Actors' Equity, which she was, early this week; that the Four A's work closely with the Alliance and the American Federation of Musicians, in furtherance of the "one big union" idea of all in the entertainment industry; that the IATSE recognize that the four A's has jurisdiction over all performers; that the IATSE notify its locals everywhere that they assist and recognize the American Guild of Variety Artists (Four A's union which was formed by that body as a substitute to Mr. Whitehead's AFA) as the only unit for "variety" performers; that all litigation or contemplated strikes by parties concerned, be withdrawn; that the suspension of Harry Richman, by Actors' Equity, be withdrawn; that both sides (IATSE and AAAA) respect each other's jurisdiction; and that the AGVA admit all members of the actors' federation without discrimination, or payment of dues.

Mr. Whitehead said at midweek that he was "glad to be the instrument through which these conditions (he referred to the contemplated strike by the AAAA against the Alliance attitude) were averted, even at a painful personal sacrifice.

"My relief and joy," he continued, "that there will be no strike, are equalled only by my feeling of gratitude toward Sophie Tucker and the thousands of other loyal AFA members who stood by me staunchly through all the false statement and accusations and through all the vicious and unwarranted attacks on our organization."

Whitehead "Indisposed"

Mr. Whitehead urged former AFA members to join the AGVA, but warned that they were being placed in the hands of a group "who have pointedly ignored and misunderstood our people for more than 20 years"—he was here referring to the other units of the Four A's, with whom he had fought, and whom he had charged with "framing" the case against him and his union, and causing his and his union's expulsion several weeks ago for "mismanagement."

At midweek, Mr. Whitehead was "indisposed," a term which was rumored a mild collapse, inasmuch as it was reported that the settlement of the conflict came as a complete

(*Continued on following page*)

FOLLOWS EXTENDED NEGOTIATIONS

(Continued from preceding page)

shock to him. Over the weekend, while Four A's leaders and Alliance heads were conferring on the settlement in Hollywood and New York, Mr. Whitehead and his actors' federation aids had been planning an organizational drive, under their new charter from the IATSE, which granted them jurisdiction over all performers.

The action came as a climax to long negotiations which had begun in early August, when the American Federation of Labor executive council met in Atlantic City to consider Four A's protests against the issuance by Mr. Browne's IATSE of a charter to Mr. Whitehead's AFA, a union which they had expelled; and which were climaxed last week with threats of a national strike by the Four A's.

The AFL's mediation efforts failed, Mr. Whitehead being the sole issue. All compromise decisions insisting upon his retention, along with Mr. Browne's revocation of the AFA charter, were rejected by the Four A's; and all compromises dropping Mr. Whitehead were rejected by the AFA council, and by Mr. Browne, who asserted loyalty to the executive secretary of his newly acquired actors' union.

CIO Timber

Mr. Browne's loyalty to Mr. Whitehead was also said to be tempered with the fear that the newly orphaned actors' federation, if left orphaned by the Four A's, or if cut adrift again by him, would become material for John L. Lewis' Congress of Industrial Organizations—and Mr. Browne was having enough of that organization these current weeks, with the United Studio Technicians in Hollywood attacking his IATSE, and reported backed by the C.I.O.

The fight against Mr. Whitehead started back this year, when Mr. Whitehead asked for an investigation of his secretaryship of the AFA by the international board of the Four A's, to "clear up ugly rumors." He got the investigation, but not the clearance. He and other AFA officers were ordered to stand trial for undemocratic management, misuse of relief monies, and other charges, on July 10th. He, Miss Sophie Tucker, the president, and other officers, walked out of that trial. They were found guilty in absentia, they and their union expelled, and a substitute set up, the American Guild of Variety Artists which this week absorbs the whole AFA in final victory. One week later, Mr. Browne handed a charter to Miss Tucker's and Mr. Whitehead's orphaned union, thereby precipitating the storm which culminated last week in the threat of a national strike.

The Four A's took their protest to the Atlantic City AFL council session, charging that Mr. Browne's granting of a charter to the AFA (a charter which granted that union jurisdiction over *all* performers) was an invasion by "stagehands."

Prepared for Strike

When the mediation efforts failed, preparations were made for a strike; all units of the Four A's, some 30,000 actors, pledged support, unity, and money; and Sunday night meetings in New York and Hollywood were to herald the decision on the strike; that is, the memberships last Sunday, in Hollywood and New York, were to vote for the strike.

Instead, actors at both meetings heard the peace settlement; for which they were obviously, to all observers, glad, inasmuch as it represented almost a complete victory for them.

The cause for the strike was to have been, ostensibly, and immediately, the appearance of Sophie Tucker, the AFA president, in the leading role of Vinton Freedley's "Leave It To Me" in New York's Imperial Theatre, on this Monday night. Backed by the stagehands, Miss Tucker, two weeks ago suspended by Actors' Equity, a Four A's powerful union, was to have appeared, and the actors, all of them Equity members, were to have walked off. This was to have provoked retaliation by the stagehands in other legitimate theatres in New York. And this retaliation was to have provoked counter-action by Four A's members in Hollywood, in the studios, where 6,000 of the actors are Screen Actors' Guild members. And, in turn, the IATSE stagehands' union would have called out its 12,000 studio workers. And so on down the line, with the whole entertainment industry to be tied up.

GRIFFITH PRODUCING HAL ROACH PICTURE

David Wark Griffith, who recently joined the Hal Roach organization after an absence from production for eight years, will produce "1,000,000 B.C." for Hal Roach Productions and United Artists release. The picture, which will be a story of a prehistoric man and woman in their struggle for existence against the monsters that surround them, is scheduled to go before the cameras following the completion of the Hal Roach production of John Steinbeck's "Of Mice and Men".

Followed Settlement

Miss Tucker's desertion of Mr. Whitehead's cause, if that is what it was, came after the settlement, and not before. By her reinstatement in Actors' Equity she was allowed to appear in the New York show, which she did. Mr. Whitehead's statement of defeat mentions Miss Tucker gratefully. Through the whole struggle, she had not been attacked personally, but merely as one misguided by her trust in Mr. Whitehead. In most of her public statements, Miss Tucker emphasized her belief in Whitehead's innocence, and repeatedly declared she would not let him down. She was a powerful factor in keeping the AFA membership behind her and Mr. Whitehead and in counteracting the natural public support of the numerous actor stars of the Four A's, as all factors.

The reasons for the settlement appeared numerous this week, and equally speculative. The fact that they are speculative and that they are numerous is a consequence of the suddenness of the settlement, and the fact that, for the IATSE at least, it represented virtually an about-face.

The settlement is reported to have been made in Hollywood, in the early hours of Sunday morning, after Ralph Morgan, Guild president, and Kenneth Thomson, executive secretary of Guild, a factor in the Four A's, had gone into conference with IATSE international officers, and with William Bioff, personal representative of Mr. Browne on the coast, at Mr. Bioff's home.

The settlement is supposed to have been reached about five o'clock in the morning, coast time, and agreed upon as a secret until announcement at the actors' meetings Sunday night in New York and Hollywood.

While the conferees were negotiating, Four A's leaders in New York were constantly apprised of the progress, by telephone. Their agreement settled the pact.

The entrance of Mr. Bioff into the negotiations introduced a speculative note, inasmuch as his admitted police record had been consistently attacked by the Four A's in public statements, in their endeavor to show "what kind of an organization" they were fighting; and inasmuch as the Actors' Guild in a public letter to Mr. Bioff had praised his assistance in ending the conflict. This letter, over Mr. Thomson's signature, said:

"Through the intervention of AFL officials, your services were made available to the end that a just and equitable solution of existing differences has been effected.

"Because we feel that industrial peace and harmony are essential at this time, and should be paramount to all other considerations, we are glad to assure you the assistance you rendered is appreciated by the AAAA."

Mr. Bioff is the former IATSE leader who was said to have borrowed $100,000 from a producer, while in 1937 studio labor troubles were in progress.

A movement to return Mr. Bioff, who has been inactive for about a year, to a regional directorship of the IATSE in Hollywood got under way Wednesday, following the mailing of a letter sent to Mr. Bioff by the executive board of International Photographers Local 659 asking his aid in negotiations with producers.

The role which the United Studio Technicians' Guild played, is also a matter for speculation. This union is reported backed by the C.I.O.; some of the C.I.O. coast harbor unions are known to have contributed money to it. It will contest for the bargaining power for Hollywood crafts workers in a National Labor Relations Board election this month. It is reported to be growing. And, further, it had been reported that the Screen Actors' Guild, battling for the Four A's in the proposed industry strike, would have tied up with the USTG, against their common enemy, the Alliance.

The settlement of the strike ends for the IATSE the prospect that the new union would be backed by the resources not only of the C.I.O. but of the Screen Actors Guild, and the whole of the Four A's.

Peace Sought by Producers

Another reason imputed as cause for the settlement is the desire of the producers to see peace; and their threat, personally conveyed to the Four A's, but most especially to Mr. Browne, that, unless the two AFL international unions settled peacefully, the studios would shut their doors for 60 days.

Mr. Browne himself, in a typically muddy opinion, asserted that now was not the time to have arguments within the entertainment industry; and that the agreement would benefit all concerned.

The announcement of the settlement came completely as a surprise to the actors, who assembled in New York's Hotel Astor, and Hollywood's Legion Stadium.

In the Astor, there were no speeches. Frank Gillmore, president of the Four A's, read the terms of the settlement. The audience cheered each point.

In Hollywood, Ralph Morgan read the peace agreement, which was wildly cheered as an actors' victory.

A meeting of the AFA executive council was held Wednesday, but no action was taken on the dissolution of the union. Formal action is expected soon. In preparation, the American Guild of Variety Artists has set up new and larger New York offices, with Jean Muir, actress, in charge.

One result of the settlement is to increase the probability of a realignment of Four A's units organization and dues collecting, with the "one big union" idea predominating. The need for

THREE-WAY AGREEMENT IS SOUGHT

(Continued from opposite page)

united action in the recent crises, and the various formalities necessary to secure this, is said to have convinced Four A's officers of the necessity of reorganizing the association to some extent.

Officials of the Four A's this week were reported working on a three-way "mutual assistance" agreement with the IATSE and the American Federation of Musicians, as provided by the settlement—a pact similar to that existing between the Alliance and the AFM.

As the smoke cleared, the cost of the whole struggle was estimated to have been borne mostly by the Four A's. Their use of chartered airplanes, of hotel ballrooms, stadiums, of press agents, and the like, is said to have cost more than $15,000. The IATSE is said to have spent much less than this, and the AFA bore most of whatever expenses were incurred. The latter union was reported this week to have no general funds left, but a considerable amount in death benefits.

However much the Four A's campaign may have cost, it gained them public support. Throughout the conflict, and in spite of the favorable way in which reporters and photographers handled Sophie Tucker for the AFA-IATSE forces, the public acclaim, and certainly that of commentators, was for the Four A's.

Pegler Attacks Alliance Record

Notable in condemnation of the Alliance's record, tactics, and aims in the fight, was Westbrook Pegler, columnist for the Scripps-Howard newspaper chain, who devoted several columns to the subject, and also brought up the Bioff police record, and the payment of IATSE dues.

A result of the settlement was to end associated fights in night clubs and theatres of Boston, Chicago and New York, where actors' federation members fought members of the new AGVA.

Though the AFA existed at mid-week merely on paper, the Theatre Authority's case against it was scheduled to have a hearing on this Thursday before that body's council. The AFA has already withdrawn from the TA. It was charged with misuse of TA money.

Libel Suit in Doubt

The fate of Ralph Whitehead's suit for libel and $100,000 against leaders of the Four A's, which was instituted in New York Supreme Court last Thursday, was in doubt at mid-week.

The suit alleges that a publicity release of the Four A's, issued on August 18th, during the Atlantic City hearings, and referring to the charges against him by the Four A's, is libelous.

The AGVA advertised in the trade papers this week, asking variety artists to join, stating that the organization was supported by all of the Four A's unions, and also by the IATSE, that AFA members with paid-up cards would receive full credit, and that no initiation fees would be asked of AFA members now in arrears.

The AGVA drive was said this week to be centered on the inclusion of all "variety" actors, in all cities. Its officials claimed their membership drive would not be confined to "key" cities, as they claimed Mr. Whitehead's AFA membership drives were. At the time of its expulsion, the AFA claimed 15,000 members.

The AGVA this week has offices in Chicago, New York, Los Angeles and San Francisco.

U. S. ARMY AIR CORPS AWARDS RADIO ORDER

The U. S. War Department has placed what is reported to be the largest order for radio equipment in peace time history, with the awarding of a $2,678,852 contract with the General Electric Company for transmitting equipment and accessories for the Army Air Corps.

Two contracts were awarded, one for equipment for new heavy and light bombardment airplanes and another for equipment for observation and short range liaison planes.

If It Isn't One It's Another

As the motion picture industry complacently contemplated the settlement of the actors-stagehands fight, it was faced this week by the threat of a strike affecting many theatres, out of the conflict between the Theatrical Managers, Agents and Treasurers Union and the International Alliance of Theatrical Stage Employees, for jurisdiction over theatre treasurers.

Get IATSE Charter

The treasurers' division of the TMAT last week broke away from its parent, and received a charter from the Alliance. Gustave Gerber, attorney for the TMAT, and its officials, charged this constituted treason, formation of a "company union" and that it was an invasion by the IATSE of TMAT jurisdiction.

The New York State Labor Relations Board this week was considering the case, but it was not known at mid-week whether it would act, inasmuch as its policy has been that in cases involving two American Federation of Labor unions, such as the two in conflict are, it is up to that body to decide.

It appears likely that the dispute will be settled, however. The union on Wednesday opened negotiations with the League of New York Theatres for a contract covering press agents and company managers. If an agreement is reached there would be nothing to bar the IATSE from holding the treasurers.

Doubts Strike

Mr. O'Connor belittled the strike threats, and said that the agreement between the TMAT and the IATSE, of long standing, had been for the treasurers to join the stagehands' union whenever the latter was ready to receive them.

The TMAT still faces division within its ranks, with members of its motion picture division reported anxious to join the Alliance.

Another factor this week was the result of the demands by the TMAT upon the members of the League of New York Theatres, that they raise wages of "front office" employees.

What the Four A's, having over the weekend signed an armistice with the Alliance, would do over the new situation, at mid-week was questionable. They were reported favoring help to the TMAT, against an "invasion of jurisdiction" like that which they claimed to have faced, and which ended in the peace pact.

Mr. O'Connor, leader of the treasurers who seceded from the TMAT to join the Alliance, claimed over 200 members this week. This number was denied by TMAT officials.

Most in Legitimate Theatre

Effect upon motion picture houses was a matter for speculation, at mid-week. The treasurers affected are mostly in the legitimate theatre. However, should the TMAT decide to harm the IATSE in all houses in which it, and they, have members, the strike possibly would close many motion picture theatres in the Eastern states.

The attitude of the actors was to be determined by a Four A's meeting late this week; if they should decide not to cross TMAT picket lines, the Broadway legitimate and film-stage shows would definitely be closed.

The State Labor Relations Board this week indefinitely postponed hearing of the TMAT application for certification as the bargaining agent for the Rugoff and Becker circuit, and set next Tuesday as the hearing date for its appeal for certification as the bargaining agent for the Raybond Theatres.

The union this week reached a tentative agreement with the Vogue, Metro, and Congress Theatres, in the Bronx, New York City. This provides for a two year closed shop and reemployment of all striking employees; and is provisional upon purchase of the houses by Max Felder, Sig Wittman, and P. Block.

RKO Dinner Held for Anna Neagle and Wilcox

RKO Radio held a dinner in the Empire Room of the Waldorf Astoria Hotel last Thursday night in honor of Anna Neagle and Herbert Wilcox, star and producer, of "Nurse Edith Cavell." George J. Schaefer, president of RKO, was toastmaster. Among the speakers were Miss Neagle, Mr. Wilcox and Charles Hallert, Belgian vice-counsul. About 200 attended the dinner, which followed a special screening of the film at the Lexington Avenue Trans-Lux theatre.

The guests included Will H. Hays, president of the Motion Picture Producers and Distributors of America; Mr. and Mrs. Terry Ramsaye, Sam Shain, Mr. and Mrs. Jules Levy, Mr. and Mrs. Frederick Ehrman, W. G. Van Schmus, Richard C. Patterson, Sir Louis Beale, Jack Alicoate, Don Mersereau, Ned Depinet, M. H. Aylesworth, Malcolm Kingsburg, Leon Goldberg, Major L. E. Thompson, Mr. and Mrs. William Mallard, Leo Mishkin, William Boehnel, Bide Dudley, Kelcey Allen, Al Finestone, Andrew Christiansen, S. Barret McCormick, Gus Eyssell, Bob Wolff and Frank Nugent.

Complete Script of Time Film

The final shooting script for "The Ramparts We Watch," first full length feature to be produced by The March of Time has been completed, Louis de Rochemont, producer, announced this week. The film will be distributed by RKO Radio and sold as an individual attraction.

Variety Film Distributors has moved its offices to new and larger quarters at 33 West 42nd Street, New York. Joe Mazer has joined the organization.

REOPEN FIGHT ON FILM STARS ON AIR; J. L. FLY TAKES OVER AS FCC CHAIRMAN

Independent Exhibitors Say Broadcasts "Put Stars Through Wringer, Then Discard Them Like Worn Rags"

Exhibitors this week reopened their "war" against radio appearances of motion picture stars as guests and otherwise, complaining that many sound like high school students reciting in squeaky voices, and demanded immediate bans by the producers on the ground that the appearance of their players are both in competition to box offices and a blow to the popularity of the player.

Independents Reopen Fight

The fight was reopened, after lying dormant for months, by the Independent Theatre Owners Association of the east, headed by Harry Brandt, which sent an ultimatum direct to Hollywood, charging "bad faith" of some producers who had agreed to keep their stars off the air. At one time or another virtually every city, state and national exhibitor organization has attacked the practice.

The new action came within a week of publication by MOTION PICTURE HERALD, on August 26th, of the lineup of air shows for the new radio season, starting September 1st. The network broadcasters disclosed that Hollywood again will be the major source of supply of name talent for their sponsored shows, listing 17 "big-name" programs as coming from Hollywood in the new season.

Says Exhibitors Demand Change

This week the ITOA warned Hollywood, "The time to call a halt to this practice has come, and theatre owners have banded together for the purpose of protecting that which takes their time, money and effort to build up. Theatre owners no longer intend to sit idly by while their investments are depreciated, not through their own doing, but by the thoughtless action of our stars. Stars who gain prominence through the studios and the producers, and then refuse to make more than one or two pictures a year, must stop appearing weekly on radio programs.

"So few stars have radio personalities that it is safe to say that the screen receives no benefit whatever from radio. We admit readily that a broadcast of the type held last year on behalf of 'Alexander's Ragtime Band' helped the business of that picture. But it must likewise be observed that broadcasts of the type we decry put our stars through a wringer and then discard them like worn out rags."

"Tired of Honeyed Words"

"You stars in Hollywood should carefully check on the names that appeared on the radio last year and which will not appear this year —and then ask yourselves the reason why," advised the ITOA.

"We are tired of listening to honeyed words about what will be done. We are tired of being agreed with and then left in midair with no action taken. We are tired of bringing to the attention of these stars and their producers the fact that agents are playing the old hit-and-run game with them. The agents' motto is: 'Get as much as possible out of Johnny Jones today while the getting is good, for tomorrow we'll have to get another Johnny Jones.'

"Theatre business is terrible, due, to a great degree, to the fact that many stars now appearing in pictures have killed their value by convincing the public, through the radio, that they haven't the glamour the screen has built up for them. We are purposely refraining from mentioning names at the present time for we feel that this article should come under the head of being a fair warning. We do not intend to pull our punches and unless this warning is heeded, not only will names be given, but actual proven figures.

"No More Waiting"

"Several of the producers have promised that they will not permit their stars to appear on the radio. Two companies have not—and this is intended as a fair warning to those companies as well as to their stars. We will not tolerate the willful dissipation of box office names, names theatre owners have worked hard to build up into money-making personalities. There will be no more waiting about a subject as serious as this.

"We intend doing what any sound business men would do when their business is bad and we will no longer condone the silly mistakes of our stars, the vacillating acts of the producers and the avariciousness of the agents. We are definitely moving towards the removal of picture stars from radio and to that end we intend working with the means at our disposal. This is no open declaration of war. This is no threat. It is a clear, logical exposition of what must be done to maintain the drawing power of our stars and keep the movie business healthy.

"We issue fair warning we are going to fight for these things. We should not have any opposition. If there should be any, let those persons handing it out, be just as well prepared to take it."

Personnel Changes In Famous Canadian

Famous Players Canadian Corporation has transferred R. S. Roddick of Toronto, former district supervisor of theatres in the London, Ont., territory, has been transferred to Halifax, N. S., where he will have supervision over theatres in the Maritime Provinces. Mr. Roddick takes over the management of the Capitol in Halifax in succession to L. Graburn, who returns to the home office at Toronto.

Jack Arthur, manager of the Uptown theatre, Toronto, has been promoted to district manager for western Ontario. Fred Trebilcock, assistant manager, has been promoted to manager of the Uptown.

The transfer of Mr. Roddick to the Maritime Provinces zone marks the virtual retirement of Clarence Robson, who has served many years as eastern division supervisor, and who is seriously ill. It is understood that Morris Stein of Toronto, central Ontario district manager, will take over the eastern Ontario territory temporarily.

"Arizona," which Columbia will put into work this month, will be the company's first full length feature to be made in color. Wesley Ruggles will direct the film, based on Clarence Budington Kelland's *Saturday Evening Post* story and novel.

Welcoming banners were draped over Universal City streets last Thursday to greet L. J. McGinley, former Seattle branch manager, who recently was appointed assistant to William J. Heineman.

Successor to McNinch Says Any Further Changes Would Come Only After Thorough Study by the Commission

In sharp contrast to his predecessor, Frank R. McNinch, who aired strong views against newspaper ownership, monopoly and other radio matters promptly upon assuming the chairmanship of the Federal Communications Commission, September 1st, James Lawrence Fly, let it be known that he is not prepared to make any immediate moves toward further reorganization of commission personnel or policies.

Only After Long Search

Mr. Fly made this clear within a few hours after he was sworn in, when he told newspapermen that such steps would be taken only after thorough study and consideration by the full commission.

Likewise, he had nothing to say at the time regarding plans to control radio in the event of necessity during the European crisis, although it is known generally that the Administration has ready very complete plans, which will be invoked should an emergency arise. He indicated, however, that, for the time being at least there will be no interference with the ordinary operations of broadcasters.

While Chairman Fly refused to discuss the situation, it is known that the Administration has given considerable thought to the radio problem created by the European situation, which has unleashed a torrent of propaganda directed at this country by the Government-controlled short-wave stations of all the powers involved. How to deal with that propaganda, as well as quash any attempts that may be made toward its dissemination over the air from domestic stations, is one of the most serious questions to be faced by President Roosevelt in carrying out his avowed intention of keeping the United States neutral.

Filling Prall's Term

Chairman Fly, appointed by the President to fill the unexpired term of the late Commissioner Anning S. Prall, will serve to June 30, 1942, providing he does not lose out in the anticipated reorganization of the commission asked last winter by Mr. Roosevelt and due to be taken up by Congress next session.

The new FCC head was born at Seagoville, Dallas county, Texas, on George Washington's birthday in 1898, was graduated from Dallas High School in 1916, went through the United States Naval Academy at Annapolis and served in the Navy from 1920 to 1923.

Resigning from the naval service, he entered law school at Harvard, receiving his degree in 1926, and then joined the law firm of Burlingham, Veeder, Maston and Fearcy in New York City. In 1929, he severed his connection with that firm and became a special assistant attorney general, acting as Government counsel in actions involving restraint of trade under federal anti-trust laws and regulatory measures under commerce power.

From the Department of Justice, Mr. Fly in 1934 went to the Tennessee Valley Authority as general solictor and head of the legal department, where in 1937 he became general counsel of the TVA.

The new FCC chairman is married and the father of two children. He is also, according to a biographical sketch issued by the communications commission, a Democrat.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE MEETS THE BOSS: Penny Singleton, Arthur Lake, Larry Simms—This seemed to please an average sized audience. Played August 5.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BLONDIE MEETS THE BOSS: Penny Singleton, Arthur Lake, Larry Simms—Quite as good as the first. Unfortunately, no draw for us, however. Played August 29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOMICIDE BUREAU: Bruce Cabot, Rita Hayworth.—Well received. Suitable for a dual bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NORTH OF THE YUKON: Charles Starrett, Linda Winters—A dandy Saturday action picture of the northwest mounties.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Richard Barthelmess, Thomas Mitchell—One of the really fine pictures of the year.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THUNDERING WEST, THE: Charles Starrett, Iris Meredith, Sons of the Pioneers—A fair western. Fair business. Played August 12.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WHISPERING ENEMIES: Jack Holt, Dolores Costello—About the poorest I have had from Columbia this year. Not really bad but was definitely intended for the lower half of a double bill.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

First National

COWBOY QUARTERBACK: Bert Wheeler, Marie Wilson, Gloria Dickson—Fair picture; fair business. Just gets by. Played August 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DAUGHTERS COURAGEOUS: Lane Sisters, Gale Page, John Garfield, Claude Rains, Fay Bainter, Jeffrey Lynn, Donald Crisp, Dick Foran, Frank McHugh, May Robson—Again Priscilla Lane is the show. This is not a picture that men will especially enjoy but a sweet little drama that will do slightly better than average business. Not better than "Four Daughters." A good picture for the women. Running time, 105 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DAUGHTERS COURAGEOUS: Lane Sisters, Gale Page, John Garfield, Fay Bainter, Donald Crisp, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—We did above average business on this one and everyone enjoyed it but it doesn't come up to "Four Daughters" standard. Small town patrons will enjoy it. Running time, 107 minutes. Played August 3-4.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

YOU CAN'T GET AWAY WITH MURDER: Humphrey Bogart, Gale Page—Not bad at all, though still another in the ceaseless chain of crime pictures. Played August 15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

BRIDAL SUITE: Robert Young, Annabella, Walter Connolly—Here's one that didn't click with us. The swell cast did all they could but it just didn't seem to be in the cards and did not do any business. Running time, 70 minutes. Played August 16-17.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CALLING DR. KILDARE: Lionel Barrymore, Lew Ayres, Lana Turner, Laraine Day—Now there's a picture! Has everything, cast, story, direction and box office value. You couldn't find a better man than Barrymore, and Ayres fills the bill also. Where does Metro find all these swell girls? Turner and Day sure are destined for bigger things. Running time, 86 minutes. Played August 18-19.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

CALLING DR. KILDARE: Lew Ayres, Lionel Barrymore—Not as good as the first Kildare and hardly up to standard for a Sunday opening, three-day run. Personally, was rather disappointed in it, and I am not saying that because business was below average.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

GOODBYE, MR. CHIPS: Robert Donat, Greer Garson—From a box office standpoint, we did poor business on this picture and I think the reason is because our patrons do not like the English accent nor have they seen enough of Robert Donat to become excited. I would not be fair, however, if I did not praise it from another point of view. It is too long and a little slow at the beginning, but Robert Donat does a superb piece of acting throughout the whole picture. Greer Garson is good and I hope we see more of her. Those who saw it were keenly touched and loud in their praises. The whole picture has quiet dignity that leaves a satisfied feeling. I would say play it for its merit. Running time, 114 minutes. Played August 17-18.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

HARDYS RIDE HIGH, THE: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Ann Rutherford—Personally think this not up to the standard of the other Hardys.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

IT'S A WONDERFUL WORLD: Claudette Colbert, James Stewart—Nothing but praise for this. Grossed as much as either of the last two Hardys we ran and had a big Softball Tournament under the lights for competition the last two nights. Stewart is certainly coming up fast and Claudette is better than ever.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

LUCKY NIGHT: Robert Taylor, Myrna Loy—Above average for our mid-week change. Fair picture with rather a weak story held up by "name" cast. Running time, 81 minutes. Played August 23-24.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

ON BORROWED TIME: Lionel Barrymore, Sir Cedric Hardwicke, Bobs Watson, Beulah Bondi, Una Merkel—Good picture; good business. Not a picture for shallow minds. Running time, 99 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ON BORROWED TIME: Bobs Watson, Lionel Barrymore, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel—This is one of the most unusual pictures we have ever played and the audience reaction was the most outstanding. No one criticized its impossible story. It was so well done they found themselves believing it in spite of unreality. At times our audience was so intrigued with it I doubt if someone hollered "fire" they would have heard it. For days after its run, we heard it being discussed. It will leave you with a feeling you can't shake off nor can you forget it very soon. Lionel Barrymore has surpassed himself as "Gramps." His performance is magnificent, and Bobs Watson can easily claim the child acting honors of any year. We were pleased with our business but better yet were proud to be able to present such a picture to our audience. I say to every exhibitor run it and give your patrons something to think about! Running time, 133 minutes. Played July 30.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

ON BORROWED TIME: Lionel Barrymore, Bobs Watson, Sir Cedric Hardwicke, Beulah Bondi, Una Merkle—Here is a masterpiece. The grandest Sunday picture ever produced. Stand alone in any spot and believe McPhee 'cause he knows. Running time, 99 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

PYGMALION: Leslie Howard, Wendy Hiller—The most idiotic and uninteresting nightmare I have played. Should have just paid for it and played something else. Business way below average. Any one who could get out of town went. Running time, 87 minutes. Played August 20-22.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

6,000 ENEMIES: Walter Pidgeon, Rita Johnson—Fairly good picture of jail life which failed to draw. Played August 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

6,000 ENEMIES: Walter Pidgeon, Rita Johnson—A darn good little B picture that will entertain all the way. Running time, 62 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TARZAN FINDS A SON!: Johnny Weissmuller, Maureen O'Sullivan—Excellent picture to good business. Perhaps, not quite up to previous Tarzans due we feel to lack of romantic scenes between Tarzan and Jane. Played August 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TELL NO TALES: Melvyn Douglas, Louise Platt—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THEY ALL COME OUT: Rita Johnson, Tom Neal—We expected this to be another program "fill-in" picture but were agreeably surprised. While we did only average business, we were glad to hear so many say it was a "good" picture. O. K. for small towns. Running time, 70 minutes. Played August 16.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

WITHIN THE LAW: Ruth Hussey, Paul Kelly—This interesting picture didn't have a big name in it, but what a swell group of coming stars, all of whom did their respective parts well. We like Ruth Hussey very much. Running time, 65 minutes. Played August 4-5.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WIZARD OF OZ, THE: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton—A perfect picture in every way and one of the world's masterpieces in picture making and one of the leading pictures of the year. Judy Garland was grand and did her part perfectly, of course. Frank Morgan and supporting cast were each excellent and good entertainers. The picture is good for a return date any old time.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Miscellaneous

SKY DEVILS (reissue): Spencer Tracy, William Boyd—Thank you, Jimmie Davidson, for a real hit. We did extra good business to a nice buildup the second night. Brother exhibitors, this may be old but it's got lots of "umph" at the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

BULLDOG DRUMMOND'S BRIDE: John Howard, Heather Angel—When you got to fill a date, you got to fill a date, so you show them this shoddy, cheap production and then duck your audience when they exit.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GRACIE ALLEN MURDER CASE: Gracie Allen, Warren William, Kent Taylor, Ellen Drew—Second half in the big towns. Gets by in the small towns O. K. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HERITAGE OF THE DESERT: Evelyn Venable, Donald Woods—Satisfactory enterainment to good business when cofeatured with "Invitation to Happiness."—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

INVITATION TO HAPPINESS: Irene Dunne, Fred MacMurray—Satisfactory entertainment to good busi-

(*Continued on following page*)

(Continued from preceding page)

ness when cofeatured with "Heritage of the Desert." Played August 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LADY'S FROM KENTUCKY, THE: George Raft, Ellen Drew, Hugh Herbert, Zazu Pitts—Very good. Suitable for any day of the week. This did well at the box office. Running time, 77 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

MAGNIFICENT FRAUD, THE: Akim Tamiroff, Patricia Morison, Lloyd Nolan—Another palooka which failed to draw on two-for-one night. Running time, 85 minutes. Played August 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAGNIFICENT FRAUD, THE: Akim Tamiroff, Lloyd Nolan, Patricia Morison—This picture will not appeal to small town audience and it fell flat for us on Sunday and Monday. I think the title as well as the setting had lots to do with it. It is farfetched, rather impossible and leaves much to be desired. There are no real box office names and Akim Tamiroff will not bring them in here. Put this one on your double bill, or leave it alone. Running time, 78 minutes. Played August 6-7.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Rochester.—A very good show in which Jack Benny shows himself a good actor. Pleased those that came but no draw.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Rochester.—Grand show. Benny at his best and will click all the way. Remember McPhee knows. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

NEVER SAY DIE: Bob Hope, Martha Raye—This drew above average mid-week business, which was a surprise. I didn't see the picture but the favorable comments were much more numerous than the kicks, so I presume it was O. K.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

NEVER SAY DIE: Martha Raye, Bob Hope—Only so-so. A good playdate wasted. Played August 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SOME LIKE IT HOT: Bob Hope, Shirley Ross, Gene Krupa and His Orchestra, Una Merkel—A Jitterbug picture that was liked quite well. Running time, 60 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

SUNSET TRAIL: William Boyd, Russell Hayden, George Hayes—These Hopalong Cassidy westerns are tops in the horse opera field. Well produced, good direction, action aplenty to satisfy the most critical. Running time, 68 minutes. Played August 25-26.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

Republic

BILLY THE KID RETURNS: Roy Rogers, Lynn Roberts, Smiley Burnette—Went back quite a spell to pick up this one, due to the fact that "Frog Millhouse" was in it. "Millhouse" is the guy who packs 'em in anytime. Print received was rather poor.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

COME ON, RANGERS: Roy Rogers, Mary Hart—Only average Friday-Saturday biz. Played August 11-12.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

I WAS A CONVICT: Barton MacLane, Beverly Roberts—Crime pictures are ordinarily taboo for this location. This one pulled through, perhaps, aided by serial. Narrow-minded or biased people will disagree with the possibility herein depicted. Played June 23-24.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

MAN OF CONQUEST: Richard Dix, Gail Patrick, Joan Fontaine, Edward Ellis—The biggest effort to come from Republic Studios to date. A remarkable action picture. But never contract for an increase in rental. It makes you lose too much sleep wondering if everything will pan out all right. Played August 22-4.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

MEXICALI ROSE: Gene Autry, Smiley Burnette—Tried this one on mid-week date and perhaps lost a little revenue. Friday and Saturday would have been much better. Had a terrible time getting a date on this one and the radio had worn out the songs before I got them. P. S.: a hint. Played August 15-17.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

NIGHT RIDERS: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Doreen McKay, Ruth Rogers—Ever since Robert Livingston left this trio, it seems to be lacking something. This series is good but there is room for improvement.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

PRIDE OF THE NAVY: James Dunn, Rochelle Hudson, Gordon Oliver—We were somewhat disappointed with this one. Rochelle definitely don't exhibit much "oomph" in this type of role. I suggest a change of directors or something, which will give Miss Hudson more conspicous roles. Played July 6-8.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

SHINE ON HARVEST MOON: Roy Rogers, Lulu Belle and Scotty—This rather inconsequential show gave us our fifth highest gross of the year and set an all time high for Friday-Saturday. Lulu Belle and Scotty brought them in and put on a show the farmers like to see. My date book is wide open for these entertainers.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SOUTHWARD HO!: Roy Rogers, Mary Hart—We had a beauty contest on this picture and never had such business since "Jesse James." One "Miss Tilbury" and Roy Rogers really helped us pay our taxes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STREET OF MISSING MEN: Charles Bickford, Tommy Ryan, Harry Carey, Nana Bryant—Bickford in a swell role. Average a little above par on Republic features. Played August 4-5.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

WOMAN DOCTOR: Frieda Inescort, Henry Wilcoxon, Claire Dodd, Sybil Jason—This one pleased my week-day patrons. Republic's B pictures are on a par with the major companies B pictures. You check the box office and see. Business normal for this time of week. Running time, 65 minutes.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Small town patronage.

RKO Radio

ALMOST A GENTLEMAN: James Ellison, Helen Wood—A dandy story of a man and his dog. Failed to draw very well. Played August 25-26.—L. A. Irwin, Palace Theatre, Penacook. N. H. General patronage.

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—A comedy riot. One of the best comedies of the year. Give it your best playing time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FIVE CAME BACK: Chester Morris, Lucille Ball, Wendy Barrie, C. Aubrey Smith—Here's an RKO picture that could have been a big hit with a little more buildup. This picture has lots of action and drama. Good from every angle. Give it lots of advertising and should do swell business. Running time, 75 minutes. Played July 27.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town and rural patronage.

FIXER DUGAN: Lee Tracy, Virginia Weidler—Good over Friday-Saturday. Crowd enjoyed this very much. Running time, 60 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

GUNGA DIN: Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., Joan Fontaine—Although I personally thought this a good production, it somehow missed fire. The trailer spoiled this, as the women stayed away. Complaints were "it's too gruesome." Just fair B. O. Running time, 107 minutes. Played July 13.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town and rural patronage.

STORY OF VERNON AND IRENE CASTLE, THE: Fred Astaire, Ginger Rogers, Edna May Oliver, Walter Brennan—Good picture. Very fine dancing. The title hurts the picture. Fred Astaire is slipping. Ginger Rogers is getting better in every picture. Running time, 91 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

STORY OF VERNON AND IRENE CASTLE, THE: Fred Astaire, Ginger Rogers, Edna May Oliver, Walter Brennan—Pleased all Astaire and Rogers fans. Trouble is I didn't have enough of them. However, business was O. K. and it's a good picture. Running time, 93 minutes.—E. I. Hawkins, Newellton, La. Small town patronage.

TWELVE CROWDED HOURS: Richard Dix, Lucille Ball—Pretty good. Running time, 65 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

Twentieth Century-Fox

ALWAYS IN TROUBLE: Jane Withers, Jean Rogers, Arthur Treacher, Robert Kellard—Played this with "Nurse from Brooklyn." Had to double bill these pictures on account of length and what a B. O. headache. Why Fox persists in giving Jane Withers such rank pictures beats me. She should gross as much as Shirley Temple if she's given a decent picture. Jane is very popular here. I hope she gets a break. Running time, 69 minutes. Played August 15.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town and rural patronage.

CHICKEN WAGON FAMILY: Jane Withers, Leo Carrillo, Marjorie Weaver—This is one of Jane Withers' worst pictures. Our patrons have always given her a big hand but this one is too unbelievable and the whole picture is choppy and noisy. We ran it on Sunday-Monday and Tuesday to average business, but expected more. Just so-so. Running time, 74 minutes. Played August 13-15.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

ELSA MAXWELL'S HOTEL FOR WOMEN: Ann Sothern, Linda Darnell, James Ellison, Elsa Maxwell—We booked this one for bargain night, but it is well worth a mid-week date at full price. Our patrons enjoyed the comedy and Ann Sothern does her part to perfection. We did a little above average business and everyone came out of the theatre with a smile on their faces. It will surprise you on its merit. Played August 8-9.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

ELSA MAXWELL'S HOTEL FOR WOMEN: Ann Sothern, Linda Darnell, James Ellison, Elsa Maxwell—Classy, interesting, something different. Stand alone in any spot for extended time. Running time, 82 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

INSIDE STORY: Michael Whalen, Jean Rogers, Chick Chandler—One of the roving reporter series that is fairly good entertainment. This series is nothing pretentious but does serve as good light entertainment for use on double bills.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

IT COULD HAPPEN TO YOU: Gloria Stuart, Stuart Erwin—A nice little program picture that pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher—Fox outdid themselves on this one of Shirley's. Although we find Temple fans on the wane, this picture brought them in and what's important they sure were satisfied. Very lovely color and good vehicle for Shirley. Running time, 93 minutes. Played July 6.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town and rural patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Arthur Treacher, Cesar Romero—A good picture but they're not so hot for Shirley any more. Running time, 92 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

RETURN OF THE CISCO KID, THE: Warner Baxter, Lynn Bari, Henry Hull, Cesar Romero—Good action picture for week-end but I made the mistake of using it on a Sunday change and it failed to please. Running time, 70 minutes. Played August 6-8.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

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ROSE OF WASHINGTON SQUARE: Tyrone Power, Alice Faye, Al Jolson—This did not live up to expectations, although it did more than average business. Pleased about 50-50%. Running time, 86 minutes. Played August 6-7.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Edna May Oliver, Rudy Vallee—A grand picture. One of the good ones.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver—Good but not special calibre as expected when they star Miss Henie opposite Tyrone Power. Music good and it's worth the admission just to see good old Edna May Oliver again. Played August 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda—We weren't ashamed of this picture, but it certainly didn't do any business. Was way below our average take on Sunday and never did pick up. Fox has it priced out of line but if they'll price it right, get a date and satisfy your patrons.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, Margaret Lockwood—About all we can say for Shirley is that the kids still go for her but ten cent tickets don't pay Fox what they think she is worth or for what they're stuck on a contract. We just don't do business on this star any more and guess we are not alone. Hope they put her on a vacation next year, six months, twice a year.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, Margaret Lockwood—He who quibbles over this picture has tasted sour grapes. It's plenty okay in our opinion. Played August 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, Margaret Lockwood—We had better business on this picture than we had on "Little Princess," but it still was not good. I believe Shirley Temple is outgrowing her popularity. She is a good little actress and has a sweet manner but it is my opinion her wave of popularity is over. After so many years people want new faces and it is noticeable that even the kids do not come to see her. Maybe it is just in this locality but I am inclined to believe it is general. Running time, 78 minutes. Played August 22-23.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

THREE MUSKETEERS, THE: Don Ameche, Ritz Brothers, Gloria Stuart, Binnie Barnes—This was doubled with a Hopalong. The customers all stayed through the Cassidy but walked out plenty on this. Plenty of effort was made to produce a worthwhile show, but it just wouldn't jell.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

UP THE RIVER: Slim Summerville, Arthur Treacher, Preston Foster, Tony Martin, Phyllis Brooks—Just an ordinary comedy that did very little business. Running time, 77 minutes. Played August 3.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town and rural patronage.

YOUNG MR. LINCOLN: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan—Played this on Bank Night and very well liked by our patrons. Excellent picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

YOUNG MR. LINCOLN: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan—Almost beyond words to describe Fonda's acting in this. He was more Lincoln than any other player we've ever seen enact the role of America's great president of the Civil War days. Picture fine. Played August 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly—Smart picture from U. A. but not much B. O. Running time, 99 minutes. Played July 20-22.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town and rural patronage.

KING OF THE TURF: Adolphe Menjou, Dolores Costello, Roger Daniel—This was the "silent partner" with "Shine on Harvest Moon." Wasn't mentioned in the marquee nor was there any paper out in front. We packed them in with "Moon" and sent them out praising "King of the Turf." Had I seen this, it would have been given a single booking. All in all, an excellent program picture.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

KING OF THE TURF: Adolphe Menjou, Dolores Costello, Roger Daniel—Very good picture of its kind. Played to only fair business. Somehow we can't make anything on UA product this year. Running time, 88 minutes. Played July 31.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town and rural patronage.

PRISON WITHOUT BARS: Corinne Luchaire, Edna Best—An English picture that went over much better than the average British production. We doubled with an Autry and had only a couple of walkouts, which is really something for this class of picture. Rather drab plot but the better class will find it quite satisfactory film fare.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly—Well received. Patrons liked it very much. The skating scene seemed to register 100 per cent. Business above average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canda. General patronage.

TOPPER TAKES A TRIP: Roland Young, Constance Bennett, Billie Burke, Alan Mowbray—The theme is somewhat objectionable in a good church town. I thoroughly disliked the show but had a few say they liked it. Gambling, drunkenness and bedroom scenes and not an especially tasteful use of the supernatural are the subjects that the story is built around. No elimination with U. A., so we had to use it or pay the rental.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

TRADE WINDS: Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—This is a very smart picture. Trailer on this not peppy enough. Good in every respect but B. O. Running time, 95 minutes. Played August 10.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town and rural patronage.

WUTHERING HEIGHTS: Merle Oberon, Laurence Olivier, David Niven, Geraldine Fitzgerald, Flora Robson—Sunday business was far below average, but Monday and Tuesday did nicely and the total came up to a good average. Comments were plentiful and the kind the exhibitor loves to hear. Should easily rate as one of the 10 best for 1939.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Universal

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell, Mischa Auer, Baby Sandy—One of the most satisfactory pictures we have played this year. We personally recommended it and our business was a little above normal. Played August 9-10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell, Mischa Auer, Baby Sandy—Everybody enjoyed this picture. The baby made a big hit also. I cannot understand any exhibitor complaining about this picture. Our public ate it. It's definitely Crosby's best picture. Business extra good. Play it by all means.—Harland Rankin, Plaza Theare, Tilbury, Ontario, Canada. General patronage.

LITTLE TOUGH GUY: "Dead End Kids," Robert Wilcox, Helen Parrish—Received very good comments on this from those who saw it. Just fair B. O. Running time, 83 minutes. Played August 7.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town and rural patronage.

NURSE FROM BROOKLYN: Sally Eilers, Paul Kelly—Played this with "Always in Trouble." Had to double bill these pictures on account of length and what a B. O. headache. "Nurse from Brooklyn" pretty good entertainment. Running time, 66 minutes. Played August 15.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town and rural patronage.

RAGE OF PARIS, THE: Danielle Darrieux, Douglas Fairbanks, Jr., Helen Broderick, Louis Hayward, Mischa Auer—Very poor business on this picture. The trailer spoiled this one. Didn't seem to interest the customers. Consequently, on one came. In short, a colossal buildup for a terrific letdown. Running time, 76 minutes. Played August 21.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town and rural patronage.

SECRETS OF A NURSE: Dick Foran, Helen Mack, Edmund Lowe—Very good picture. Well liked by our Friday-Saturday crowd. Running time, 72 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

SPIRIT OF CULVER: Jackie Cooper, Freddie Bartholomew, Andy Devine, Henry Hull, Jackie Moran—Nothing to rave about. Running time, 90 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

SUN NEVER SETS, THE: Douglas Fairbanks, Jr., Basil Rathbone—Only fair. It drags as entertainment. It draws as box office. Played August 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Robert Cummings, Charles Winninger, William Lunigan—A very satisfactory performance to a little better than normal business. Played August 2-3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

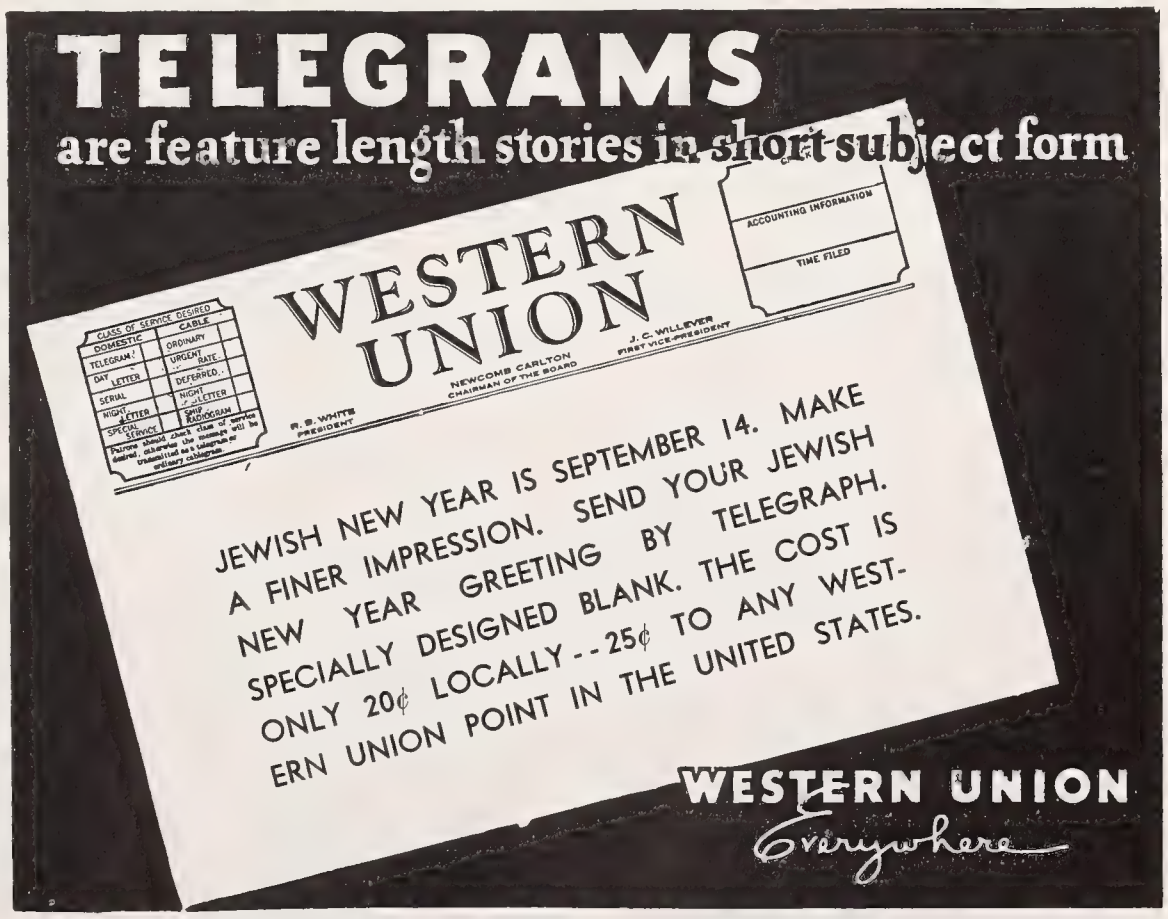
UNEXPECTED FATHER: Micha Auer, Baby Sandy—Another good picture from Universal with Baby Sandy. Pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Warner Brothers

DAWN PATROL, THE: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—Another Warner's hit that did swell business. Some even liked it better than the original. Very good acting by David Niven and Donald Crisp and Basil Rathbone. Splendid picture all around. Running time, 103 minutes. Played August 17.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town and rural patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—Excellent in every way. It is hard to say which one is the best, "Union Pacific" or "Dodge City." We played these five days and a matinee and this rolled up one of the biggest grosses

(*Continued on following page*)



(Continued from preceding page)

we have had. Good business all five days. Give us more like it. Running time, 104 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—Hats off to Warners. Very, very good. Pleased all and did swell business. They gave Miss Sheridan a very small part, her being the "oomph" girl of the day. Running time, 104 minutes. —E. I. Hawkins, Hawkins Theatre, Newellton, La. Small town patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—This is one of the "Big Three" for 1939 (the others: "Jesse James" and "Union Pacific"). Swell picture, swell color, swell story, swell business, swell everything! Thanks, Vitagraph.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victory Jory—This picture is tops from all angles. Lots of action. Good color and splendid sound. This is a small town exhibitor's idea of a smash hit. Warners are doing fine this year. Running time, 104 minutes. Played June 29.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Small town and rural patronage.

HELL'S KITCHEN: Margaret Lindsay, Ronald Reagan, "Dead End Kids"—This picture showed these tough kids in a sympathetic role and the picture was well liked by the audience. Did normal business which in the state of the nation is something.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.—General patronage.

HELL'S KITCHEN: "Dead End Kids," Margaret Lindsay, Ronald Reagan—Good picture; good business. Played August 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

INDIANAPOLIS SPEEDWAY: Pat O'Brien, Ann Sheridan, Gale Page, John Payne—As poor as "Naughty But Nice" was, "Indianapolis Speedway" is just the opposite. This picture for thrills and action is a knockout. Do not waste this honey as it should do extra business. A swell show and it will draw them in. The best automobile picture of the season. Running time, 82 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

INDIANAPOLIS SPEEDWAY: Pat O'Brien, Ann Sheridan, John Payne, Gale Page—This is just program fare that is neither too good or too bad. We ran it on Sunday and Monday but our patrons were just lukewarm about it. Running time, 82 minutes. Played August 20-21.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, John Garfield, Claude Rains—Not for small towns. Picture is very fine with a grand cast headed by probably the two best stars in the business today, but that doesn't mean a thing at the box office when the picture is not the type people want. Poorest Sunday-Monday business. Running time, 127 minutes. Played August 20-21.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, John Garfield, Claude Rains—They billed Muni and Davis and featured Brian Aherne. Any good poker player could have played Muni's part. Business not so good. Running time, 127 minutes.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Small town patronage.

NAUGHTY BUT NICE: Dick Powell, Ann Sheridan, Gale Page—Why a company can waste such a cast on such a picture is beyond all comprehension. This one was terrible. A few like this and all Ann Sheridan's buildup will drop like a thud. Just no good. Play it on Bargain Night. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NAUGHTY BUT NICE: Dick Powell, Ann Sheridan, Gale Page, Allen Jenkins, Helen Broderick—Your audience will go to sleep waiting for this to start and when they wake up they won't have missed a thing. It won't do Dick Powell any good or Ann Sheridan. You can have my end of them after this opus. And I think the audience will support me. The single saving grace is the music in the picture and, if there are any bouquets to hand out, it goes to Helen Broderick. I just can't conceive a producer turning out so weak a story and using a cast as expensive as this evidently is. There is just nothing to it. It is Shakespeare's "Much Ado About Nothing." This sums it up as far as this situation is concerned.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.



TWO JOIN RANKS OF CONTRIBUTORS

Two more exhibitors this week join the ranks of contributors to the What the Picture Did for Me Department. They are:

Guy G. Black, Plaza Theatre, Lyons, Neb.

William Noble, Criterion Theatre, Oklahoma City, Okla.

Reports also have been received, after a considerable lapse from:

Beatty and Johnston, Capitol Theatre, Red Deer, Alberta, Can.

Read the reports from these and other exhibitors in these columns.

NAUGHTY BUT NICE: Dick Powell, Ann Sheridan, Gale Page—Entertaining B picture. Second half for big spots. Stand alone in the sticks. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

NAUGHTY BUT NICE: Dick Powell, Gale Page, Ann Sheridan, Ronald Reagan—Very funny. Fair draw. Played August 25-26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WATERFRONT: Marie Wilson, Dennis Morgan, Gloria Dickson—We played this on bargain night to a small audience. O. K. for a double bill. Just a lot of rough stuff for nothing. No box office draw. Running time, 59 minutes. Played August 1-2.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

Short Features

Columbia

COMMUNITY SING: No. 8—A little different. Sort of a classic. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LUCKY PIGS: Color Rhapsodies—Not so hot. Just a fair cartoon. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NOW IT CAN BE SOLD: Broadway Comedies—Andy Clyde is always well received by our week-end customers. Columbia has the laughs in their comedies all right.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SAP TAKES A WRAP, THE: Broadway Comedies—A good two-reel slapstick comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCREEN SNAPSHOTS, NO. 12: Noah Beery—This Screen Snapshot showing the old timers makes Jimmy Fidler's Personality Parade of last season look like amateur photography. Here is a honey; do not waste it. Excellent. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YANKEE DOODLE HOME: Music Hall Vanities—A very good short, especially for exhibitors in U. S. A.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

COLORFUL CURACAO: FitzPatrick Travel Talks—As we have always contended, these are tops and this one is no let down. Excellent. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

COLORFUL CURACAO: FitzPatrick Travel Talks—A very fine travel picture—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CULINARY CARVING: Pete Smith Specialties—A good reel on carving the Sunday dinner.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DARK MAGIC: Robert Benchley—Another good Benchley.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOME EARLY: Robert Benchley—Fairly good short for those who like subtle comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JOY SCOUTS: Our Gang—Entertaining Our Gang comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POETRY OF NATURE: Pete Smith Specialties—Here is a good short with a crow as the leading role and other animals of the forest in the cast. Excellent. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TINY TROUBLES: Our Gang—Would like these better in two reelers. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

WHILE AMERICA SLEEPS: Crime Doesn't Pay Series—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

CHAMPAGNE MUSIC OF LAWRENCE WELK: Headliners—A very fine band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CIRCUS CO-ED: Paragraphics—Not bad; not good. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COLUMBIA: Color Cruises—A fine travel reel. Educational and enjoyed by all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DEATH VALLEY THRILLS: Grantland Rice Sportlights—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POPULAR SCIENCE: No. 5—Interesting—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RHYTHM ON THE RESERVATION: Betty Boop Cartoons—These Boops not so hot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WATCH YOUR STEP: Grantland Rice Sportlights—A dandy sport reel showing the walk and step of animals and humans.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

YIP, YIP, YIPPY: Betty Boop Cartoons—Could be worse or else lots better.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YIP, YIP, YIPPY: Betty Boop Cartoons—Entertaining Betty Boop comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

DONALD'S LUCKY DAY: Walt Disney Cartoons—A topnotch cartoon, as are all the Disneys. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

GOOD SCOUTS: Walt Disney Cartoons—Another Disney home run.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOOFY AND WILBUR: Walt Disney Cartoons—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MARCH OF TIME: No. 11—This dealt with peace or propaganda. Most timely. Don't think they could put out a better subject. Play it at once. We were more than proud to give this education treat to our cash customers and more than ever it made us proud of both the United States, our good neighbors, and our British Empire.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

INSIDE BASEBALL: Ed Thorgersen (Sports)—Good sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

JERUSALEM: World Windows—A very excellent travel reel. Should be played by all theatres. Educational and pleasing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

PATIO SERENADE: Mentone Musical Comedies—Good but overheavy on vocalizing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PATIO SERENADE: Mentone Musical Comedies—A fair two reel musical. As a one reeler would have been a knockout. Too much sameness and each act too long.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STUBBORN MULE: Lantz Cartunes—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Vitaphone

BELIEVE IT OR ELSE: Merrie Melodies—Very good Merrie Melody cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BLUE BARRON AND HIS ORCHESTRA: Melody Masters—Very smooth.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CLYDE McCOY AND HIS ORCHESTRA: Melody Masters—Excellent. This series has run hot and cold for us and this one is hot. Very, very good. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PORKY AND TEABISCUIT: Looney Tunes—Average black and white comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

NO NEED TO SEEK

In reporting a novel and inexpensive idea for front decoration, reproduced here last week, Manager H. A. Doman of the Harris-Dubois in Dubois, Pa., explains why he has contributed infrequently: "because he is not much of a publicity-seeker". And we suppose just so long as there is a Round Table, many ace ideas created by sincere theatremen who fear the label of "three-sheeter" will be lost to the membership for reason of it.

Is it not evident by this time that all sectors of the industry regard contributions of the members to these pages as highly vital to the grosses? As a result there can now be little dissent that this department is the clearing house of the business for promotional ideas of definite, proven worth.

Your Round Table is supported by the cooperation of members who eagerly assume an obligation to tell each other what they are doing to lengthen those lines out front. It may be in so doing that theatremen of talent receive publicity—but essentially publicity of value to build important personal prestige. That comes without seeking.

▽ ▽ ▽

"We are following the policy of advancing men from within the company to more responsible positions," writes J. J. Fitzgibbons, Famous Players Canadian headman, informing this department of recent promotions, detailed elsewhere. Fortunate are R. S. Roddick, L. M. Graburn, Jack Arthur, Fred Treilcock, to serve under a leadership definitely committed to so sound a procedure. Congratulations!

▽ ▽ ▽

RIGHT INTO THE MIDDLE

The previous issue told how Bill Johnson moved his theatre right smack into the center of the Millinocket, Maine, celebration in honor of young Donn Fendler, the lost Boy Scout. A few hours before, Johnson was "absolutely stranded for a good idea". But when the news broke, the Round Tabler was on hand to grab the brass ring. Sez he:

"It was a big day, by far the biggest event that has taken place here in years. And by jumping right into the middle of things we got for ourselves the biggest day's gross of the summertime instead of being completely forgotten during the overwhelming events of the occasion."

The difference between profit and no profit can often be measured by how far "into the middle of things" the manager engages himself. The smart lad can't go far wrong by endeavoring to funnel adaptable community activities in the direction of his ticket-window.

▽ ▽ ▽

IT STILL REMAINS A PASS

It's a stunt reported here by the home office admen of the company represented and executed by a theatreman known for his promotional ability. To stimulate interest in a coming picture, one accepted generally as among the better of the current crop, the manager distributed to 1,000 of his mailing list negotiable checks, good for 10 cents in cash until the closing date of the run. With each check went a note from the showman reading: "The check's purpose is to call your attention to the next paragraph of this note." The paragraph was a strong personal endorsement.

Allow, if you will, for peculiarities of the local situation, time of the year, sluggish business and other uncontrollable conditions. The promotion still remains a form of free admission. The returns may have well served the manager's purpose for that particular engagement. But the offer still comes under the heading of "passes and their evils".

For what it gives, today's motion picture program is the fairest buy, if not the biggest bargain in town. No matter how ingenious, any promotion that invites patrons to expect yet more for full value received is economically unsound.

▽ ▽ ▽

On August 25, 1904, the stage show, "The Wizard of Oz", opened a date in Davenport, Iowa. Thirty-five years later, to the day, the picture bowed in at the Capitol, in the same spot.

The startling coincidence uncovered by his assistant, Francis Gillon, reports Manager Dale McFarland, proved newsworthy enough to land an advance three-column "remember when" story on behalf of the date.

A-Mike Vogel

Round Table in Pictures





Above left is reproduced front of the Capitol, in Dallas for Louis Charninsky's "Heritage of the Desert" date. Animation was provided by electric cow whose head and tail moved, mouth opening and closing also. Mounted wolf dog, snakes, turtles, etc., completed the display. . . . Above lobby setpiece was created by Manager W. M. Shields and publicist Van Roberts for "Hotel for Women" at the Arcadia, Tyler, Texas, consisting of six-sheet cutout of girl dressed in blue and silver cellophane silk to sell the girl and glamour angle of the picture. Billing aimed to sell best local angles of cast, etc.



In exchange for a few ducats, the Boys' Club of Syracuse, N. Y., was promoted by Round Tabler Frank Murphy of Loew's State for the street bally on "Andy Hardy Gets Spring Fever." Ahead and during run, boys each carrying title letters paraded the business district in varying formations, winding up in front of the theatre where they posed for newspaper pictures.



Several thousand patrons of Warner's Circle Theatre, in Philadelphia, signed a giant scroll wishing Lionel Barrymore a happy 61st birthday as part of Manager C. L. Yearsley's advance publicity campaign for "On Borrowed Time." This was but part of the huge lobby display, scroll was later sent to Barrymore in Hollywood and local papers picked up the stunt with stories and art.



Two attractive young girls attired in sports outfits and carrying skis and ski poles to which were attached pennants with copy reading "We are on our way to see 'Winter Carnival' at the Roosevelt Theatre," paraded the entire loop district of Chicago in advance and during run of that picture. Stunt was arranged by Bill Hollander's Balaban and Katz publicity department.

Staged by Columbia Pictures was the "Golden Boy" Day held at the World's Fair at which a drawing was held among women guests, the winner having the pleasure of lunching at the French Building with William Holden and Adolphe Menjou, appearing in the picture. At right may be seen the stars with the lucky girl who was included in the entire day's festivities.

Three young service staff men costumed in exact reproductions of the Tin Woodman, the Scarecrow and the Lion paraded through downtown shopping district with picture, theatre and playdate copy on their backs as part of Wally Caldwell's advance publicity on "Wizard of Oz" at Loew's Valentine, in Toledo. Tieup was also effected with moonlight boat trip three days ahead whereby lads entertained and plugged the picture throughout the evening. Boys also distributed gas filled imprinted balloons on shopping zone corners.



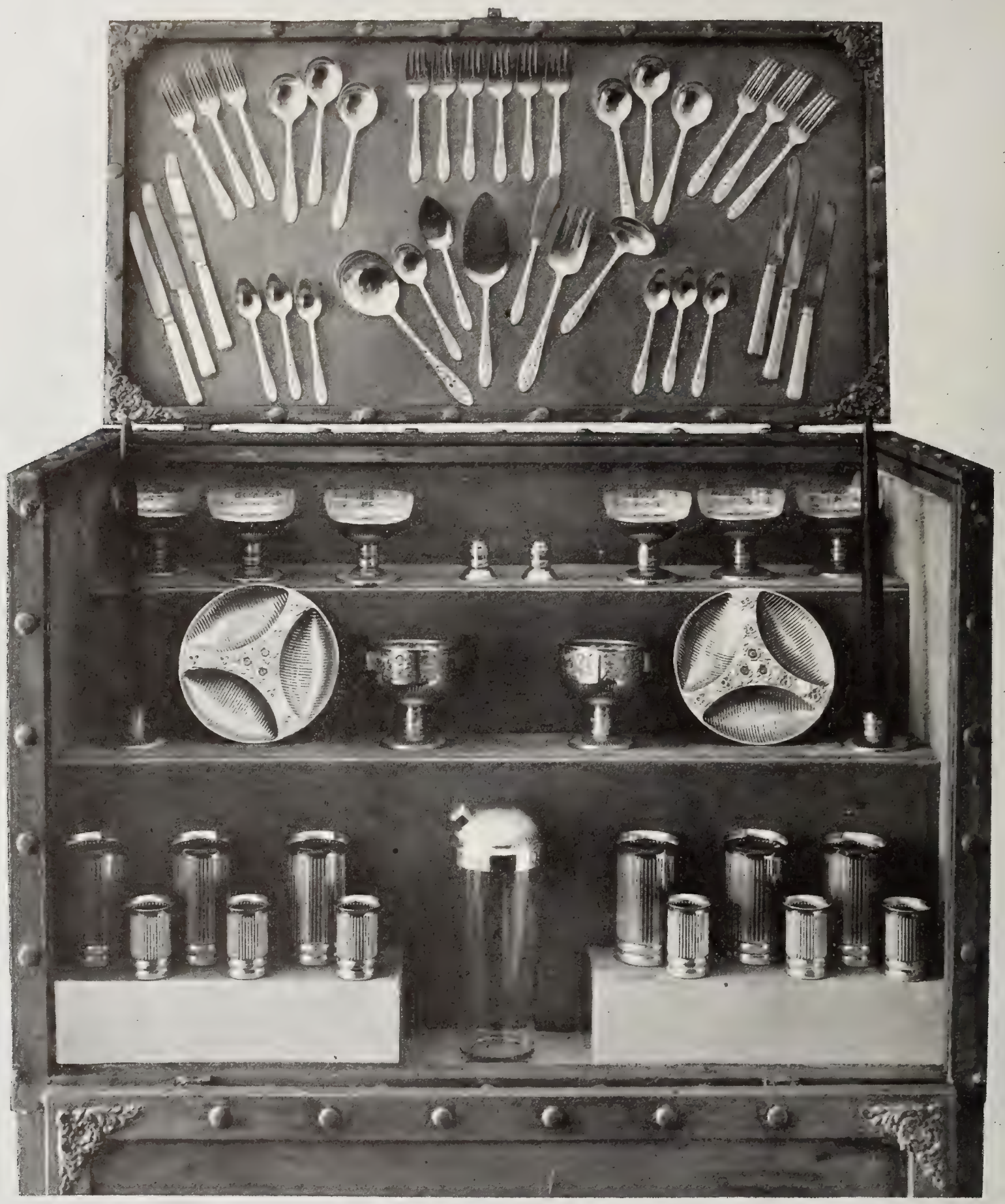
For his recent engagement of "Hell's Kitchen" at the Schine Rialto, in Lockport, New York, Round Tabler Ronald Failes sent six lads out on streets representing the "Dead End" kids supporting cell-replica. Copy overhead carried title, playdates, etc.





MET-ROSE

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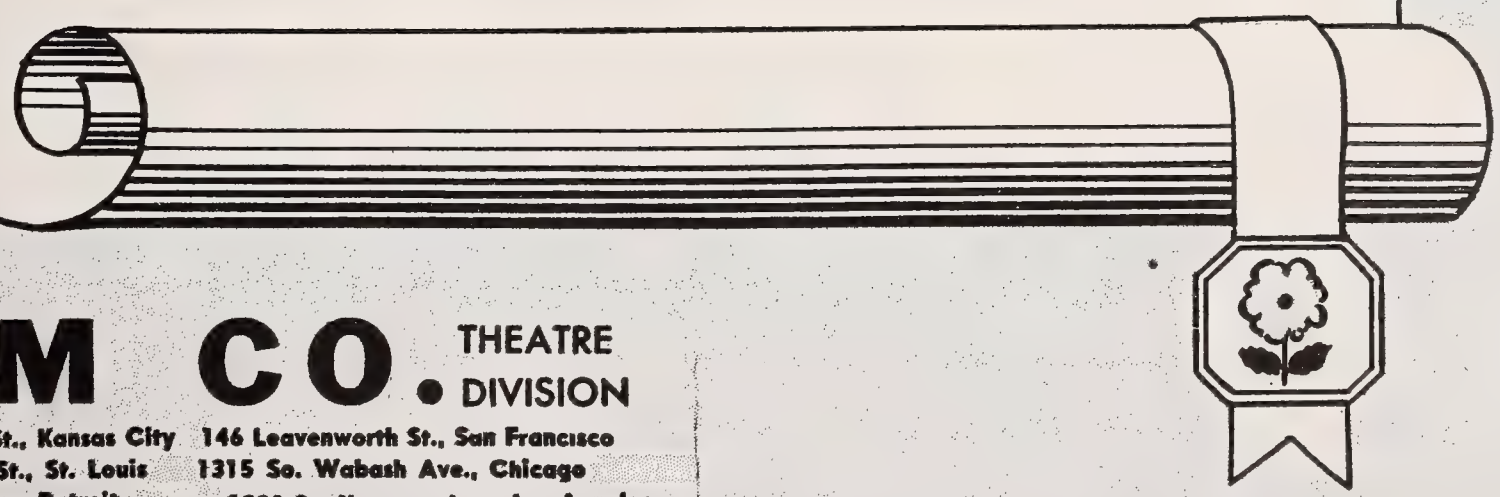


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Denver - Buffalo - Film Exchange Bldg., Cleveland



THEY'RE AT HOME. Realistic is the domestic scene portrayed in the lobby of the Palace, Athens, Ga., created by Moon Corker for his "Bachelor Mother" date. Cutout of Ginger Rogers was planted in left window, while in right, the figure of David Niven rocked a baby. House was constructed by staff with supplies promoted from local builders.

Baby Bathing Beauty Contest Held on Stage by Conner

Instead of having the usual bathing beauty contest, Marlowe Conner at the Rhodes, in Chicago decided to use real babies instead. Therefore, two weeks in advance applications were solicited for girls between the ages of two and five. Each week, 25 of them were presented on the stage dressed in bathing suits, three winners selected by audience applause and each awarded a cash prize donated by local merchant.

Preliminaries were run for four weeks followed by the finals with all previous winners present. Newspapers were generous with stories ahead, during run of contest and winding up with human interest story and list of winners.

Another stunt engineered by Conner was the clipping of the best numbers from six different band reels which were made into a 20-minute short and played along with his Saturday night show. Theatreman also saw to it that there were several couples of jitterbug dancers in the aisles to pep up the jamboree. Idea was sold via trailer and mimeos, plus word-of-mouth campaign from local jitterbugs.

"LET'S HEAR FROM YOU"

Letter-Writing Slant Sells Meakin's "In Name Only"

A letter-writing contest entitled "Why I'd Like to Be in the Movies," conducted through the Washington *Times-Herald*, highlighted the exploitation arranged by Hardie Meakin, manager of the Keith Theatre in the Capitol city for "In Name Only." Contest was arranged in honor of Peggy Ann Garner, little six-year-old miss who appears in an outstanding role in the film. Contest was open to girls between the ages of six and 11, giving them an opportunity to express themselves.

Prizes were awarded the first five best letters, consisting of hand-paintings in oils on ivory of miniatures. In addition 25 passes were given to runnersup as additional prizes.

"LET'S HEAR FROM YOU"

Jitterbug Idea Held At Park by Granara

A jitterbug contest, held at Norumbega Park, Boston, largest and most popular amusement park in New England, highlighted the exploitation of Jack Granara, publicity director of the Keith Memorial Theatre, for "Bachelor Mother." The contest, held the night before the opening of the picture, attracted the masses from a radius of fifty miles. First prize was a beautiful silver cup, while runners-up received twenty-five pairs of guest tickets.

Other features included stories and art lay-outs in the daily newspapers; a banner, announcing the picture across main street.

"LET'S HEAR FROM YOU"

Cupp Takes Group to Fair

A Popularity contest staged at each of the theatres in the McCollum Circuit came to a close August 12. The successful candidates were rewarded by a seven-day trip to the World's Fair at New York with all expenses paid. Cooperation of local newspapers and officials of the World's Fair created a keen interest and a large amount of enthusiasm for the entire affair.

The party left Chicago, August 20 for the World's Fair. Elmer C. Cupp, manager of the Lorraine Theatre in Hoopeston, Illinois, had charge of the group.

Milking Contest Builds Patronage from Farm Draw

One of the most direct contacts between theatre and farm-folk in the drawing area has proven to be the "cow milking" contest employed profitably in various sectors and currently as reported by Manager Andy Roy of the Warner Strand, in Albany and C. L. "Holly" Hollister at the Babcock, in Wellsville, N. Y.

In Roy's plan, contacts were made with the farm clubs, such as Granges, Bureaus, etc., and with civic groups interested in youth, particularly in the 4-H groups and health groups. With all radio stations having farm programs at noon, their cooperation was enlisted for plugs on the stunt. The contest itself was a scientific exhibit and the contestants in Albany were 4-H boys elected by each of the nine 4-H Clubs in the county. Roy explained the contest and introduced each contestant who was given two minutes to milk. The person getting the greatest number of pounds of milk was declared the winner. Judges were representatives of civic or farm organizations, the whole program taking but 30 minutes.

Mayor Proclaims Milk Day

The cows were prize bovines that had been exhibited before so that they were used to crowds and there was no danger of stampeding. A tarpaulin was spread over the stage with shavings. Various milk companies were contacted and cooperated generously on the contest. The Mayor declared a Milk Day, with parade of the contest. Display was planted in lobby week ahead showing the processes through which feed becomes milk, different breeds of cows, etc. All milk companies bannered trucks with tie-in copy, milkmen placed collars on all bottles delivered to customers and the prizes for winners were promoted from cooperating merchants.

Hollister Entrants Fill Quart Bottle

"Holly" Hollister's recent contest is detailed as follows: Advertising consisted of window cards distributed predominantly through more rural parts of trade area; trailer on screen week ahead, newspaper readers and ad space and announcements from stage. Promoted from the cooperating dairy were two cows, cash prize money and transportation of the cows to theatre and back.

Contacting the Farm and Home Bureau agents, "Holly" secured most of his contesttants. Other contacts were schools, stores, and cheese factories. The contest itself was conducted by means of having each entrant milk until a quart milk bottle overflowed. Contestants were not furnished stools, being required to stoop, holding the bottle in one hand and milking with the other. Both cows were milked continuously during the contest, which was entirely against time, a judge with stop watch clocking each milker, the time being announced to the audience.

Hollister reports it is his experience milkers do not flock to apply, but that it is necessary to go out and make a concerted effort to round up applicants.

NEW SEASON DRIVES ARE SPEEDED AS THEATREMEN GO "BOOM BOOM"

Twin Cities Call It Greatest; "Happy New Movie Year" Slogan of Oklahomans, in Campaigns on Coming Shows

Further reports in various sectors to speed the new season on its way spotlights the activities of the Minnesota Amusement Company theatremen in the Twin Cities, St. Paul and Minneapolis, and the campaign put out in Oklahoma City by the Standard Theatres staff, both of which are set down herewith.

Since the summer outdoors opposition in those parts is doubly strong, the Minnesotamen in the Twin Cities district jumped their opening a month ahead and started their season under the title of "Greatest Movie Season" in August. According to E. E. Seibel, district ad head, in Charlie Winchell's department, the keystone of the advance campaign was that motion pictures are the finest entertainment at the lowest cost for the masses, used as a catchline in all copy.

The 20 theatres concerned sold the plan under the supervision of Barry Burke, district manager, the advance beginning the early part of July with processed 40 by 60 lobby posters carrying general copy and space for individual attractions. Pennants, die-cuts, stars and streamers all carried the line "Greatest Movie Season—1939."

Theatremen Appear On Radio

Trailers were used starting two weeks ahead and were followed through appropriately into August with new copy used to identify the month as the start of the season. Trailers were made up so that each theatre could sell coming shows. Same thought was carried out in all lobby displays in advance and current. Newspaper advertising was given special attention, all the "Season" ads carrying identifying stars. By use of guest tickets, individual theatres promoted gratis publicity and ads in weekly and neighborhood papers in a 25-mile area.

Radio promotion was especially effective. In St. Paul, the theatres landed seven 15-minute gratis periods over KSTP each week. Spot announcements were obtained on WMIN and KSTP. In Minneapolis, WCCO contributed four spot announcements daily in addition to individual theatre listings. WDGY and WTCN also cooperated.

Minnesota managers and publicists were used on the broadcasts for round table talks on the coming product. Managers were also introduced and interviewed on other programs using guest speakers.

Cities Divided Into Zones

Mechanics of the plan was handled by portioning off zones in each city with managers in each zone selling the coming attractions to industrial plants, manufacturing concerns, stores, etc. Theatre parties, block tickets and other devices were successfully employed to work up other interest. Similar idea was carried out in contact with local clubs and in St. Paul, business association sent out a bulletin to members. Minneapolis civic and commerce association cooperated likewise.

Special committee of managers in each city plugged the plan at picnics, band concerts, boat races, etc., and in both situations theatremen formed tourist and convention committee which proved highly successful. Conventions listed for the Twin Cities in August were contacted and induced to include theatre parties on their programs. As a followup, uniformed guides stationed about the city by the chamber of commerce to assist out-of-town visitors were furnished with list of attractions at the theatres.

Rubber Stamp Found Effective

One of the most effective ideas, reports Seibel, was the use of a four-by-four rubber stamp containing "season" copy, by the staffs of all theatres in stores and markets. Started ten days ahead, over 200,000 bags were stamped by opening day, with a goal of a half-million indicated by coverage in outlying sections as well as local contacts.

Interest was kept high among the theatremen by a drive dedicated to John J. Friedl for the duration of the project, with each manager striving to top August grosses of last year.

Mayor Opens St. Paul Season

Featured was the Greater Movie Season campaign at the Paramount, in St. Paul, Minn., guided by Manager Walter Van Camp and ad head Don Alexander. Much was made of this in the newspapers and civic cooperation was obtained by having Mayor Fallon open the new season by being the first to enter the theatre on the date for "Bachelor Mother". His Honor, greeted in the lobby by Van Camp, was photographed for the newspapers.

Another newspaper tiein had to do with the widely read "Hawf and Hawf" column of the local *Dispatch,* which cooperated on a campaign in which tickets were given to those writing the best answers to the question "What would you do if you found a baby on your doorstep?" The contest was featured a week ahead and much unusual publicity obtained as a result.

Chamber of Commerce Cooperates

Another ingenious promotion was effected through the local Chamber of Commerce with a letter from the Secretary to members stressing the Greater Movie Season idea, as a vital improvement in the downtown district. The letter described the entire promotion, naming all the Minnesota theatres involved. Also mentioned were the names of the outstanding coming pictures, members being urged to attend theatres during this time wherever possible.

The featured newspaper promotion was a one ad tiein with the *Pioneer Press* which plugged the tieup in page one boxes and also two column type on the classified page. Prizes were given for those who completed a sentence having to do with the Season and who forwarded 25 word letters on their favorite want ads.

(Continued on following page)

Standard Theatres Color Co-op Pages Stress 'New Year'

New product shown during the last August weeks and in all of September was sold by Standard Theatres, of Oklahoma City, under the drive title of "Happy New Movie Year," used widely in all the campaign advertising and publicity, as reported here by Pat Patchen, circuit ad head.

Unusual in the newspaper promotion was the use of color pages, the slogan, in reverse red streamer, topping the page which was mainly a layout of scene and star cuts, in color, from the coming attractions. Layout was mortised to provide for type captions illustrating each cut. Cooperating merchants were listed below under a "Best Wishes" head for the new season.

Mailing Piece Features Drive

Further stressed was a mailing piece distributed to thousands of local names, an offset three-fold job, the front page given over to scene cut on Bob Taylor and Hedy Lamarr. Inside spread included star and scene cuts, each numbered and explained in identifying type panel. Two folds on back page were similarly decorated with third fold providing for names and mailing addresses, topped by the "new year" slogan.

Trailers were made up with typical New Year music and sound effects. Same idea was carried out for radio spots, with "Auld Lang Syne" for background music. Lobby and front decorations all carried out the New Year's thought, including bells hung from the marquee, and all incoming phone calls answered "Happy New Movie Year."

In all, the campaign reacted advantageously, Patchen reports, much being done to bring strongly to local attention that there were many good pictures shown currently and on tap for future release.

PARKING METERS TIED TO "BORROWED TIME"

Week ahead of and during his date on "Borrowed Time," Manager Hadden Matthew, 69 Street Theatre, Upper Darby, Pa., had boys on street searching for cars in parking meter spaces displaying violation flags. When one was spotted, boys put penny in meter good for 12 additional minutes. Under windshield, card same color as police cards were inserted, copy calling attention to the extra penny in meter, and headed "You're parking on Borrowed Time. We hope this will save you a fine." Theatre credits followed.

MORE "MINNESOTA"

(*Continued from preceding page*)

In addition to the "season" activities, Minnesota-men in other sectors of the circuit are keeping up their end with sustained promotions of various kinds. What some of the boys have done recently is detailed below, from campaigns forwarded here by circuit ad head, Charlie Winchell.

In Duluth, Manager George Irwin at the Lyceum reports a fancy job of work on "Goodbye Mr. Chips", prominent in which was special screening for newspaper critics and select list, which brought rave advance reviews in all papers. Irwin also planted the "How many ways can you say 'Goodbye Mr. Chips?'" pressbook contest and another promotion was built around invitation performance to group of local retired school teachers. In addition, George landed a scrambled letter contest which netted much gratis space in exchange for a few ads.

On behalf of "Four Feathers", Irwin concentrated on what he terms a test preview campaign wherein leading locals were invited to an advance screening, their opinions used in newspaper advertising in addition to a personal endorsement from the Round Tabler, examples of both advertisements reproduced on the following page.

Edeneal Ties Stores to "Chips"

For his "Goodbye Mr. Chips" date at the Paramount, Mitchell, S. D., Ernie Edeneal was able to plant small reverse panels containing the title in ads of leading stores. For street work, he had a costumed Santa Claus working the downtown district and carrying sign reading "150 days till Christmas, but you can see 'Mr. Chips'" etc., etc. Prominent in the lobby display was a 40 by 60 illustrated with photos of Robert Donat in his past successes carrying copy reading "Remember him?" Another interesting outstanding stunt was the placing of the title in giant cutout letters on the face of an embankment in a popular resort.

For house-to-house distribution, Ernie had a herald made up head reading "Pardon me, may I have a minute of time?" followed by strong personal endorsement copy on the picture.

On "Hotel for Women" at the Orpheum, St. Paul, Lou Golden promoted a five-column-150 line display ad sensationally proclaiming the endorsement of the Theatre and Movie Committee of the Women's Institute of St. Paul and reproduced on the following page.

In addition to the plug for the date, the ad contained a photo of the heads of the women's organization and comments on the attraction from Elsa Maxwell herself.

Salisbury Favors Teaser Cards

Ingenious teaser cards were found effective by Harry Salisbury for "On Borrowed Time" at the Time Theatre, in Rochester, Minn. Using as a theme, the title of the picture, Salisbury had small cards made up in various colors which contained a tag line and illustration which were widely distributed. These, too, are shown on the next page. Harry also mailed special postcards to the doctors and executives of the Mayo Clinic, civic organizations, industrial plants, etc.

Tying in with the State American Legion Convention in Minneapolis, coincident with the date of "Unexpected Father", Charles Zinn at the Uptown had a young man in Legion hat push a bannered baby carriage around the downtown area. The "Legionnaire" made it his business to join up with all of the Legion activities and in the course of his travels led bugle and drum corps parades and had his picture taken innumerable times with the visiting Conventioners.

Bryan McElligott played a prominent part in the selection of a local girl for the "Miss America" title in Aberdeen. Cooperating in the voting were leading merchants to find the winner. The successful entrant was announced and her award made from the stage of the Capitol Theatre. Local papers ran front page stories on the event in which the theatre and manager were prominently mentioned.

Phillips Hooks to Marathon

An excellent example of newspaper "office" ad was the tieup made for "Lady of the Tropics" at the Garrick Theatre, in Duluth, in which the value of personal appearance was stressed in publicizing the local advertisements. Full figure of Hedy Lamarr was used in the three-column promotion and illustrated on the following page.

With Stations KSOO and KELO promoting a piano marathon approximately 18 days in advance of Ralph Phillips, "Chips" opening at the State, in Sioux Falls, S. D., the theatre tied in by planting a huge picture display in the window adjoining theatre where the marathonist was performing. Stunt was put over the air thrice daily for 30-minute programs and on each, Phillips received a plug. In addition to the crowds that gathered to watch the player seeing the picture setpiece in the window, they heard through public address system that was set up plugs on the current and coming "Chips" engagements.

Before screening the picture, Phillips made arrangements with the local movie commentator on KSOO to see the picture and give a five-minute review on it. In addition, the theatreman secured cooperation of various bookstore merchants for window displays of the books, scene stills and other advertising for the date.

"LET'S HEAR FROM YOU"

Town's Four Daughters Hosted by Fretwell

To stimulate his boxoffice on "Four Daughters," Jack Fretwell, at the State, in Harrisonburg, Va., offered guest tickets to the four daughter families in his community. Several responded, which brought newspaper breaks with credits to picture and playdates. Gratis Priscilla Lane fan photos were distributed to first matinee patrons through courtesy of Auto-Lite spark plugs.

On "Only Angels Have Wings," Fretwell had a plane from nearby airport drop heralds over 10 county towns and the city. The entire campaign was tied in with the "Boost the Harrisonburg Airport" campaign, thereby receiving full cooperation from the Chamber of Commerce.

Pete Smith Shorts Effect Ace Tieins In Wide Campaign

Intensive exploitation and publicity shorts campaign put behind the Pete Smith specialties by M-G-M for national attention began with "Culinary Carving" in which the company tied up with the National Live Stock and Meat Board, an organization of 1100 packers and 200,000 retailers. One hundred and fifty thousand cards advertising the picture were distributed to markets throughout the country. Mats and stills from the picture were sent to 7200 newspapers and meat markets for advertising. This was supplemented by "Meat Goes to the Movies" bulletins regarding the picture. Live stock and meat publications received news material and art and exhibitors arranged special previews for meat packers.

A similar tie-up was made with Brunswick-Balke-Collender Company to promote "Take a Cue" and "Set 'Em Up." Stills on billiard and bowling instruction were supplied for newspapers, shop windows, billiard parlors and bowling alleys.

Billiard Champ Tours Colleges

Charles S. Peterson, the billiard expert in "Take a Cue" toured the universities giving billiard instructions as a side exploitation stunt, with a great deal of newspaper space resulting for the picture.

Andy Varipapa and Ned Day, the bowling wizards appearing in "Set 'Em Up," likewise staged an exhibition tour in conjunction with the bowling Specialty. On the day the picture was released, Day played in a tournament and set a world record of 834 for three games, bowling a perfect score of 300 for his first game and having 21 consecutive strikes. That timely feat broke "Set 'Em Up" into the sports pages.

All bowling publications carried art and publicity sent out by Brunswick-Balke-Collender and many exhibitors awarded regional Pete Smith trophies for bowling tournaments. From Hollywood, the campaign was given impetus by a luncheon for sports and news syndicate writers given by Smith.

MUSIC SCHOLARSHIPS OFFERED ON "MUSIC"

Tiein with the local Press and music school by publicist, Homer McCallon, on behalf of "They Shall Have Music" brought gratifying daily breaks and co-op ads for the date at Loew's Houston, Texas, reports Manager Francis Deering. Scholarships were offered talented juvenile musicians, winners selected at a public audition on stage of theatre.

Paper ran daily entry blanks and two-column stories with generous art spreads as competition progressed. Over 200 entered with 24 scholarships given, instead of the 15 originally agreed upon.

PAST "FORTNIGHT" EXPLOITATIONS

Local Beauty Search Tied To Two Houses by Burhorn

Conducted in Chicago's subsequent Gayety and first-run Commercial, by Manager John Burhorn was his beauty search to select "Miss Southeast Chicago of 1939." At a regular meeting of the South Chicago Chamber of Commerce, a resolution was passed approving the campaign and agreeing to abide by Burhorn's selection, in addition to featuring the winner at any civic function during the ensuing year.

Four local merchants were promoted for $200 each, there were four preliminary contests at each theatre and one final. Application blanks were run in cooperating newspaper and interest was kept alive by stories together with photos of entrants which were run daily. Cooperating merchants plugged the search in their ads and storewide, Burhorn distributing heralds, programs, etc., in addition to trailer and lobby copy.

Most Popular Teachers and Pupils Hosted by Taylor for "Mr. Chips"

Running ten days ahead in local daily which Charlie Taylor says does not usually favor contests, was the stunt he planted for the "Goodbye, Mr. Chips" opening at the Buffalo Theatre, in Buffalo. With daily newspaper coverage, the campaign was climaxed with a dinner at a leading hotel to which the five winners and the folks who nominated them were invited. Contest was ushered in with story in which readers were asked to name the best local teacher they ever had and who the teacher was in their opinion who exerted the most influence on the lives of prominent Buffalonians. Best five letter-writers were chosen together with their choice for the reception.

Newsies Sell Extrys for Fitzpatrick Wearing "Stanley and Livingstone" Hats

With all the daily newspapers publishing extras on the verdict given in the Waterbury, Conn. million dollar conspiracy trial, Manager Ed Fitzpatrick hopped aboard and garnered some additional publicity for his "Stanley and Livingstone" engagement at the Poli Theatre. As soon as the papers were on the streets, theatreman covered all newsstands and corners where newsboys took up their posts, by outfitting the attendants and more than 200 newsies with white sun helmets around each of which was an imprinted band carrying title, theatre and playdate copy.

Postcard Scenes of Villa's Raids Used by Seymour for "Juarez" Date

One week in advance of "Juarez" at the Kermit, in Kermit, Texas, Manager Dwight Seymour borrowed from a local man a set of 75 authentic postcards of the raids that Pancho Villa had made around El Paso. These were mounted on black mat boards and planted on easel in lobby ahead and during run of picture. Lobby display also featured Mexican souvenirs including colored pottery water jugs, man riding a horse which was made of straw, Mexican felt hats, two strings of dried vegetables and other material.

PATRONS' COMMENTS RECORDED BY CONNER

While the picture was playing at the Warner Avalon, Chicago, in advance of his date on "Dark Victory" at the Rhodes, Marlowe Conner placed an electric recording machine in the lobby of the Avalon and invited patrons to record their comments.

Conner then inaugurated his advance campaign by playing the record over his house p.a. system. It went this way:

"How do you do, ladies and gentlemen. This is the Voice of the Lobby, speaking from the lobby of the Avalon Theatre. The picture, 'Dark Victory', is just over and we are going to ask you for a few comments picked at random. Sir, you just saw 'Dark Victory', starring Bette Davis; what did you think of it?" This was followed by patrons' comment.

Airplane Contest at Bennett Field Held by Brown on "Angels Have Wings"

A flying model airplane contest of no mean proportions was staged by Manager Harry Brown and publicist S. Leonard Mayer for "Only Angels Have Wings" at Loew's Cameo, in Brooklyn. Run in advance of the picture, eliminations were held at Marine Park where trophies and medals were awarded to winners in various groups, with the finals at Floyd Bennett Airport, trophies there being presented by officers of the Naval Air Corps on duty at the field. Presentation broke in two Brooklyn papers with a monster parade scheduled for opening night. Band assembled in front of theatre and gave a concert at which time 200 pigeons were released from the marquee.

One sheet was stationed out front through which medium all families bearing the name "Angel" were invited as guests of the management; special radio broadcast over WCNW was held, window secured from local model airplane store and motor for demonstration purposes was planted in front of boxoffice, with appropriate picture and playdate tiein copy.

Novelty Heralds Distributed by Allen In Advance of "Wizard of Oz" Date

Used mainly to call attention to the tremendous amount of money expended on the "Wizard of Oz" production, Wally Allen at Schine's Kentucky, Lexington, Ky., issued gag checks in the amount of $3,000,000, drawn on the Bank of Entertainment to the order of Kentucky Theatre patrons. Reverse side carried copy stressing cost of picture and the fact that the picture could be seen for 10 to 40 cents at his house. These were distributed ahead of opening as were puzzle heralds, on which guest tickets were offered to the first 25 submitting correct solutions.

Brien Drops Heralds from Sky In Advance of "Angels" Date

In the third-run Prince Theatre, Ambridge, Pa., Round Tabler Lige Brien for "Only Angels Have Wings," week ahead planted an easel out front advising patrons to watch the sky on opening day at which time costless heralds were dropped from plane plugging the opening. Various organization heads were contacted by postcards which were mailed from New York, sidewalks were stenciled with "Don't jaywalk, only angels have wings" copy and through tieup with local power plant, pay envelopes were stamped with picture and playdate copy.

For his kid patronage, Brien distributed feathered Indian hats on which were imprinted the title, youngsters thus providing a walking billboard for the theatreman, and an electrical transcription that reproduced sounds of a plane in the sky was played over marquee during run.

Bannan Conducts Newspaper Search For Van Wert's Local "Mr. Chips"

Five prominent school teachers in as many towns were selected as local "Mr. Chips" as part of George Bannan's campaign on that picture at Schine's Van Wert, Van Wert, Ohio. The local newspaper in each instance selected the man most deserving in their town to be honored by the theatre as a guest of the management and at a banquet which was held opening day. Classified ad was run for two days asking for a review by some local person who had seen the picture out-of-town, passes were given for the best review, which was used for out-front display under the heading "local woman raves about 'Goodbye, Mr. Chips.'"

Bench was planted out front with copy "For those waiting to see," etc., etc., two-foot cutout title letters were used on traveler, cashiers telephoned telephone subscribers and bookstore and library displays were featured.

Hauschild Heads Committee To Choose "Leading Citizen"

Since Marion, Ind., was chosen as one of the 100 cities to receive a bronze plaque to be presented to the town's leading citizen in conjunction with the opening of "Our Leading Citizen" at the Paramount Theatre, Manager Thor Hauschild contacted the service clubs two weeks ahead, urging each to select one of their members to meet as a group to choose Marion's leading citizen.

Strange part of it was that Billy Connors, for 27 years manager of the other first run house in town, was selected to receive the plaque. The unusual aspect of one theatre manager honoring his competitor made excellent newspaper copy. Streets were bannered as were merchants' stores and theatre. Numerous organizations were contacted such as Boy Scouts, American Legion, etc., all of which cooperated in putting over the show. Kids on entering the theatre were handed Pledge of Allegiance and National Anthem cards which they recited and sang at an appointed time.

personalities

FRANK M. BOUCHER
for the past six months manager of Schine's Glove, in Gloversville, has been promoted to a position in the executive office of the theatres, while LOU HART, manager of the Schine Hippodrome, succeeds Boucher at the Glove.

▽

ALBERT PICKUS
has acquired the Annex, in New Haven, Conn.

▽

JERRY CALLAHAM
is managing the new house in Askadown, Ark., opened by the K. Lee Williams Theatres Enterprises.

▽

ARCHIE McCLEESE
has been named manager of the Olentangy in Columbus, Ohio.

▽

A. T. VINSON, JR.
assistant manager of the Martin Theatre, in Opelika, Ala., has been transferred to Florala, Ala., as manager of the Martin Theatre in that city.

▽

BEN BENDA
manager of the Isis, Boulder, Colo., is now at Sterling, relieving CHET MILLER who is on an extended vacation. Taking Benda's place is ED KING, city manager at Walsenburg. HAROLD WOODS has been promoted from assistant at Helena, Mont., to King's position at Walsenburg where he will manage the Valencia and Rialto.

▽

JAMES KENNEDY
former manager of the Apollo and B. F. Keith's, Indianapolis, has returned to become manager of the St. Clair.

▽

MARVIN WARREN
is managing the reopened Strand, in Montgomery, Ala.

▽

WILLIAM HERMAN
has acquired the Hawthorne, in Hawthorne, N. J.

▽

HAROLD SNYDER
manager of Shea's Bexley at Dover, Ohio, has been transferred to Lancaster, Ohio, as manager of the Lyric.

▽

DAVE SCHNEIDER
has taken over the operation of the Cameo, in the Bronx.

▽

H. C. PATTERSON
has purchased the Oakland, in Marion, Ohio, from L. J. FLAUTT.

▽

OTTO REINKE
has bought the Dysart, Dysart, Ia., from HOWARD POLLARD.

▽

PHILLIP DAVIDSON
manager of the Grove, Beech Grove, Ind., will manage the Settos newly acquired Irving. RICHARD NIEMAN, assistant at the Ohio, replaces Davidson, with HAROLD FLEMING assistant at the Ohio.

▽

CHARLES DE PAUL
of Sault Ste. Marie, Ont., has opened the rebuilt Princess.



BARBARA LOUISE, born Saturday, August 12th, to Mr. and Mrs. B. V. Samuels. Daddy manages the Colonial Theatre in Detroit, Mich.

▽

ERLE WRIGHT
manager of the Paramount, in Syracuse, has been transferred to the Strand. Other RKO-Schine changes include PAT McGEE from the Eckel to Wright's spot. IRVING CANTOR, chief of service at the Keith, goes to the Strand as assistant manager, and GREGORY PEGGS, chief of service at the Paramount becomes assistant at that house. JOE GOLDSTEIN, assistant at the Paramount, gets the same job at the Eckel, and RICHARD WHITAKER becomes chief of service at Keith's.

Birthday Greetings

Lawrence P. Albanese
Carl Anderka
Jean Armand
C. F. Benefiel
Leonard Berkowitz
James S. Biggers
Samuel Bleiweiss
C. O. Braun
Stephen G. Brenner
Henry W. Brown
Roy C. Bruder
John F. Burhorn
Charles F. Burns
Gordon E. Carson
J. D. Chaffin
Herbert D. Cluley
Lawrence P. Coe
Clayton S. Cornell
Arthur Egberts
M. A. Ellsworth
Earle Eveland
James G. Fair
Charles F. Feinhals
John N. Fendley
Abe Frank
William F. Gerst
Sol Greenberg
Herbert D. Grove
Barney Burnette
Philip H. Hayward
W. B. Henderson
Bennie Henning
R. J. Jerabek
Nick Karl
Gus Kerasotes
Nyman Kessler
John T. Krieger
Harry Kriegsman
Glenn C. Lazar
Woolf Levy
Lester Lockwood
Manville C.McAlexander
Edward H. McBride
Fred E. McSpadden
Morton Maius
Vern Manning
E. T. Mathes
Richard Miller
Walter Morris
Ray L. Niles
John F. O'Halloran
George N. Phillips
H. J. Quartemont
Harsukhray L. Raval
Fred Reeths
Bob Richardson
Daniel Richetelli
Henry M. Rogers
J. E. Ross, Jr.
Bernard E. Schnager
Charles F. Sherrin
Howard Schuster
Martin J. Shearn
David Sidman
Ray G. Stevens
Wesley L. Tefft
Ira W. Thompson
John W. Tripp
Herbert Vitriol
Burgess Waltmon
R. E. Wanamaker
Marion B. Warrick
Robert M. Wertman
Edgar A. Weimer, Jr.
Cecil G.Winstead
A. H. Yeomans

HAROLD SNYDER
manager of Shea's Bexley, at Dover, Ohio, has been transferred to Lancaster, Ohio, in charge of the Lyric.

▽

EDDIE FORESTER
manager of the Omaha, in Omaha, Nebraska, has resigned that post to enter the writing field. Forester and his family have moved to California.

▽

CHARLES BARNES
has moved from the Linwood, Kansas City, Mo., to the Granada, Kansas City, Kan. HARRY BEDERMAN, former assistant at the Uptown replaces Barnes. JACK WINNINGHAM returns to assistant manager of the Uptown, and JIMMY CHAPMAN is the new manager at the Waldo.

▽

HOBSON JOHNSON
former manager of the Pal Theatre, in Millen, Ga., has been named general manager of the Pal Theatres, Inc., headquarters in Vidalia, Ga.

▽

T. E. HUTCHINS
has purchased the Tuttle, in Tuttle, Okla.

▽

O. M. DURHAM
has taken over the Mission, in Mount Vernon, Wash.

▽

H. B. NEUN
formerly manager of the Royal at Woodstock, Ont., of the Famous Players Circuit has been placed in charge of the Granada, Chatham.

▽

HENRY BARDEN
has taken over the Warfield, Cleveland, from NATE SCHULTZ.

▽

DOC HOWES
will act as manager of the Metropolitan Theatre, in Seattle, Wash., when the house is operated by HERMAN ROESNER.

▽

HANK HAROLD
advertising artist for Standard Theatres, Oklahoma City, Okla., has resigned and returned east. JULIUS KIRSCH, manager of the Warner, has been transferred to the booking department and PAUL TOWNSEND, manager of the Liberty, will henceforth also manage the Warner.

▽

R. S. RODDICK
who has been district supervisor of Famous players Canadian theatres in western Ontario has been appointed district supervisor of the theatres in the Maritime Provinces with headquarters at the Capitol, Halifax, N. S., under the direction of Clarence Robson, eastern division supervisor. Other changes include LARRY GRABURN, present manager of the Capitol, Halifax, transferred to the Toronto office to handle special assignments. JACK ARTHUR, manager of the Uptown Theatre, Toronto, succeeds R. S. Roddick as district supervisor of theatres in Western Ontario, headquartering in the Toronto office and FRED TREBILCOCK, present assistant manager of the Uptown, Toronto, takes over management of his ace first run house.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abraham Lincoln Boggs, Mel.....Rep
Abe Lincoln in Illinois, 009, Mel.....RKO
Across the Plains, 3855, West.....Mono
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Allegheny Frontier, 006, Mel.....RKO
All This and Heaven Too, Mel.....WB
Almost a Gentleman, 920, Mel.....RKO
Ambush, 3820, Mel.....Para
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Arizona, Mel. (C).....Col
Arizona Handicap, West. (C).....GN
Arizona Kid, The, West.....Rep
Arizona Legion, 982, West.....RKO
Arizona Wildcat, 929, Com.....20th-Fox
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes in Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Lands, 933, West.....RKO
Balalaika, Mus. .....MGM
Beachcomber, The, 3863, Mel.....Para
Beau Geste, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Beware Spooks, Com.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, Mel.....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Montana Skies, 844, West.....Rep
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3820, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Boy Trouble, 3824, Mel.....Para
Bridal Suite, 937, Com.-Mel.....MGM
Broadway Melody of 1940, Mus.....MGM
Broadway Serenade, 931, Mus.....MGM
Bronze Buckaroo, Mel.....St. Rts.
Brother Orchid, Mel.....WB
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cabira, Mel. .....Foreign
Cafe Society, 3826, Mel.....Para
Call a Messenger, Mel.....Univ
Calling All Marines, Mel.....Rep
Calling Dr. Kildare, 932, Mel.....MGM
Campus Wives, Mel.....Para
Captain Fury, Mel.....UA
Captain Scorpiob, Com.....Foreign
Career, 930, Mel.....RKO
Cat and the Canary, The, Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Champs Elysees, Com.-Mel.....Foreign
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel. .....GB
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, Mel.....WB
Children of the Wind, Mel.....GN
Chip of the Flying U, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid, No. 1, 012, Mel.....20th-Fox
City in Darkness, Mel.....20th-Fox
City of Lost Men, The, Mel.....WB
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Cactus, West.....St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, 846, West.....Rep
Comet Over Broadway, 370, Mel.....FN
Confessions of a Nazi Spy, Mel.....FN
Conspiracy, 935, Mel.....RKO
Convict's Code, 3822, Mel.....Mono
Coral Rocks, The, Mel.....Foreign
Cowboy Quarterback, The, 366, Com.....WB
Crossroads, Mel.....Foreign
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, Com.....MGM
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Day the Bookies Wept, The, 002, Com...RKO
Dead End Kids on Dress Parade, Com.-Mel. .....WB
Dead Men Tell No Tales, Mel.....Foreign
Death of a Champion, Mel.....Para
Desperate Trails, The, West.....Univ
Devil's Island, 313, Mel.....WB
Diamonds Are Dangerous, Mel.....Para
Disbarred, 3818, Mel.....Para
Discoveries, Mus. .....Foreign
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginot Line, Mel. .....Foreign
Down Our Alley, Mus.-Com.....Foreign
Down the Wyoming Trail, 3864, West....Mono
Drifting Westward, 3853, West.....Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
East Side of Heaven, Mus-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel.....Para
Empty World, Mel.....GB
Escape, The, Mel.....20th-Fox
Espionage Agent, Mel.....WB
Eternally Yours, Mel.....20th-Fox
Everybody's Baby, 931, Com.....20th-Fox
Everything's on Ice, 946, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Fast and Furious, Mel.....MGM
Fast and Loose, 924, Mel.....MGM
Feud of the Range, West.....St. Rts.
Fifth Avenue Girl, 934, Com.....RKO
Fighting Gringo, 986 West.....RKO
Fighting Thoroughbreds, 821, West.....Rep
First Love, Mus.....Univ
First Offenders, Mel.....Col
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, 911, Mel.....Rep
Flirting with Fate, 914, Com.-Mel....MGM
Flying Deuces, 010, Com.....RKO
Flying Irishman, 919, Mel.....RKO
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
40 Little Mothers, Mel.....Foreign
Four Feathers, Mel. (C).....UA
Four Girls in White, 921, Mel.....MGM
Four Wives, Mel.....WB
Frog, The, Mel..... GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Frontiers of '49, West.....Col
Fugitive at Large.....Col
Full Confession, 003, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Galloping Kid, West.....Univ
Gambling on the High Seas, Mel.....WB
Gambling Ship, 3023, Mel.....Univ
Gang's All Here, The, Com.-Mel.....Foreign
Gang Smashers, Mel.....St. Rts.
Geronimo, Mel. .....Para
Girl and the Gambler, 926, Mel.....RKO
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Going Places, 359, Com.-Mel.....FN
Golden Boy, Mel.....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, 945, Com.-Mel....MGM
Good Girls Go to Paris, Com.-Mel.....Col
Gorilla, The 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel...Para
Grand Jury's Secrets, Mel.....Para
Great Man Votes, 913, Com.....RKO
Green Hell, Mel.....Univ
Gunga Din, 912, Mel.....RKO

H

Happy Ending, Mel.....Para
Hardys Ride High, 934, Com.-Mel.....MGM
Harlem Rides the Range, West.....St. Rts.
Harvest, Mel.....Foreign
Hatred, Mel.....Foreign
Hawaiian Nights, Mus.....Univ
Heart of the North, 362, Mel. (C).....FN
Heart of Paris, Mel.....Foreign
Heaven with a Barbed Wire Fence, Mel. 20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
Herbst-Manover, Com.....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, Mel.....Univ
Heroes of the Desert, 7118 West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power, Mel.....Col
High School, Com.....20th-Fox
Hitler—The Beast of Berlin, Mel.....St. Rts
Hobby Family, The, 376, Com.....FN
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Homicide Bureau, Mel.....Col
Honeymoon in Bali, Com.....Para
Honolulu, 922, Mus.-Com.....MGM
Honor of the West, 3055, West.....Univ
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hound of the Bakersville, 936, Med...20th-Fox
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel.....Foreign
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Notre Dame, Mel.....RKO

I

Ice Follies of 1939, 925, Com.-Mel.....MGM
Idiot's Delight, 920, Com.-Mel.....MGM
I Killed the Count, Mel.....Foreign
I'm From Missouri, 3830, Com.....Para
Incredible Mr. Williams, Com.-Mel.....Col
Indianapolis Speedway, The, 315, Mel....WB
Indiscretions, Mel.....Foreign
In Name Only, 936, Mel.....RKO
In Old Montana, West.....St. Rts.
In Old Monterey, 847, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Intermezzo, a Love Story, Mel.....UA
International Crime, Mel.....GN
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.....MGM
Itto, Mel. .....Foreign
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, Mel.....Para
Jesse James, 921, Mel. (C).....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Jaurez, 301, Mel.....WB
Juarez and Maximillan, Mel.....St. Rts.

K

Kansas Terrors, The, West.....Rep
Kid from Kokomo, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
King of Chinatown, 3827, Mel.....Para
King of the Turf, Mel.....UA
King of the Underworld, 317, Mel.....WB
Knights of the Range, West.....Para.
Konga, The Wild Stallion, Mel.....Col
Kreutzer Sonata, Mel.....Foreign

L

Lady and the Mob, The, Com.....Col
Lady Dick, Mel.....WB
Lady of the Tropics, 947, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com.-Mel.....GN
Lady Vanishes, 8011, Mel.....GB
La Immaculada, Mel.....Foreign
Lambeth Walk, The, Mus.-Com.....Foreign
Last Express, 3028, Mel.....Univ
Law Comes to Texas, The, West.....Col
Law of the Pampas, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, Mel.....Univ
Let Freedom Ring, 926, Mus.....MGM
Let Us Live, Mel.....Col

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Light That Failed, The, Mel.....Para
Listen Kids, Mel.....Univ
Little Miss Broadway, Mus.....20th-Fox
Little Princess, The, 932, Mel. (C)..20th-Fox
Llamo Kid, Mus.....Para
Lone Star Pioneers, West.....Col
Lone Wolf Spy Hunt, The, Mel.....Col
Long Shot, The, 313, Mel.....GN
Lost Patrol, 901, Mel.....RKO
Lost Squadron, The, 994, Mel.....RKO
Love Affair, 916, Mel.....RKO
Lucky Night, 933, Com.....MGM

M

Made for Each Other, Mel.....UA
Magnificent Fraud, The, 3847.....Para
Maisie, 940, Com.-Mel.....MGM
Mamele, Com. .....Foreign
Man About Town, 3845, Com.....Para
Man and His Wife, A, Mel.....Foreign
Man from Oklahoma, West.....St. Rts
Man from Montreal, Mel.....Univ
Man from Sundown, The West.....Col
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man of Conquest, 801, Mel.....Rep
Man They Could Not Hang, The, Mel.....Col
Man Trailer, The, West.....Col
Man Who Dared, 375, Mel.....FN
Marseillaise, Mel. .....Foreign
Marshal of Mesa City, 081, West.....RKO
Marx Brothers at the Circus, Com. Mus.-Com.
Medicine Show, West.....Para
Mexicali Kid, 3741, West.....Mono
Mickey the Kid, 814, Mel.....Rep
Midnight, 3828, Mel.....Para
Mikado, The, Mus. (C).....Univ
Million Dollar Legs, 3846, Mel.....Para
Mind of Mr. Reeder, The, Mel.....Foreign
Miracle on Main Street, Mel.....GN
Miracles for Sale, 946, Mel.....MGM
Missing Daughters, Mel.....Col
Missing Evidence, Mel.....Univ
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel.
20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong at Headquarters, 3808. Mel...Mono
Mr. Wong in Chinatown, 3807, Mel.....Mono
Mothers of Today, Mel.....Foreign
Mountain Rhythm, 845, West.....Rep
Murder in Soho, Mel.....Foreign
Mutiny in the Big House, 3803, Mel...Mono
Mutiny on the Blackhawk, Mel.....Univ
Mutiny on the Bounty, 536, Mel.....MGM
My Song of Love, Mel.....Foreign
My Son Is a Criminal, Mel.....Col
Mysterious Miss X, 809, Mel.....Rep
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel.....Mono
My Wife's Relatives, 810, Com.-Mel....Rep

N

Nancy Drew and the Hidden Staircase,
Mel. .....WB
Nancy Drew, Reporter, 372, Mel.....FN
Nancy Drew, Trouble Shooter, 324, Mel..WB
Naughty But Nice, 311, Com.-Mel.....WB
Navy Secrets, 3805, Mel.....Mono
Never Mind the Guard.....GN
Never Say Die, 3832, Com.....Para
New Frontier, 868, West.....Rep
Newsboys Home, 3015, Mel.....Univ
News Is Made at Night, 953, Mel...20th-Fox
Night on the Danube, Com.-Mel.....Foreign
90 Degrees South, Mel.....Foreign
Night Work, Com.....Para
Ninotschka, Mel. .....MGM
No Place to Go, Mel.....FN
North of Shanghai, Mel.....Col
North of the Yukon, Mel.....Col
Northwest Passage, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Off the Record, 314, Com.-Mel.....WB
Of Human Bondage, 993, Mel.....RKO
Of Mice and Men, Mel.....UA
Oklahoma Frontier, West.....Univ
Oklahoma Kid, 308, Mel.....WB
Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Maid, The, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....WB
One Hour to Live, Mel.....Univ
One Third of a Nation, 3825, Mel.....Para
$1,000 a Touchdown, Com.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Orage, Mel. .....Foreign
Our Leading Citizen, Com.....Para
Our Neighbors—the Carters, Com.....Para
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Outsider, The, Mel.....Foreign
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep.
Over the Moon, Mel. (C).....UA

P

Pacific Liner, 914, Mel.....RKO
Pack Up Your Troubles, 011, Com...20th-Fox
Panama Lady, 925, Mel.....RKO
Panama Patrol, 314, Mel.....GN
Papa's Misadventures, Com.....Foreign
Pardon Our Nerve, 931, Mel.....20th-Fox
Parents on Trial, Mel.....Col
Paris Honeymoon, 3821, Mus.-Com.....Para
Parole Fixer, Mel.....Para
Patsy, Com.....MGM
Peasant Wedding, Mel. (C).....Foreign
Persons in Hiding, 3823, Mel.....Para
Phantom Stage, 3056, West.....Univ
Philo Vance Comes Back, Mel.....WB
Pirates of the Skies, 3033, Mel.....Univ
Poisoned Pen, Mel.....Foreign
Port of Hate, Mel.....St. Rts.
Pride of the Blue Grass, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Prison Without Bars, Mel.....UA
Private Lives of Elizabeth and Essex, The,
Mel., (C) .....WB
Pygmalion, 980, Com.-Mel.....MGM

Q

Queen of Destiny, 061, Mel. (C).....RKO

R

Racketeers of the Range, 984, West....RKO
Rains Came, The, Mel.....20th-Fox
Range War, West.....Para
Real Glory, The, Mel.....UA
Reform School, Mel.....St. Rts.
Remember, Mel.....MGM
Remember the Night, Mel.....Para
Renegade Trail, West.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, Mel.....WB
Return of the Cisco Kid, Mel.....20th-Fox
Ride 'Em Cowgirl, WI-2, West.....GN
Riders of Black River, West.....Col
Riders of the Frontier, West.....Mono
Rio, Mel. .....Univ
Risky Business, 3029, Mel.....Univ
Roaring Twenties, The, Mel.....WB
Rolling Westward, 3863, West.....Mono
Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942,
Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rulers of the Sea, Mel.....Para

S

Sabotage, Mel.....Rep
Sagebrush Family Trails West, West...St. Rts
Saint in London, 929, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
St. Louis Blues, 3822, Mel.....Para
Santa Fe Stampede, 863, West.....Rep
San Francisco, 636, Mel.....MGM
Scandal Sheet, Mel.....Col
School for Husbands, Com.-Mel.....Foreign
Scouts of the Air, 3816, Mel.....Mono
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Enemy, Mel.....WB
Secret Service of the Air, 320, Mel.....WB
Send Another Coffin, Mel.....UA
Sergeant Madden, 927, Mel.....MGM
Seventeen, Com. .....Para
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....20th-Fox
Should a Girl Marry? 3830, Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Silver on the Sage, 3858, Mel.....Para
Simple Life, The, Com.-Mel.....20th-Fox
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, WI-3, West.....GN
Six-Gun Rhythm, WI-19, West.....GN
6,000 Enemies, 938, Mel.....MGM
Sky Patrol, 3815, Mel.....Mono
Slalom, Mel. .....Foreign
Smiling Along, 300, Com.....20th-Fox
Smuggled Cargo, 825, Mel.....Rep
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Son of Frankenstein, 3004, Mel.....Univ
Song of the Street, Mel.....Foreign
Sorority House, 924, Mel.....RKO
Smashing the Money Ring, Mel.....WB
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
Southward Ho 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
Spoilers of the Range, West.....Col
Spy in Black, Mel.....Col
Stagecoach, Mel. .....UA
Stand Up and Fight, 918, Com.-Mel....MGM
Stanley and Livingstone, Mel.....20th-Fox
Star Maker, The, Mus.....Para
Star of Midnight, 990, Mel.....RKO
Star Reporter, 3821, Mel.....Mono
State Cop, Mel.....WB
Stolen Life, 3864, Mel.....Para
Stop, Look and Love, 008, Com.....20th-Fox
Story of Alexander Graham Bell, The,
938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The,
838, Mus. .....RKO
Straight to Heaven, Mel.....St. Rts.
Street of Missing Men, 811, Mel.....Rep
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudden Money, 3829, Com.-Mel.....Para
Sued for Libel, Mel.....RKO
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....Univ
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com-Mel.
20th-Fox
Swanee River 017, Mus. (C).....20th-Fox
Sweepstake Winner, Com.....FN

T

Tail Spin, 925, Mel.....20th-Fox
Taming of the West, West.....Col
Tarzan Finds a Son! 939, Mel.....MGM
Television Spy, Mel.....Para
Tell No Tales, 35, Mel.....MGM
Texas Stampede, West.....Col
Texas Wildcats, West.....St. Rts.
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Made Me a Criminal, 307, Mel.....WB
They Shall Have Music, Mel.....UA
This Man in Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Three Musketeers, 927, Mus.-Com...20th-Fox
3 Smart Girls Grow Up, 3001, Mus-Com.
Univ
Three Sons, 004, Mel.....RKO
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, Mel.....MGM
Thundering West, The, West.....Col
Timber Stampede, 985, West.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Topper Takes a Trip, Com.....UA
Torchy Blane in Chinatown, 371, Mel....FN
Torchy Plays with Dynamite, 326, Mel...WB
Torchy Runs for Mayor, 322, Mel.....WB
Torture Ship, Mel.....St. Rts
Tower of London, Mel.....Univ
Trapped in the Sky, Mel.....Col
Trigger Pals, WI-13, West.....GN
Trigger Smith, 3854, West.....Mono
Tropic Fury, Mel.....Univ
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West. .....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
20,000 Men a Year, 013, Mel.....20th-Fox
Two Bright Boys, Mel.....Univ
Two Gun Troubador, West.....St. Rts.
Typhoon, Mel.....Para

U

Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Under-Pup, The, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Untamed, Mel. .....Para

V

Victor Herbert, Mus.....Para
Vigil in the Night, 007, Mel.....RKO

W

Wall Street Cowboy, West.....Rep
Wanted by Scotland Yard, 3829, Mel.....Mono
Wanted for Murder, Mel.....St. Rts
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Water Rustlers, WI-1, West.....GN
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....WB
Western Caravans, West.....Col
What a Man! Com.....Foreign
What Do You Think, Chums? Mel.....Foreign
When the Husband Travels, Mus.-Com. Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....20th-Fox
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wings of the Navy, 309, Mel.....WB
Wings Over the Pacific, Mel.....GN
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....UA
Witch Night, Mel.....Foreign
With a Smile, Mus.-Com.....Foreign
Within the Law, 928, Mel.....MGM
Witness Vanishes, The, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A., Mel.....Col
Women, The, Com.-Mel.....MGM
Women in the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World Moves On, The, Mel.....WB
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat An Honest Man, 3005,
Com. .....Univ
You Can't Get Away with Murder, 364,
Mel. .....FN
Young Man's Fancy, Mel.....Foreign
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth in Revolt, Mel.....Foreign

Z

Zaza, 3819, Mel.....Para
Zenobia, Com. .....UA
Zero Hour, The 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates (G).....	Brian Donlevy-Jacqueline Wells..	July 28,'39	62.	Aug. 26,'39
Blind Alley (G).....	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner.....	May 11,'39	71.	Apr. 29,'39
Blondie Meets the Boss (G)..	P. Singleton-A. Lake-L. Simms..	Mar. 8,'39	74.	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
Blondie Takes a Vacation (G).	P. Singleton-A. Lake-L. Simms..	July 20,'39	71.	July 22,'39
Clouds Over Europe (G).....	Laurence Olivier-Valerie Hobson..	June 20,'39	79.	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly..	Aug. 4,'39	72.	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson..	Aug. 22,'39		
First Offenders	W. Abel-B. Roberts-J. Downs..	Apr. 12,'39	62.	
Frontiers of '49.....	Bill Elliott-Luana De Alcaniz..	Jan. 19,'39	54.	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Golden Boy (A).....	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia..	Sept. 5,'39	*100.	Aug. 19,'39
Good Girls Go to Paris (G)..	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78.	June 24,'39
(Exploitation: July 29,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael.....	Sept. 7,'39†	*60.	May 27,'39
Homicide Bureau (G).....	Bruce Cabot-Rita Hayworth.....	Jan. 5,'39	59	Feb. 11,'39
Konga, the Wild Stallion.....	Fred Stone-Rochelle Hudson....	Aug. 30,'39		
Lady and the Mob, The (G)..	F. Bainter-I. Lupino-L. Bowman..	Apr. 3,'39	66.	Mar. 11,'39
Law Comes to Texas, The.....	Bill Elliott-Veda Ann Berg-Dorothy Faye	Apr. 16,'39	58.	
Let Us Live (G).....	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39	69.	Feb. 18,'39
Lone Star Pioneers.....	Bill Elliott-Dorothy Gulliver.....	Mar. 16,'39	56.	
Lone Wolf Spy Hunt, The (G).	Warren William-Ida Lupino-Virginia Weidler	Jan. 27,'39	71.	Jan. 28,'39
Man from Sundown, The.....	Chas. Starrett - Iris Meredith-Sons of the Pioneers	July 15,'39	59.	
Man They Could Not Hang, The	B. Karloff-R. Pryor-R. Wilcox..	Aug. 17,'39		
Missing Daughters (A).....	R. Arlen-R. Hudson-M. Marsh...	May 22,'39	59.	June 24,'39
My Son Is a Criminal.....	Alan Baxter-Jacqueline Wells....	Feb. 22,'39	59.	
North of Shanghai.....	Betty Furness-James Craig.....	Feb. 10,'39	59.	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon.....	Chas. Starrett-Linda Winters....	Mar. 30,'39	64.	
Only Angels Have Wings (G)..	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121.	May 20,'39
(Exploitation: June 24,'39; p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57.)				
Outside These Walls.....	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58.	
Parents on Trial.....	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59.	
(See "In the Cutting Room," May 27,'39.)				
Riders of Black River.....	Chas. Starrett - Iris Meredith - Sons of the Pioneers.....	Aug. 23,'39		
Romance of the Redwoods.....	Jean Parker-Chas. Bickford.....	Mar. 30,'39	67.	
Spoilers of the Range.....	Charles Starrett-Iris Meredith...	Apr. 27,'39	58.	
Texas Stampede	Chas. Starrett-Iris Meredith....	Feb. 9,'39	57.	
Thundering West, The.....	Chas. Starrett - Iris Meredith - Sons of the Pioneers.....	Jan. 12,'39	57.	
Trapped in the Sky (G).....	Jack Holt-Katherine DeMille....	June 1,'39	61.	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers.....	June 15,'39	58.	
Whispering Enemies (G)	Jack Holt-Dolores Costello.....	Mar. 24,'39	61.	Feb. 18,'39
Woman Is the Judge, A.....	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62.	

Coming Attractions

Arizona	Jean Arthur-Warren William..			
Beware Spooks	Joe E. Brown-Mary Carlisle.....	Oct. 24,'39†		
Blondie Brings Up Baby.....	P. Singleton-A. Lake-L. Simms			
Fugitive at Large (G).....	Jack Holt-Patricia Ellis.....		*65.	Aug. 5,'39
Incredible Mr. Williams, The..	Joan Blondell-Melvyn Douglas..			
Man Trailer, The	Charles Starrett - Lorna Grey - Sons of the Pioneers.....			
Mr. Smith Goes to Washington.	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbe-Eugene Pallette	Oct. 15,'39†		
Outpost of the Mounties.....	Chas. Starrett-Iris Meredith....	Sept. 14,'39†	63.	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Sept. 30,'39†		
Spy in Black (G).....	C. Veidt-S. Shaw-V. Hobson.....		82.	Apr. 15,'39
Taming of the West.....	Bill Elliott-Iris Meredith.....			
Those High Grey Walls.....	Walter Connolly-Iris Meredith...	Sept. 21,'39†		

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012.....	Jessie Matthews, Michael Redgrave-Noel Madison.....	Apr. 28,'39	71.	Dec. 17,'38
Lady Vanishes, The (A) 8011..	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39	88.	Sept. 3,'38
(Exploitation: June 10,'39, p. 60.)				

Coming Attractions

Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker.....			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express (G) 301.....	Anna Sten-Alan Marshal.....	May 27,'39	71.	Aug. 26,'39
Long Shot, The (G) 313.....	Marsha Hunt-Gordon Jones.....	Jan. 6,'39	60.	Dec. 31,'38
Panama Patrol (G) 314.....	Leon Ames-Charlotte Wynters...	May 20,'39	69.	Feb. 25,'39
Ride 'Em Cowgirl (G) WI-2..	Dorothy Page	Jan. 20,'39	53.	Jan. 21,'39
Singing Cowgirl, The WI-3....	Dorothy Page	May 31,'39	57.	
Six-Gun Rhythm (G) WI-19..	Tex Fletcher-Joan Barclay.....	May 13,'39	57.	Feb. 18,'39
Trigger Pals (G) WI-13.....	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39	55.	Jan. 21,'39
Water Rustlers WI-1.....	Dave O'Brien-Dorothy Page.....	Jan. 6,'39	56.	

Coming Attractions

Arizona Handicap	Joan Barclay-John King.....			
At Your Age.....				
Children of the Wild.....	Joan Valerie-James Bush.....			
Full Speed Ahead.....				
Isle of Destiny.....	W. Ford-J. Lang-W. Gargan.....			
Lady Takes a Chance, The....	Heather Angel-John King.....			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Miracle on Main Street.....	Margo-W. Abel-L. Talbot.....			
Never Mind the Guard.....				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923.....	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39	92.	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)				
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford.....	July 21,'39	85.	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60.)				
Blackmail	Edw. G. Robinson-Ruth Hussey..	Sept. 8,'39†	81.	
(See "In the Cutting Room," July 22,'39.)				
Bridal Suite (G) 937.....	R. Young-Annabella-W. Connolly..	May 26,'39	70.	May 27,'39
Broadway Serenade (G) 931..	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan....	Apr. 7,'39	113.	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton..	Jan. 13,'39	86.	Apr. 29,'39
Calling Dr. Kildare (G) 932...	Lionel Barrymore-Lew Ayres.....	Apr. 28,'39	86.	Oct. 17,'31
Champ, The (reissue) (G) 201.	W. Berry-J. Cooper-I. Rich.....	June 2,'39	86.	Apr. 29,'39
Fast and Loose (G) 924.....	Robt. Montgomery-R. Russell....	Feb. 17,'39	79.	Feb. 18,'39
Four Girls in White (G) 921..	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39	73.	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114.	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81.	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39	83.	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52; July 22,'39, p. 82; July 29,'39, p. 69; Aug. 12,'39, p. 70.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39	109.	Jan. 28,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71.	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91.	Aug. 12,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81.	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Malsie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Spet. 2,'39, p. 60.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99.	July 1,'39
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83.	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
5,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78.	Apr. 1,'39
Stand Up and Fight (G) 918	Robert Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39	97.	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78.	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82.	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69.	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carson-J. Bryan	Aug. 18,'39	80.	Aug. 19,'39
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70.	July 8,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65.	Mar. 18,'39
Wizard of Oz 949 (G)	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101.	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55.)				
Women, The (A)	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39

Coming Attractions

Another Thin Man	Myrna Loy - William Powell - Ruthy Hussey-Virginia Grey
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull
(See "In the Cutting Room," July 1,'39.)	
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver
(See "In the Cutting Room," Aug. 12,'39.)	
Broadway Melody of 1940*	E. Powell-F. Astaire-G. Murphy
Dancing Co-ed	Lana Turner-Richard Carlson. Oct. 6,'39†
(See "In the Cutting Room," Aug. 19,'39.)	
Fast and Furious	Ann Sothern-Franchot Tone. Sept. 29,'39†
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss
(See "In the Cutting Room," Aug. 12,'39.)	
Marx Brothers at the Circus	Marx Bros.-F. Rice-K. Baker. Oct. 20,'39†
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)	
Ninotschka	G. Garbo-M. Douglas-I. Claire. Oct. 13,'39†
(See "In the Cutting Room," July 8,'39.)	
Northwest Passage	S. Tracy-R. Young-W. Brennan
Patsy	Virginia Weidler-Gene Reynolds. Oct. 27,'39†
Remember	R. Taylor-G. Garson-L. Ayres
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy. 112. Jan. 18,'35
Thunder Afloat	W. Beery-C. Morris-V. Grey. Sept. 22,'39†
(See "In the Cutting Room," July 1,'39.)	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3655	Jack Randall	Apr. 30,'39	59.	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61.	May 13,'39
Convicts' Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39	62.	Feb. 11,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62.	June 24,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39	55.	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62.	
(See "In the Cutting Room," July 15,'39.)				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58.	Aug. 26,'39
Man from Texas 3865	Tex Ritter	July 21,'39	60.	
Mr. Wong In Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70.	July 22,'39
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39	66.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39	60.	Feb. 18,'39
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39		
Riders of the Frontier 3866	Tex Ritter	Aug. 16,'39		
Rolling Westward (G) 3823	Tex Ritter	Mar. 1,'39	55.	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61.	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	61.	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39	59.	
Trigger Smith 3854	Jack Randall	Mar. 22,'39	60.	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	64.	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	65.	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	67.	May 20,'39

Coming Attractions

Crashing Thru	J. Newill-W. Hull-M. Stone	Sept. 19,'39†		
Mr. Wong at Headquarters 3808	Boris Karloff	Nov. 10,'39		
Mutiny in the Big House 3803	Chas. Bickford-Barton MacLane	Sept. 30,'39		
Overland Mail 3857	Jack Randall	Oct. 6,'39		
Scouts of the Air	J. Trent-M. Reynolds-M. Stone	Oct. 4,'39		
Sky Patrol 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39		
(See "In the Cutting Room," Aug. 12,'39.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39	62.	Jan. 21,'39
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39	74.	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57.	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Death of a Champion (G)	Lynne Overman-Susan Paley	Sept. 1,'39†	*67.	Sept. 2,'39
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39	60.	Jan. 14,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74.	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80.	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95.	May 13,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64.	Aug. 5,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77.	Apr. 15,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78.	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85.	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39	94.	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G) 3846	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39	65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82.	Mar. 11,'39
Night Work (G)	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39	76.	Feb. 18,'39
Our Leading Citizen (G)	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39	85.	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39	70.	Jan. 28,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Range War (G)	William Boyd-Russell Hayden	Sept.	8,'39†	66.	Aug. 5,'39
Renegade Trail	W. Boyd-R. Hayden-G. Hayes.	Aug.	18,'39		
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)					
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar.	Feb.	3,'39	87.	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)					
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar.	31,'39	68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)					
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel.	May	19,'39	64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)					
Star Maker, The (G)	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug.	25,'39	94.	Aug. 26,'39
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May	26,'39	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles.	Mar.	31,'39	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes.	Feb.	24,'39	68.	Oct. 22,'38
This Man in Paris (A) 3865	Barry K. Barnes - Valerie Hobson	Aug.	18,'39	86.	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel.	June	9,'39	65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston.	May	5,'39	125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug. 5,'39, p. 102.)					
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May	26,'39	65.	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr.	Jan.	13,'39	86.	Jan. 7,'39
(Exploitation: July 15,'39, p. 62.)					

Coming Attractions

Beau Geste (G)	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Conner	Sept.	15,'39†	114.	July 22,'39
Campus Wives	J. Allen-Jean Cagney-V. Dole.				
Cat and the Canary, The	Bob Hope-Paulette Goddard	Dec.	1,'39†		
Diamonds Are Dangerous	Isa Miranda-George Brent				
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard	Oct.	27,'39†		
(See "In the Cutting Room," May 20,'39.)					
Dr. Cyclops	Albert Dekker-Janice Logan				
Emergency Squad	W. Henry-R. Paige-L. Campbell				
Geronimo	P. Foster-A. Devine-E. Drew	Nov.	10,'39†		
(See "In the Cutting Room," Apr. 15,'39.)					
Happy Ending	P. O'Brien-O. Bradna-R. Young				
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)					
Honeymoon in Bali	Fred MacMurray-Madeline Carroll-Helen Broderick	Oct.	29,'39†		
(See "Are Husbands Necessary," "In the Cutting Room," Aug. 19,'39.)					
Jamaica Inn (A)	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams	Oct.	13,'39†	99.	May 27,'39
Knights of the Range	Russell Hayden-Jean Parker				
Law of the Pampas	W. Boyd-R. Hayden-S. Duna	Nov.	3,'39†		
Light That Failed, The	R. Coleman-W. Huston-I. Lupino				
Llamo Kid	Tito Guizar-Gale Sondergaard	Nov.	17,'39†		
Medicine Show	William Boyd-Russell Hayden				
$1,000 a Touchdown	Joe E. Brown-Martha Raye	Sept.	22,'39†		
(See "In the Cutting Room," July 22,'39.)					
Our Neighbors—the Carters	Fay Bainter-Frank Craven				
Parole Fixer	W. Henry-V. Dale-R. Paige	Dec.	8,'39†		
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson				
Rulers of the Sea	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe	Nov.	24,'39†		
(See "Ruler of the Seas," "In the Cutting Room," July 15,'39.)					
Seventeen	J. Cooper-B. Field-O. Kruger				
(See "In the Cutting Room," Aug. 19,'39.)					
Television Spy, The	William Henry-Judith Barrett.	Oct.	20,'39†		
(See "In the Cutting Room," Aug. 5,'39.)					
Typhoon	Dorothy Lamour-Robert Preston				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff				
Victor Herbert	Allan Jones - Mary Martin - Walter Connolly				
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct.	6,'39†		
(See "In the Cutting Room," May 20,'39.)					

REPUBLIC

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey.	May	4,'39	56.	May 6,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July	31,'39	64.	Aug. 5,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan.	6,'39	65.	Jan. 21,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong.	Aug.	28,'39†	66.	Sept. 2,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb.	24,'39	61.	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr.	19,'39	58.	Feb. 11,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb.	3,'39	58.	Apr. 15,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts.	Mar.	6,'39	65.	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June	19,'39	57.	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes.	Aug.	14,'39	73.	Aug. 12,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May	15,'39	97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)					
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar.	27,'39	58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July	3,'39	65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June	9,'39	59.	July 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler.	Jan.	10,'39	65.	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell.	Mar.	20,'39	65.	Mar. 4,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton.	Aug.	10,'39	57.	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers.	Apr.	12,'39	58.	Apr. 8,'39
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan.	23,'39	65.	Jan. 21,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar.	13,'39	58.	Mar. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July	12,'39	66.	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July	26,'39	65.	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay.	Aug.	21,'39	62.	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June	2,'39	61.	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May	19,'39	58.	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr.	28,'39	65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis.	May	12,'39	57.	June 17,'39
Wall Street Cowboy	R. Rogers-G. Hayes-R. Hatton.	Sept.	6,'39	66	
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb.	6,'39	65.	Feb. 4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June	27,'39	56.	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May	26,'39	65.	May 27,'39

Coming Attractions

Abraham Lincoln Boggs*	Edward Ellis-Anita Louise				
Arizona Kid, The	Roy Rogers-George Hayes				
Calling All Marines	D. Barry-H. Mack-W. Hymer	Sept.	28,'39†		
Kansas Terrors, The	3 Mesquiteers-Jacqueline Wells.				
Sabotage	Chas. Grapewin-Arleen Whelan-Gordon Oliver				

RKO RADIO

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar.	31,'39	65.	Mar. 25,'39
Arizona Legion (G) 982	George O'Brien-Laraine Johnson.	Jan.	20,'39	58.	Jan. 14,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug.	4,'39	82.	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60.)					
Bad Lands (G) 933	Robert Barrat-Noah Berry, Jr.-Andy Clyde	Aug.	11,'39	70.	Aug. 19,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb.	24,'39	68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb.	10,'39	72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July	7,'39	80.	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept.	1,'39	59.	Aug. 26,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept.	8,'39	59.	Aug. 26,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo.	Feb.	3,'39	72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June	23,'39	75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr.	21,'39	68.	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr.	7,'39	72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)					
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept.	8,'39†	73.	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt.	June	16,'39	63.	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June	2,'39	71.	May 20,'39
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan.	13,'39	72.	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D Fairbanks, Jr.-J. Fontaine.	Feb.	17,'39	107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)					
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis.	Aug.	18,'39	94.	Aug. 5,'39
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford.	Feb.	17,'39	73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor	July	14,'39	79.	Mar. 5,'32
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman.	Apr.	7,'39	89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)					
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July	14,'39	83.	July 7,'34
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan.	6,'39	59.	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May	12,'39	65.	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May	26,'39	62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas.	Apr.	28,'39	60.	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June	30,'39	72.	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar.	10,'39	64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May	5,'39	64.	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July	28,'39	69.	July 29,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb.	17,'39	90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers Edna May Oliver - Walter Brennan	Apr.	28,'39	93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)					
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr.	14,'39	69.	Mar. 25,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds.	June	30,'39	59.	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley.	Mar.	24,'39	60.	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar.	3,'39	64.	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray.	July	21,'39	63.	July 22,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Attractions				
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard	Nov. 24,'39†		
Allegheny Frontier 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Oct. 27,'39†		
Day the Bookies Wept, The 002 (See "In the Cutting Room," July 22,'39.)	Joe Penner-Betty Grable	Sept. 15,'39†		
Everything's on Ice 946 (See "In the Cutting Room," July 29,'39.)	Irene Dare-Edgar Kennedy	Oct. 13,'39		
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
Flying Deuces 010 (See "In the Cutting Room," Aug. 19,'39.)	Laurel and Hardy	Oct. 20,'39†		
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone			
Marshal of Mesa City 081	George O'Brien-Virginia Vale	Nov. 3,'39†		
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Nov. 3,'39†	*95.	Aug. 26,'39
Queen of Destiny (G) 061 (Reviewed under the title, "Sixty Glorious Years.")	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Nov. 3,'39†	95.	Oct. 29,'38
Reno 008	R. Dix. G. Patrick-A. Louise	Nov. 17,'39†		
Sued for Libel	Kent Taylor-Linda Hayes			
Three Sons 004	E. Ellis-W. Gargan-K. Taylor	Oct. 6,'39†		
Vigil in the Night 007	Carole Lombard-Anne Shirley-Brian Aherne	Nov. 10,'39†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	*73.	Aug. 26,'39
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond-Arleen Whelan	May 19,'39	72.	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74.	Aug. 26,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39	68.	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60.	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64.	Aug. 19,'39
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83.	Aug. 5,'39
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62.	Nov. 26,'38
Frontier Marshal, The (G) 951 (Exploitation: Sept. 2,'39, p. 54.)	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71.	July 29,'39
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66.	May 27,'39
Hound of the Baskervilles, The (G) 936 (Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80.	Apr. 1,'39
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39	76.	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65.	June 17,'39
Jesse James (G) 921 (Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65; June 24,'39, p. 74.)	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39	106.	Jan. 14,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60.	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61.	Aug. 12,'39
Little Princess, The (G) 932 (Exploitation: Apr. 15,'39, pp. 84, 85.)	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93.	Feb. 25,'39
Mr. Moto in Danger Island (G) 937 (Reviewed under the title, "Danger Island.")	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70.	Mar. 18,'39
Mr. Moto's Last Warning 926 (See "In the Cutting Room," Dec. 24,'38.)	Peter Lorre - Geo. Sanders - R. Cortez - Virginia Field	Jan. 20,'39	71.	
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68.	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73.	July 15,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39	68.	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71.	Apr. 22,'39
Rose of Washington Square (G) 942 (Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)	T. Power-A. Faye-A. Jolson	May 12,'39	86.	May 13,'39
Second Fiddle (G) 949 (Exploitation: Aug. 26,'39, p. 86.)	S. Henie-T. Power-R. Vallee	July 14,'39	87.	July 8,'39
Smiling Along (G) 933	Gracie Fields - Mary Maguire - Roger Livesey	Jan. 20,'39	83.	Oct. 22,'38
Stanley and Livingstone (G) 003 (Exploitation: Aug. 19,'39, p. 67.)	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101.	Aug. 5,'39
Story of Alexander Graham Bell, The (G) 938 (Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97.	Apr. 8,'39
Susannah of the Mounties (G) 954 (Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)	Shirley Temple-Randolph Scott	June 23,'39	78.	June 24,'39
Tail Spin (G) 925 (Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39	84.	Feb. 4,'39
Three Musketeers, The (G) 927	Ritz Brothers - Don Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39	73.	Feb. 11,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72.	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947 (Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70.)	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101.	June 3,'39
Coming Attractions				
Cisco Kid No. 1 012	Cesar Romero-Binnie Barnes	Oct. 20,'39†		
City of Darkness	Sidney Toler			
Drums Along the Mohawk 015	Henry Fonda-Claudette Colbert-Dorris Bowdon - Edna May Oliver	Nov. 10,'39†		
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62.	
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Heaven with a Barbed Wire Fence	Jean Rogers-Glen Ford			
Here I Am a Stranger 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†		
High School	Jane Withers-Paul Harvey			
Hollywood Cavalcade 007 (See "In the Cutting Room," Aug. 12,'39.)	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†		
Pack Up Your Troubles 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Nov. 3,'39†		
Rains Came, The 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†		
Shipyard Sally (G) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80.	July 29,'39
Simple Life	M. Weaver-S. Erwin-P. Knowles			
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57.	Sept. 2,'39
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Nov. 24,'39†		
Too Busy to Work 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†		
20,000 Men a Year 013	R. Scott-M. Healy-M. Lindsay	Oct. 27,'39†		
Where's That Fire (G)	Will Hay		74.	Aug. 19,'39

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91.	May 6,'39
Four Feathers (A) (Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)	John Clements - June Duprez-C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115.	May 6,'39
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39	88.	Feb. 11,'39
Made for Each Other (G) (Exploitation: May 6,'39, p. 60.)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39	94.	Feb. 4,'39
Man in the Iron Mask (G) (Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 55.)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79.	Apr. 15,'39
Stagecoach (G) (Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39	96.	Feb. 11,'39
They Shall Have Music (G) (See musical analysis, July 22,'39, p. 54.)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
Topper Takes a Trip (G) (Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39	80.	Dec. 31,'38
Winter Carnival (G) (Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100.	July 22,'39
Wuthering Heights (A) (Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104.	Apr. 1,'39
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73.	Mar. 18,'39

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy			
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 6,'39†		
(Exploitation: July 22,'39, p. 81.)				
Housekeeper's Daughter	Joan Bennett-Adolphe Menjou	Oct. 12,'39†		
Intermezzo, a Love Story	L. Howard-I. Bergman-E. Best	Sept. 15,'39†		
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†		
(See "In the Cutting Room," July 1,'39.)				
Send Another Coffin*	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton MacLane - Tom Brown - Ed. Sullivan	Apr. 21,'39	66	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The	John Mack Brown - Bob Baker - F. Robinson - F. Knight	Sept. 8,'39†		
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey - Constance Moore	May 19,'39	72	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39	62	Aug. 20,'38
Hawaiian Nights (G)	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Honor of the West 3055	Bob Baker	Jan. 13,'39	58	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63	Dec. 10,'38
Mikado, The (G) 0904	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G)	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½	Mar. 11,'39
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39	70	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87	Mar. 25,'39
Under-Pup, The (G)	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	89	Aug. 26,'39
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunn-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call a Messenger	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe			
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-S. Bylngton	Sept. 29,'39	*65	Aug. 19,'39
Galloping Kid	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran			
Green Hell	Douglas Fairbanks, Jr., - Joan Bennett - John Howard - Alan Hale-George Sanders - George Bancroft-Vincent Price	Oct. 20,'39†		
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran	Oct. 13,'39†		
Legion of Lost Flyers	R. Arlen-A. Devine-A. Nagel			
(See "In the Cutting Room," Aug. 19,'39.)				
Listen Kids	C. Moore-J. Downs-E. Kennedy			
Man from Montreal	R. Arlen-A. Devine-G. Gwynne			
Missing Evidence	Preston Foster-Irene Hervey			
Oklahoma Frontier	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live	C. Bickford-D. Nolan-J. Litel			
(See "In the Cutting Room," Aug. 12,'39.)				
Rio	Sigrid Gurie-Basil Rathbone-Victor McLaglen-Robert Cummings-Leo Carillo	Sept. 22,'39†		
Tower of London	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Oct. 6,'39†		
Tropic Fury	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	
(See "Bad Company," "In the Cutting Room," Aug. 5,'39.)				
Witness Vanishes, The	Edmund Lowe-Wendy Barrie	Oct. 3,'39†	66	

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"—B. Granville	Aug. 26,'39	86	
(See "Battle of City Hall," "In the Cutting Room," May 6,'39.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'38
(Exploitation: July 29,'39, p. 69.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Hobby Family, The 376	Henry O'Neill-Irene Rich	Aug. 26,'39		
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39	68	Feb. 4,'39
Old Maid (A)	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson	Sept. 1,'39†	*95	Aug. 5,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39	58	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dust Be My Destiny (G)	John Garfield-Priscilla Lane	Sept. 16,'39†	*85	Aug. 19,'39
No Place to Go	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Erroll Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, p. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81.	July 8,'39
Indianapolis Speedway (G) 315.	Pat O'Brien - John Payne - Ann Sheridan-Gale Page	Aug. 5,'39	82.	July 22,'39
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39	69.	Jan. 14,'39
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†		
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90.	July 1,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39	71.	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61.	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61.	Mar. 11,'39
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39	92.	Jan. 7,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322.	Glenda Farrell-Barton MacLane	May 13,'39	60.	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64; Aug. 26,'39, p. 86.)				
Women in the Wind (G) 316.	K. Francis-W. Gargan-V. Joy	Apr. 15,'39	65.	Feb. 4,'39

Coming Attractions

All This and Heaven Too	
And It All Came True	
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George. Sept. 30,'39†
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)	
City of Lost Men, The	John Garfield - Pat O'Brien - Ann Sheridan
Dead End Kids on Dress Parade	Dead End Kids-John Litel
(See "Dead End Kids in Military School," "In the Cutting Room," July 29,'39.)	
Espionage Agent	Joel McCrea - Brenda Marshall-Jeffrey Lynn-Frank McHugh
(See "Career Man," "In the Cutting Room," July 22,'39.)	
Four Wives	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains -J. Lynn-D. Foran-F. McHugh-M. Robson
Gambling on the High Seas*	W. Morris-J. Wyman-J. Litel
Kid Nightingale	J. Payne-J. Wyman-W. Catlett
(See "In the Cutting Room," June 24,'39.)	
Lady Dick	Jane Wyman-Dick Foran
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson
(See "In the Cutting Room," July 8,'39.)	
Philo Vance Comes Back	J. Stephenson-Margot Stevenson
Pride of the Blue Grass	Edith Fellows-James McCallion
Private Lives of Elizabeth and Essex, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price
(See "The Lady and the Knight," "In the Cutting Room," June 10,'39.)	
Return of Dr. X, The	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane
(See "In the Cutting Room," July 8,'39.)	
Roaring Twenties, The	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn
Secret Enemy	Boris Karloff-Margaret Lindsay
Smashing the Money Ring	R. Reagan-Margot Stevenson
State Cop	D. Morgan-J. Payne-G. Dickson
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne
We Are Not Alone	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Record	Jan. 5,'39	56.	Jan. 21,'39
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Hitler—The Beast of Berlin		Producers Dist.	Oct. 15,'39		

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Juarez and Maximilian (G)	Conrad Nagel	Torres	Apr. 22,'39	*95.	
Lure of the Wasteland (G)	Grant Withers		Mar. 18,'39	*55.	
Man from Oklahoma*	George Houston	Producers Dist.	Oct. 29,'39.		
Sagebrush Family Trails West, The	Bobby Clark	Producers Dist.	Oct. 8,'39		
Straight to Heaven (G)	Nina May McKinney.	Domino	July 1,'39	56.	
Torture Ship	Lyle Talbot	Producers Dist.	Oct. 15,'39		
Wanted for Murder		Producers Dist.	Oct. 22,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM	Apr. 29,'39	83.	
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex	May 27,'39	85.	
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch	Mar. 11,'39	72.	
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpion	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A) (Exploitation: Apr. 1,'39, p. 74.)	Sascha Guitry	Tri-National	Feb. 27,'39	89.	Mar. 4,'39
Coral Rocks, The (Le Récif de Corail (A)	Jean Gabin	Alliance	Mar. 11,'39	100.	
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National	Dec. 31,'38	80.	
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70.	July 29,'39
Discoveries*	Carroll Levis	Grand National	Sept. 2,'39	66.	
Double Crime in the Maginot Line (A)	Victor Francen	Tower	Apr. 22,'39	83.	
Down Our Alley (G)	Hughie Green	British Screen	Aug. 12,'39	65.	
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.	June 24,'39	85.	
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94.	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British	Apr. 1,'39	78.	
Harvest* (A)	Gabriel Gabrio	French Film Center	Aug. 5,'39	80.	
Hatred	Harry Baur	World	Feb. 15,'39	80.	Aug. 5,'39
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85.	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion	June 3,'39	73.	
Hostages, The (Les Otages) (A)	Annie Vernay	Nero	Apr. 22,'39	90.	
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83.	Feb. 26,'38
Human Beast, The (A)	Simone Simon	Paris Film	Apr. 1,'39	110.	
I Killed the Count (A)	Syd Walker	Grand National	Sept. 2,'39	89.	
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87.	Jan. 7,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists	July 22,'39	95.	
Lambeth Walk, The (G)	Lupino Lane	MGM	Apr. 22,'39	84.	
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Man and His Wife, A (A) (Reviewed under the title, "A Man with His Wife.")	Harry Baur	French Film Ex.	Mar. 27,'39	80.	Apr. 15,'39
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National	Mar. 11,'39	77.	
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92.	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British	Mar. 4,'39	70.	
My Song of Love	Tito Schipa	World			
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.	Jan. 21,'39	90.	
Outside, The (A)	Mary Maguire	Assoc. British	Feb. 25,'39	91.	
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias	Sept. 2,'39	98.	
Peasant Wedding		Amer. Trading			
Poisoned Pen (A)	Flora Robson	Assoc. British	July 15,'39	78.	
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l	Mar. 25,'39	85.	
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70.	Feb. 18,'39
Singing Charro, The (Cu- and Canta La Ley) (G)	Tito Guizar	Paramount	June 3,'39	77.	
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
Song of the Street* (A)	V. Sokoloñ	Mayer-Burstyn	Sept. 1,'39	75.	Aug. 26,'39
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85.	Feb. 4,'39
Spain in Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84.	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
What a Man! (G)	Sydney Howard	British Lion		74.	Feb. 18,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75.	Sept. 2,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79.	Feb. 18,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77.	Sept. 2,'39
Youth in Revolt (A)	Jean-Louis Barrault.	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½..
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½..
Calling All Curs 1401 (3 Stooges)	Aug. 25,'39†	17½..
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18....
Mooching Through Georgia 9438 (All Star)	Aug. 11,'39	2 rls.
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39	17½..
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17....
Oily to Bed, Oily to Rise 1402 (3 Stooges)	Oct. 6,'39†	18½..
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19....
Rattling Romeo 9436 Charley Chase	July 14,'39	17....
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½..
Saved by the Bell (8-12-39) 9408 (3 Stooges)	June 30,'39	17....
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½..
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17....
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19....
Swing, You Swingers 9428 Andy Clyde	Jan. 20,'39	18½..
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39	16....
Trouble Finds Andy Clyde 9437	July 28,'39	18....
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17....
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16....

COLOR RHAPSODIES

Crop Chasers 1502	Sept. 22,'39†	1 rl..
Gorilla Hunt, The 9507	Feb. 24,'39	8....
Happy Tots (4-22-39) 9508	Mar. 31,'39	7....
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8....
House That Jack Built, The 9509	Apr. 14,'39	7....
Jitterbug Knights 1501	Aug. 11,'39†	7....
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38	8½..
Lucky Pigs (6-17-39) 9510	May 26,'39	7....
Nell's Yells 9511	June 30,'39	7....
Mountain Ears 1503	Oct. 20,'39†	1 rl..
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39	8....

COLUMBIA TOURS

Big Town Commuters (New York) 9553	Feb. 3,'39	9....
Holland 1551	Sept. 15,'39†	1 rl..
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9....
Morocco 9556	Aug. 11,'39	10½..
Sojourn in India 9555	July 7,'39	9½..

COMMUNITY SING

No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39	10....
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½..
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½..
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8....
No. 9 9659 (Songs of the West)	May 19,'39	10....
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10....
(New Series)		
No. 1 1651 (Crosby Hit Songs)	Aug. 4,'39†	9....
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½..

FABLE CARTOONS

Little Lost Sheep 1751	Oct. 6,'39†	1 rl..

FOOLS WHO MADE HISTORY

No. 1 (Charles Goodyear) 1601	Aug. 25,'39†	1 rl..
No. 2 (Elias Howe) 1602	Oct. 6,'39†	1 rl..

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

No. 1 9471	Feb. 22,'39	10½..
No. 2 9472	Mar. 23,'39	10½..
No. 3 9473	Apr. 21,'39	11....

KRAZY KAT CARTOONS

29. Krazy's Bear Tale 9704	Feb. 17,'39	7½..
30. Golf Chumps 9705	Apr. 6,'39	7....
31. Krazy's Shoe Shop 9706	May 12,'39	6....

MUSIC HALL VANITIES

Montmartre Madness (6-3-39)	June 30,'39	10½..
Night In a Music Hall, A (2-18-39) 9961	Jan. 20,'39	10½..
Night at the Tree 9962	Mar. 2,'39	10½..
Yankee Doodle Home (5-27-39) 9964	May 19,'39	10....

PHANTASIES CARTOON

Charm Bracelet, The 1701	Sept. 1,'39†	1 rl..

PICTUREGRAPH

No. 1 9951	Feb. 10,'39	....

SCRAPPY CARTOONS

Scrappy's Added Attraction 9753	Feb. 3,'39	6½..
Scrappy's Rodeo 9756	June 2,'39	6....
Scrappy's Sideshow 9754	Mar. 3,'39	7....
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7....

SCREEN SNAPSHOTS

No. 5 9855	Jan. 3,'39	9....
No. 6 9856	Feb. 17,'39	10½..
No. 7 9857	Mar. 17,'39	10....
No. 8 (4-29-39) 9858	Apr. 8,'39	9½..
No. 9 (5-20-39) 9859	May 12,'39	10....
No. 10 9860	May 26,'39	10....
No. 11 9861	June 15,'39	10....
No. 12 (8-19-39) 9862	July 28,'39	10....
(New Series)		
No. 1 1851	Sept. 15,'39†	1 rl..
No. 2 1852	Oct. 20,'39†	1 rl..

SPECIAL SPORT THRILLS

Big Fish 9810	Aug. 18,'39	10....
Bows and Arrows 1801	Sept. 29,'39†	1 rl..
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10....
Jockeys Up (6-17-39) 9807	June 2,'39	9½..
King Vulture (1-21-38) 9803	Jan. 6,'39	11....
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½..
Odd Sports 9804	Feb. 10,'39	10½..
Technique of Tennis (6-17-39) 9808	June 30,'39	8½..
There Goes Rusty (8-26-39) 9809	July 15,'39	10½..

WASHINGTON PARADE

No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11....
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10....
No. 4 9904 (Library of Congress)	Aug. 4,'39	10....

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Cavalcade of Stuff, No. 1 E1-1	Jan. 6,'39	9....
Cavalcade of Stuff, No. 2 E1-2	Jan. 20,'39	9...

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Mama's New Hat W-882	Feb. 11,'39	9....
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9....
Seal Skinners W-881 (Sepia)	Jan. 28,'39	8....

CARTOONS

Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9....
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9....
Bookworm, The W-889 (Color)	Aug. 26,'39	9....
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11....
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9....
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15,'39	8....
Wanted: No Master W-884	Mar. 18,'39	8....

CRIME DOESN'T PAY

No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38	17....
No. 21—Money to Lean (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21....
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21....
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21....
No. 24—Think First P-815	Sept. 9,'39	21....

FITZPATRICK TRAVEL TALKS

Ancient Egypt (3-4-39) T-856	Jan. 21,'39	9....
Colorful Curacao (7-29-39) T-862	May 27,'39	9....
Day on Treasure Island, A T-51	Sept. 2,'39†	10....
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9....
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	8....
Java Journey (6-3-39) T-858	Mar. 18,'39	8....
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8....
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9....
Singapore and Jahore T-855	Dec. 31,'39	9....
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	9....

MGM MINIATURES

Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38	11....
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11....
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10....
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	9....
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39	11....
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11....
Rhumba Rhythm M-71 (Sepia)	Sept. 2,'39†	11....

MUSICAL COMEDIES

Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39	20....
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20....
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38	21....
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38	19....
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	21....

OUR GANG

Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39	11....
Auto Antics C-942	July 22,'39	10....
Clown Princess (6-3-39) C-938	Apr. 15,'39	10....
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10....
Dog Daze (7-29-39) C-941	July 1,'39	11....
Duel Personalities (4-8-39) C-937	Mar. 11,'39	10....
Joy Scouts (7-29-39)	June 24,'39	10....
Practical Jokers (2-18-39) C-934	Dec. 17,'38	9....
Tiny Troubles (3-25-29) C-936	Feb. 18,'39	10....

PASSING PARADE

(Sepia)

No. 2—(3-4-39) K-922 (New Roadways)	Jan. 28,'39	10....
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39	11....
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	10....
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10....
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9....
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11....
No. 8—Story That Couldn't Be Printed K-928	July 22,'39	11....
No. 9—One Against the World K-929	Aug. 19,'39	11....
No. 10—Unseen Guardians K-930	Aug. 26,'39	11....

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July 1,'39	9....
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39	8....
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39	10....
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	9....
Penny's Picnic (1-14-39) S-906 (Color)	Dec. 17,'38	10....
Poetry of Nature (7-8-39) (Sepia)	May 20,'39	10....
Radio Hams (6-17-39) S-908	May 20,'39	10....
Take a Cue S-911 (Sepia)	Aug. 12,'39	9....
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9....

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May 13,'39	10....
Home Early (6-17-39) F-957	May 27,'39	9....
Hour For Lunch, An (4-22-39) F-955	Mar. 18,'39	9....
How to Eat (7-8-39) F-958	June 10,'39	10....
How to Sublet (2-4-39) F-954	Jan. 28,'39	8....
Mental Poise (2-4-39) F-953	Dec. 10,'38	7....

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May 12,'39	7....
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'39	7....
On With the New (12-17-38) T8-3	Dec. 2,'38	7....
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38	7....
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7....
Scared Crows, The (7-8-39) T8-9	June 9,'39	7....
So Does an Automobile T8-7	Mar. 31,'39	1 rl..
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7....

COLOR CLASSICS

Always Kickin' (2-25-39) C8-3	Jan. 27,'39	7....
Barnyard Brat (7-15-39) C8-5	June 30,'39	7....
Small Fry (5-6-38) C8-4	Apr. 21,'39	7....

COLOR CRUISES

Colombia (8-12-39) K8-7	July 21,'39	10....
Costa Rica (12-10-38) K8-3	Dec. 2,'38	10....
Ecuador K9-1	Sept. 1,'39†	1 rl..
Fresh Vegetable Mystery, The C9-1	Sept. 22,'39†	1 rl..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Jamaica (7-15-39) K8-6	May	26,'39.10
Land of the Inca Memories (2-4-39) K8-4	Jan.	27,'39.10
Republic of Panama K8-5	Mar.	24,'39..1 rl..
HEADLINERS		
Champagne Music of Lawrence Welk (3-4-39) A-8	Mar.	3,'39.10
Hal Kemp and His Orch. A8-5	Dec.	2,'38..1 rl..
Music Through the Years (2-25-39) A8-7	Feb.	3,'39.11
Jan Garber and Orch.		
Paramount Presents Artie Shaw's Class in Swing (8-26-39) A9-1	Sept.	8,'39†10
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May	5,'39.10
Song is Born, A (12-24-38) A8-6	Jan.	6,'39.10
Larry Clinton and Orch.		
Sweet Moments A8-12	Aug.	11,'39..1 rl..
Russ Morgan and Orch.		
Tempo of Tomorrow (7-1-39) A8-11	June	2,'39.10
Richard Himber and Orch.		
Three Kings and a Queen A8-9	Apr.	7,'39..1 rl..
Vincent Lopez and Orch.		
PARAGRAPHICS		
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39.10
Farewell Vienna (7-15-39) V8-11	June	23,'39.10
Fisherman's Pluck V8-9	Apr.	14,'39..1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38.10
Public Hobby No. 1 V9-1	Sept.	22,'39†.1 rl..
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39.10
Swans (5-27-39) V8-10	May	19,'39.10
That's Africa (3-4-39) V8-7	Feb.	10,'39.10
PARAMOUNT PICTORIAL (New Series)		
No. 6—P8-6	Jan.	6,'39..1 rl..
No. 7—(2-11-39) P8-7	Feb.	3,'39..1 rl..
No. 8—(3-11-39) P8-8	Mar.	3,'39.10
No. 9—(5-20-39) P8-9	Mar.	31,'39.10
No. 10—P8-10	May	5,'39..1 rl..
No. 11—(6-24-39) P8-11	June	2,'39.10
No. 12—(8-12-39) P8-12	July	7,'39.10
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr.	7,'39.22
Cops Is Always Right (1-21-39) E8-5	Dec.	30,'38..7
Customers Wanted (2-18-39) E8-6	Jan.	27,'39..7
Ghost Is the Bunk (7-22-39) E8-9	June	16,'39..7
Hello How Am I? (8-12-39) E8-10	July	14,'39..7
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7
Leave Well Enough Alone (5-13-39)	Feb.	24,'39..7
Wotta Nitemare (7-15-39) T8-8	Mar.	24,'38..7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color) (New Series)		
No. 3—J8-3	Jan.	6,'39..1 rl..
No. 4—J8-4	Mar.	10,'39..1 rl..
No. 5—(5-27-39) J8-5	May	12,'39.11
No. 6—(7-29-39) J8-6	Aug.	4,'39.11
GRANTLAND RICE SPORTLIGHTS		
No. 58—Frolicking Frogs R8-6	Dec.	23,'38..1 rl..
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan.	20,'39.10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb.	17,'39.10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar.	17,'39.10
No. 62—Good Skates (5-6-39) R8-10	Apr.	14,'39.10
No. 63—Diamond Dust (63-3-99) R8-11	May	12,'39.10
No. 63—Death Valley Thrills (6-24-39) R8-12	June	9,'39.10
No. 64—Watch Your Step (8-19-39 R8-13	July	7,'39.10
No. 65—Hydro-Maniacs R9-1	Sept.	1,'39†10
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 3—(2-4-39) L8-3	Dec.	2,'38.11
No. 4—(1-28-39) L8-4	Feb.	3,'39.10
No. 5—(5-6-39) L8-5	Apr.	14,'39,11
No. 6—(7-29-39) L8-6	June	16,'39.10

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan.	13,'39.18
Home Boner 93,704	Mar.	10,'39.20
Moving Vanities (5-6-39) 93,705	May	5,'39.17
Ring Madness 9370	June	30,'39.19
Wrong Room 03,701	Sept.	22,'39†.2 rls.
HEADLINERS		
No. 2—Romancing Along 93,602	Dec.	30,'38.21
No. 3—Swing Vacation 93,603	Feb.	24,'39.17
No. 4—Sales Slips 93,604	June	2,'39.17
EDGAR KENNEDY COMEDIES		
Act Your Age 03,401	Oct.	6,'39†.2 rls.
Baby Daze 93,405	May	19,'39.15
Clean Sweep, A, 93,402	Dec.	2,'38.17
Clock Wise (4-1-39) 93,404	Mar.	24,'39.18
Feathered Pests 93,406	July	14,'39..2 rls.
Kennedy the Great 03,402	Dec.	1,'39†.2 rls.
Maid to Order 93,403	Jan.	27,'39.18
MARCH OF TIME 1938-39		
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec.	23,'38.18
No. 6—State of the Nation (1-28-39) 93,106	Jan.	20,'39.18
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb.	17,'39.19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39.18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39.19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May	12,'39.19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22
No. 13—Metropolis—1939 (8-5,'39) 93,113	Aug.	4,'39.18
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39.11
Cafe Rendezvous (12-3-38) 94,205	Dec.	23,'38.10
Hello Mama (4-1-39) 94,209 George Jessel	Apr.	14,'39.11
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb.	17,'39.10
Samovar Serenade 94,208 Luba Malina	Mar.	17,'39..1 rl..
Tropical Topics 94,206 Rosita Ortega	Jan.	20,'39.10
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Coat Tails 03,202	Nov.	17,'39†.2 rls
Marriage Go-Round 93,204	July	28,'39.18
Pan-Domonium 03,201	Oct.	20,'39†.2 rls.
Plumb Crazy 93,202	Feb.	3,'39.16
Dog-Gone 93,208	Apr.	21,'39.16
RAY WHITLEY COMEDIES		
Bandit and Ballads 03,502	Dec.	15,'39†.2 rls.
Cupid Rides the Range 03,501	Sept.	8,'39†.2 rls.
Prairie Pappas 93,502	Dec.	16,'38.18
Ranch House Romeo (4-1-38) 93,503	Apr.	7,'39.17
Sagebrush Serenade 93,504	June	6,'39.19
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39.10
Gold 94,606	Feb.	10,'39..1 rl..
Kennel Kings (8-26-39) 94,612	July	12,'39..9
Pack Trip 94,613	Aug.	18,'39..9
Pilot Boat 94,605	Jan.	20,'39..9
Soldiers of Sea 94,608	Apr.	7,'39..9
Television (5-6-39) 94,609	May	5,'39..9
Swinquet (7-15-39) 94,610	May	26,'39..8
World of Tomorrow (7-15-39) 94,611	June	23,'39..9
Zoo (8-12-39) 94,612	July	21,'39..9
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39..9
Blue Grass (12-17-38) 94,304	Dec.	2,'38.10
Bow Strings 94,306	Jan.	27,'39..9
Devil Drivers (7-15-39) 94,311	June	16,'39..9
Gun Play 04,301	Sept.	1,'39†.1 rl..
On the Wing 94,305	Dec.	30,'38.10
Riding the Crest (7-8-39) 94,312	July	14,'39..9
Smooth Approach (5-20-39) 94,310	May	19,'39..9½..
Snow Falls (3-18-39) 94,307	Feb.	24,'39..1 rl..
Sporting Wings (4-1-39) 94,308	Mar.	24,'39..9
WALT DISNEY CARTOONS		
Autograph Hound 94,116	Sept.	1,'39..8
Beach Picnic (5-27-39) 94,114	June	9,'39..8
Donald's Cousin Gus (5-20-39) 94,113	May	19,'39..8
Donald's Lucky Day (10-1-38) 94,107	Jan.	13,'39..8
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8
Goofy and Wilbur (10-1-38) 94,110	Mar.	17,'39..8
Hockey Champ (5-20-39) 94,110	Mar.	17,'39..7
Merbabies 94,105	Dec.	9,'38..8
Mother Goose Goes Hollywood (10-38) 94,106	Dec.	23,'38..7½..
Officer Duck 04,101	Sept.	22,'39†.1 rl..
Practical Pig, The (10-1-38) 94,109	Feb.	24,'39
Sea Scout 94,115	June	30,'39..8
Society Dog Show (11-12-38) 94,108	Feb.	3,'39..8
Ugly Duckling, The (10-1-38) 94,111	Apr.	7,'39..8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11
Daily Diet of Danger, A 9203	Dec.	9,'38..9
Filming the Fleet 0202	Oct.	27,'39†.1 rl..
Sand Hogs 9205	May	12,'39.10
FASHIONS (In Color)		
Fashion Forecast, No. 2 (12-31-38) 9602	Dec.	23,'38.10
Fashion Forecast, No. 3 9603	Mar.	31,'39.10
Fashion Forecast, No. 4 9604	July	7,'39..1 rl..
Fashion Forecasts, No. 5 0601	Sept.	15,'39†.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11
LEW LEHR		
Monkeys Is the Craziest People 0401	Sept.	29,'39†.1 rl..
Muscle Maulers (5-6-39) 9404	Apr.	14,'39.11
What Every Inventor Should Know 9403	Jan.	20,'39.11
MAGIC CARPET SERIES (Lowell Thomas)		
Evergreen Empire, The 0102	Oct.	13,'39†.1 rl..
Good Neighbors 9106	May	26,'39.11
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39.11
Mystic Siam (5-6-39) 9105	Mar.	17,'39.10
Tempest Over Tunis 9107	June	9,'39.11
Viking Trail (12-31-38) 9104	Feb.	17,'39.10
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7
Barnyard Baseball 9517	July	14,'39..7
Barnyard Egg-citement (5-6-39) 9528 (color)	May	5,'39..7
Cuckoo Bird, The 9511	Apr.	7,'39..7
Frozen Feet 9509	Feb.	24,'39..7
Gandy Goose in a Bully Romance 9515	June	16,'39..7
Gandy Goose in G Man Jitters 9510	Mar.	10,'39..7
Gandy the Goose in the Frame Up 9507	Dec.	30,'38..7
Gandy Goose in Doomsday 9524 (color)	Dec.	16,'38..7
Golden West, The (8-26-39) 0501	Aug.	25,'39†.7
Hook Line and Sinker 0552	Sept.	8,'39†.1 rl..
Nick's Coffee Pot 9513	May	19,'39..7
Nutty Network, The 9527 (color)	Mar.	24,'39..7
One Gun Gary in Nick of Time 9503	Jan.	27,'39..7
Orphan Duck, The 0553	Oct.	6,'39†.1 rl..
Owl and Pussycat, The 9525 (color)	Jan.	13,'39..7
Prize Guest, The, 9514	June	2,'39..7
Sheep in the Meadow 0502	Sept.	22,'39†.1 rl..
Their Last Bean (4-29-39) 9512	Apr.	21,'39..7
Three Bears, The 9526 (color)	Feb.	10,'39..7
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7
Village Blacksmith 9506	Dec.	2,'38..7
ED THORGERSEN (Sports)		
Big Game Fishing 0301	Sept.	1,'39†.1 rl..
Hunting Dogs (5-6-39) 9303	Mar.	3,'39.11
Inside Baseball 9304	Apr.	28,'39.11
Shooting for Par 9302	Jan.	6,'39.11
Sports Immortals 9305	June	23,'39.11

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10
Eternal Fire, The (1-28-39)	Sept.	21,'39.10
Fox Hunting (1-21-39)	Jan.	3,'39.10
Jerusalem (1-14-39)	May	1,'39.10
Labanon Coast	Dec.	1,'39.10
Petra (1-14-39)	Aug.	1,'39.10
Rome Symphony (12-31-38)	Feb.	15,'39.10
River Thames (4-15-39)	Nov.	1,'39.10
Ruins of Palmyra	Oct.	1,'39.10
Wanderers of the Desert	July	1,'39.10

UNIVERSAL

Title	Rel. Date	Min.
COLORED CARTOONS		
Life Begins for Andy Panda	Oct.	9,'39†.1 rl..
GOING PLACES WITH GRAHAM McNAMEE		
No. 58—(2-11-39) 3356	Dec.	26,'38..9
No. 59—(2-25-39) 3357	Jan.	30,'39..9
No. 60—(3-11-39) 3358	Feb.	20,'39..9½..
No. 61—(4-15-39) 3359	Mar.	13,'39..9
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr.	10,'39..9
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May	15,'39..9½..
No. 64—(7-15-39) 3362	June	26,'39..9½..
No. 65—(7-29-39) 3363	July	17,'39..9
No. 66—4351	Sept.	25,'39†.1 rl..
No. 67—4352	Oct.	16,'39†.1 rl..
LANTZ CARTUNES		
A-Haunting We Will Go (7-15-39) (Color)	Sept.	4,'39..7½..
Arabs with Dirty Fezzes (8-26-39) 3259	July	31,'39..7
Baby Kittens (12-3-38) 3245	Dec.	19,'38..1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39..7
Birth of a Toothpick 3250	Feb.	27,'39..7½..
Bola Mola Land (5-27-39) 3256	May	29,'39..7
Charlie Cuckoo (5-13-39) 3254	Apr.	24,'39..7
Crack Pot Cruise 3253	Apr.	10,'39..6½..
I'm Just a Jitterbug (1-21-39) 3248	Jan.	23,'39..7
Little Blue Blackbird (12-10-38) 3246	Dec.	26,'38..7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Little Tough Mice		
(4-15-39) 3251	Mar.	13,'39..7....
Magic Beans (3-11-39)		
3249	Feb.	13,'39..7½..
Nellie of the Circus		
(5-20-39) 3255	May	8,'39..7....
One Armed Bandit		
(4-8-39) 3252	Mar.	27,'39..7....
Silly Superstition 3262	Aug.	28,'39..1 rl..
Slap Happy Valley 3261	Aug.	21,'39..1 rl..
Snuffy Skunk's Party 3260.	Aug.	7,'39..1 rl..
Soup to Mutts (2-4-39)		
3247	Jan.	9,'39..7....
Stubborn Mule (8-12-39)		
3258	July	3,'39..7....
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228.	Mar.	15,'39.19....
Gus Van		
Cafe Boheme (4-1-39)		
3229	Apr.	12,'39.17....
Ray Smeck & Islanders		
Gals and Gallons (6-3-39)		
3232	July	12,'39.17½..
East and Dumke		
Music and Models (12-3-38)		
3225	Dec.	14,'38.18....
Jack Arthur		
Nautical Knights (1-28-39)		
3226	Jan.	11,'39.19....
Arthur & Morton Havel		
Pharmacy Frolics (5-20-39)		
3230	May	17,'39.18....
Three Playboys		
Stars and Stripes (7-2-38)		
2172	Feb.	15,'39..2 rls.
Ed East-Ralph Dumke		
Swing Sanatorium (5-20-39)		
3231	June	14,'39.18....
Dorothy Stone-Chas. Collins		
Wild and Bully (2-18-39)		
3227	Feb.	15,'39.19....
J. Harold Murray		
With Best Dishes (6-3-39)		
3233	Aug.	9,'39.17....
Charles Kemper		
SPECIAL		
March of Freedom		
(5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 58—Novelty (1-28-39)		
3369	Jan.	2,'39..9½..
No. 59—Novelty (3-4-39)		
3370	Feb.	6,'39..9....
No. 60—Novelty (3-4-39)		
3371	Mar.	6,'39..9....
No. 61—Novelty (4-22-39)		
3372	Apr.	3,'39..9....
No. 62—Novelty (5-20-39)		
3373	May	1,'39..9....
No. 63—Novelty (6-3-39)		
3374	June	5,'39..9....
No. 64—Novelty 3375	July	3,'39..1 rl..
No. 65—Novelty (7-15-39)		
3376	Aug.	7,'39..9½..
No. 66—Novelty 4371	Sept.	18,'39†.1 rl..
No. 67—Novelty 4372	Oct.	9,'39†.1 rl..
TWO REEL MUSICALS		
Boy Meets Joy 4221	Sept.	6,'39†17....
Pinky Tomlin-Joy Hodges		
Swing Hotel 4222	Oct.	18,'39†.2 rls.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Star Dust (12-3-38) 4015	Dec.	12,'38.22....
Benny Davis		
Boarder Trouble 4016	Dec.	17,'38..2 rls.
Joe and Asbestos		
Swing Time in the Movies		
(1-7-39) 4003	Jan.	7,'39.20....
Fritz Feld (color)		
Hats and Dogs 4017	Dec.	31,'38.20....
Wini Shaw		
Sophomore Swing (2-4-39)		
4021	Jan.	21,'39.20....
Harvest Moon Dancers		
Sundae Serenade 4020	Feb.	25,'39..2 rls.
Rosie Moran		
Projection Room 4022	Mar.	4,'39..2 rls.
Arthur and Case		
Small Town Idol, A		
(3-11-39)	Feb.	11,'39.20....
Ben Turpin		
Home Cheap Home 4023	Mar.	18,'39..2 rls.
Henry Armetta		
A Fat Chance 4024	Mar.	25,'39..2 rls.
Johnny Perkins		
Rollin' in Rhythm 4025	Apr.	15,'39..2 rls.
Seeing Spots 4026	Apr.	29,'39..2 rls.
Duke McHale		
You're Next to Closing		
4027	May	13,'39..2 rls.
Cross and Dunn		
Broadway Buckaroo		
(6-17-39) 4028	June	3,'39.20....
Red Skelton		
Quiet Please (5-27-39)		
4006	July	1,'39.20....
Fritz Feld (Color)		
Wardrobe Girl 4029	June	17,'39.....
Ginger Manners		
A Swing Opera 4030	July	22,'39..2 rls.
Tess Gardella		
Seeing Red (8-26-39) 4018.	Aug.	26,'39.20....
Red Skelton		
COLOR PARADE		
Points on Pointers 4606	Jan.	28,'39..1 rl..
Mechanix Illustrated, No. 3		
(3-4-39) 4607	Feb.	25,'39.10....
The Roaming Camera		
(4-15-39) 4608	Mar.	25,'39.11....
Mechanix Illustrated, No. 4		
(5-27-39) 4609	Apr.	22,'39.10....
For Your Convenience		
(6-17-39) 4610	May	20,'39.10....
Mechanix Illustrated, No. 5		
4612	June	17,'39..1 rl..
Modern Methods (8-12-39)		
4611	July	15,'39.10....
Mechanix Illustrated, No. 6		
4613	Aug.	5,'39..1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Treacherous Waters		
(12-17-38) 4304	Dec.	10,'38.10....
The Human Bomb		
(1-28-39) 4305	Jan.	7,'39.12....
High Peril (3-4-39) 4306	Feb.	18,'39.12....
A Minute from Death 4307.	Mar.	4,'39..1 rl..
Chained (4-15-39) 4308	Apr.	1,'39.12....
Voodoo Fires (5-27-39)		
4309	May	6,'39.12....
Haunted House (6-24-39)	June	3,'39.12....
Lives in Peril 4311	July	1,'39.1 rl..
Three Minute Fuse (9-2-39)		
4312	July	29,'39.11....
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Declaration of Independence,		
The (10-15-38) 4002	Nov.	28,'38.19....
John Litel (color)		
Lincoln in the White House		
(1-14-39) 4004	Feb.	11,'39.20....
Frank McGlynn (color)		
(Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)		
Sons of Liberty (3-25-39)		
4005	May	20,'39.20....
Claude Rains		
Bill of Rights 4007	Aug.	19,'39†.2 rls.
LOONEY TUNES		
No. 62—Porky the Gob		
(12-31-38) 4805	Dec.	17,'38..7....
No. 63—The Lone Stranger		
and Porky 4806	Jan.	7,'39..7....
No. 64—It's an Ill Wind		
4807	Jan.	28,'39..1 rl..
No. 65—Porky's Tire		
Trouble 4808	Feb.	18,'39..1 rl..
No. 66—Porky's Movie		
Mystery (3-24-39) 4809	Mar.	11,'39..7....
No. 67—Chicken Jitters		
(4-1-39) 4810	Apr.	22,'39..1 rl..
No. 68—Porky and Tea-		
biscuit (5-20-39) 4811	Apr.	1,'39..7....
No. 69—Kristopher Kolum-		
bus, Jr. 4812	May	13,'39..1 rl..
No. 70—Polar Pals		
(6-17-39) 4813	June	3,'39..7....
No. 71—Scalp Trouble		
4814	June	24,'39..1 rl..
No. 72—Porky's Picnic		
4815	July	15,'39..1 rl..
No. 73—Wise Quack		
(8-19-39) 4816	Aug.	5,'39..7....
MELODY MASTERS		
Music With a Smile		
(7-30-38) 4705	Dec.	3,'38.10....
Dave Apollon and Orch.		
(12-17-38) 4706	Dec.	24,'38.11....
Clyde Lucas and Orch.		
(1-21-39) 4707	Jan.	7,'39.10....
Blue Barron and Orch.		
4708	Jan.	21,'39..1 rl..
Jerry Livingston and Orch.		
4709	Feb.	4,'39..1 rl..
Russ Morgan and Orch.		
(3-4-39) 4710	Feb.	25,'39.10....
Dave Apollon and Orch.		
4711	Apr.	22,'39..1 rl..
Clyde McCoy and Orch.		
(5-27-39) 4712	Mar.	18,'39.10....
Artie Shaw and Orch.		
(4-8-39) 4713	Apr.	29,'39.10....
Larry Clinton and Orch.		
4714	May	20,'39..1 rl..
Leith Stevens and Orch.		
(6-17-39) 4715	June	10,'39.10....
Rita Rio and Orch. 4716	July	1,'39..1 rl..
Will Osborne and Orch.		
(8-5-39) 4717	July	22,'39†10....
Eddie Delange and Orch.		
4718	Aug.	12,'39..1 rl..
MERRIE MELODIES (In Color)		
No. 71—Count Me Out		
(12-31-38) 4507	Dec.	17,'38..7....
No. 72—The Mice Will		
Play 4508	Dec.	31,'38..7....
No. 73—Dog Gone Modern		
(1-21-39) 4509	Jan.	14,'39..7....
No. 74—Ham-ateur Night		
4510	Jan.	28,'39..7....
No. 75—Robin Hood Makes		
Good (3-4-39) 4511	Feb.	11,'39..7....
No. 76—Gold Rush Daze		
4512	Feb.	25,'39..1 rl..
No. 77—A Day at the Zoo		
4513	Mar.	11,'39..1 rl..
No. 78—Presto Chango		
4514	Mar.	25,'39..1 rl..
No. 79—Bars and Stripes		
Forever 4515	Apr.	8,'39..1 rl..
No. 80—Daffy Duck and		
Dinosaur (4-22-39) 4516.	Apr.	22,'39..7....
No. 81—Thugs with Dirty		
Mugs 4517	May	6,'39..1 rl..
No. 82—Naughty But Mice		
4519	May	10,'39..1 rl..
No. 83—Believe It or Else		
4520	June	3,'39..1 rl..
No. 84—Hobo Gadget Band		
(6-17-39) 4518	June	17,'39..7....
No. 85—Old Glory		
(6-17-39) 4521	July	1,'39.10....
No. 86—Dangerous Dan		
McFoo 4522	July	15,'39..1 rl..
No. 86—Snow Man's Land		
4523	July	29,'39..1 rl..
No. 87—Hare-Um Scare-Um		
(8-12-39) 4524	Aug.	12,'39..7....
No. 88—Detouring America		
4525	Aug.	26,'39..1 rl..
No. 89—Little Brother Rat		
4526	Sept.	2,'39..1 rl..
TECHNICOLOR SPECIALS		
The Master's Touch 4408	Feb.	18,'39..1 rl..
Romance in Color 4404	Aug.	19,'39..1 rl..
SPECIAL		
Nine Million, The		
(2-18-39)		9....
VITAPHONE VARIETIES		
Robbin' Good (12-3-38)		
4904	Dec.	19,'38.10....
Luis Zingone		
Ski Girl (1-28-39) 4905	Jan.	14,'39.10....
"Gadgeteers" 4906	Feb.	18,'39..1 rl..
Tax Trouble 4907	Mar.	18,'39..1 rl..
Grouch Club		
The Crawfords "at Home"		
4909	Apr.	15,'39..1 rl..
Dean of the Pasteboard		
(5-27-39) 4910	May	27,'39.10....
Luis Zingone		
Right Way, The (6-17-39)		
4908	July	1,'39..9....
Irene Rich		
Witness Trouble 4911	July	29,'39..1 rl..
Grouch Club		
One Day Stand (8-26-39)		
4912	Aug.	19,'39.10....

OTHER PRODUCT

Title	Rel. Date	Min.
ABPC		
Come Back to Erin		
(5-20-39)		33....
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
Warning, The (4-1-39)	Aug.	1,'39.32....
AMERICAN RED CROSS		
Footsteps (5-27-39)		11....
AMERICAN TRADING		
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old		
(6-3-39)		25....
BRITISH		
Border Collie (8-12-39)		
Londoners, The (4-29-39)		35....
Reporter Investigates		
Liberty (5-6-39)		17....
CENTRAL		
Chinook's Children (6-3-39)		10....
CIVIC		
City, The (5-20-39)		44....
ENNIS		
Memory Lingers On, The		
(8-5-39)		10....
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10....
G. P. O.		
Health for the Nation		
(7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
MOTION PICTURE INDUSTRY		
For Auld Lang Syne		
(4-22-39)		10....
PATHE COMMERCIAL		
Miracles of Modernization		
(7-8-39)		8....
SPECTATOR-DENNING		
Point of View (6-3-39)		
U. S. FOREST SERVICE		
4,000 Gifts of the Forest		
(8-26-39)		2 rls.
WORLD		
Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		
WPA		
Shock Troop of Disaster		
(2-25-39)		10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39)	Jan.	28,'39.18....
James Craig-Lorna Gray		
Mandrake, the Magician		
(5-13-39)	May	6,'39.....
Warren Hull-Doris Weston		(1st episode 27 min.)
Overland with Kit Carson		
(9-2-39)	July	21,'39.....
Bill Elliott-Iris Meredith		
Shadow, The 1140	Oct.	27,'39†.....
(15 episodes)		

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red		
Circle (6-10-39)	June	10,'39.18....
Charles Quigley-Herman Brix		(each)
		(1st episode 30 min.)
Dick Tracy's G-Men		
(8-19-39)	Sept.	2,'39.....
Ralph Byrd		
(15 episodes)		(1st episode 29 min.)
Lone Ranger Rides Again	Feb.	25,'39..2 rls.
Robert Livingston-		
Chief Thunder Cloud		(each)
(15 episodes)		(1st episode 30 min.)
(Exploitation: Nov. 11,'39, p. 55.)		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39)		
3881-92	Apr.	11,'39.....
Buster Crabbe		
Oregon Trail, The		
(5-20-39) 4581-95	July	4,'39†21....
John Mack Brown-Louise Stanley		(each)
(15 episodes)		
Phantom Creeps, The		
(9-2-39) 4681-92	Oct.	17,'39†21....
		(each)
Bela Lugosi-Dorothy Arnold		
Scouts to the Rescue		
(12-31-38) 3781-92	Jan.	17,'39.....
Jackie Cooper-Vandell Darr		
(Exploitation: Jan. 14,'39, p. 65.)		

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MOTION PICTURE HERALD

"The American Theatre Owner Has A Right to Expect..."

by MARTIN QUIGLEY

VOL. 136, NO. 12 In Two Sections — Section One SEPTEMBER 16, 1939

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(*Continued above*)

(Continued)

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{Please turn to PAGE 19}

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MIRIAM HOPKINS
in
•THE OLD MAID•
with
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DONALD CRISP • JANE BRYAN
LOUISE HAZENDA
James Stephenson • Jerome Cowan • Wm Lundigan • Cecilia Loftus
Directed by EDMUND GOULDING
Screen Play by Casey Robinson • Based on the Pulitzer Prize Play by Zoe Akins and the Novel by Edith Wharton • Music by Max Steiner
A First National Picture

JOHN GARFIELD
and
PRISCILLA LANE
in
•DUST BE MY DESTINY•
with
Alan Hale • Frank McHugh • Billy Halop
Directed by LEWIS SEILER
Screen Play by Robert Rossen • From a Novel by Jerome Odlum
A First National Picture

JOEL McCREA
and
BRENDA MARSHALL
in
•ESPIONAGE AGENT•
with
JEFFREY LYNN • GEORGE BANCROFT
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 12 September 16, 1939

"The American Theatre Owner Has a Right to Expect . . ."

By MARTIN QUIGLEY

THE war in Europe has highlighted a state of emergency in the affairs of the American motion picture industry.

The emergency is a challenge to the management of the industry, demanding that it face the realities of the situation and take, promptly and thoroughly, those steps which are imperatively necessary for the welfare of the industry and those who live by it.

Happily for this, an American industry, the situation is not desperate. It is not even alarming, provided only that those measures which judgment and foresight dictate are introduced and applied.

The immediate effect of the war in Europe is to illuminate a condition which has been asserting itself for some time. This condition comprises the lessening of revenues accruing to the American industry from overseas distribution. The condition comes not as a new development incident to the war. It has been an obvious fact for a considerable period of time; obvious also has been the indication that a continuance of this downward trend is inevitable, due to influences at work in the various foreign markets.

The trend steadily has been toward rendering less profitable to the American producer his activities abroad. This is being brought about through various devices, including quotas, restriction against the exportation of money, mutiplication of duties, fees and licenses and, the nationalistic aspirations of the various governments.

It cannot of course be said that foreign demand for American films threatens to vanish. The essential merit of Hollywood product as entertainment and its deep-rooted popularity with the various foreign publics are such that a continuing demand is assured. But it must be said that its opportunities have diminished in extent and in profit.

AGAINST the darkening cloud of this threatening condition the industry management has just whistled—and hoped that somehow the trend would reverse itself. In the meantime the industry has whirled along its perilous course, facing increasing costs on one side and diminishing returns on the other.

The incidence of the European war increased materially the acuteness of the situation. It did not create it. Even in the absence of a war in Europe the security and welfare of the industry required things to be done which have not been done.

Now there is indeed no choice left.

Either the industry must proceed promptly and thoroughly toward putting its affairs on a sound business basis or disaster inevitably will overwhelm it.

This business as an American industry, blessed as it is with a domestic market of such great possibilities, is at this critical juncture in world affairs in a most fortunate position. Immediately available and almost equally assured are certain foreign markets, Canada, Latin-America, Scandinavia and other lesser territories. There are here opportunities for a continuing great and even more prosperous industry.

BUT—most emphatically—the industry will not be able to continue as either great or prosperous if it continues foolishly to assume that it is to enjoy revenues which will not be realized and on the basis of this assumption allows its cost of doing business to remain unadjusted to realities.

It is probably true that European revenues may after a few weeks be restored in part. They may even at times assume dizzy peaks of a war-made and consequently an artificial prosperity. But it would be the height of bad business procedure for

[*Continued on following page*]

"Production costs may be...reduced..."

[*Continued from preceding page*]

the industry to allow its costs to remain unadjusted against the fantastic speculation that its economic problems would be miraculously solved by a war-impoverished Europe.

There is but little point at this time in discussing how and why motion picture production costs reached, and were allowed to reach, present levels. It is enough that everyone knows that the cost of making motion pictures in Hollywood has reached a height that is without the sanction of reason, necessity or good business. However, it has been possible—but just barely possible—previously to support the prevailing costs. Every informed person now knows that it is no longer possible to do so.

Those in Hollywood who have contributed to the development of the American motion picture to its present artistic and entertainment standard have performed an accomplishment that has rightly won for them the laurel wreath of world acclaim. They have, as the whole world knows, been well-paid for what they have done. They have, it would seem, been dealt with royally.

But now in face of world conditions affecting the motion picture and in face also of new economic concepts applying not only to industries but to individuals as well, the time, which is indeed at long last, has arrived for production costs to be adjusted to levels which the traffic can bear.

WITH no violence whatsoever either to the individuals concerned or the quality of the pictures, production costs may be substantially reduced. No informed person denies that senseless competition in the midst of what may be briefly mentioned as the Hollywood merry-go-round alone accounts for compensation figures that transcend all reason and have never been approximated any time or place in the memory of man. Well over fifty percent of the cost of an average motion picture represents salaries and wages. Wage levels, that is, the compensation of craftsmen, artisans, clerks and laborers, cannot be lowered on account of union agreements. They should not be lowered even if there were no agreements. There have been no great extravagances there. But elsewhere in the cost of personnel together with the many incidental extravagances—amongst which may be included an army of figureheads, fixers and fakers—lies ample room for the needed readjustments.

The American theatre owner is decidedly a party at interest. He has a right to expect the necessary volume of product to supply his requirements. He has a right to expect that, irrespective of what conditions may obtain in foreign markets, he receive pictures of a calibre and quality which will afford satisfaction to his patrons. There can be no assurance of either the necessary quantity or quality of film unless production is placed on a basis which reasonably justifies with the ordinary principles of sound economics.

Beneficiaries of the increasingly high cost system of production would like to have it understood that any lessening of production costs necessarily means a lowering of quality. This argument is wholly false.

It is true that the production of a motion picture is a costly process. But costs are relative. No one sensibly expects an important motion picture to be produced for little money. But no explanation has ever yet been made of the present levels of production costs except that they just grew out of the fertile soil of the Hollywood system.

Another pertinent concern of the theatre owner in the present condition is that he shall not be depended upon to supply additional revenues to offset diminished returns from foreign markets.

Unless production costs are adjusted to meet existing conditions the theatre owner inevitably faces, (1) a product shortage; (2) a lower quality in the production delivered or, (3) higher rentals. It is therefore clear that exhibitor opinion inevitably stands solidly behind the demand for adjusted production costs.

Out of the American market and such foreign markets as continue assured to the American producer a great and prosperous industry in all branches may be maintained.

If this is to be done it must be done by acting on the realities of today—not the conditions of yesterday or the visions of tomorrow.

Ticket Taxes

Admission taxes collected by the Federal Government in the fiscal year ended June 30th, last, aggregated $19,470,801.85, a loss of $1,329,977.64 from the $20,800,779.49 collected in the fiscal year 1938, it was reported this week by the Internal Revenue Bureau. The figures were disclosed by the bureau in a compilation of tax collections for the fiscal year, which, from all sources, totaled $5,181,573,952 as compared with $5,658,765,314 in the preceding year.

Stories

Fourteen producers bought 33 stories and plays during the month of August, compared to the 93 properties acquired last year in the same month. Universal led with five purchases, while originals led all other types of material bought.

In 1937, 1938 and 1939 to date, 32 stage plays have been bought through the facilities of the Dramatists Guild for film use.

August purchases and the plays bought from 1937 on are listed on page 68.

Tax Assailed

The Memorial Auditorium in Louisville, Ky., earned less than half its $16,771.34 operating cost in the last fiscal year. J. C. Engelhard, city controller, said that "excessive state amusement taxes" were partially to blame. "Operating income could be increased materially if the excessive state tax on dramatic and musical entertainment could be repealed," he said. Non tax-operating revenues totaled $8,044.61 in the fiscal year.

This Week

Reaction

Following a wave of rumors, mostly tinged with black, which boiled out of Hollywood upon the first impact of war news, the film industry seemed agreed that retrenchment was necessary, that such retrenchment would be undertaken so as not to impair final screen product either in quantity or quality, that there were some bright spots, even grounds for considerable optimism, in the outlook for the future. Executives of the business rushed into print with emphatic reassurances to exhibitors that they would deliver the quality pictures they have promised and that there would be no tampering with release schedules. Some refused to make definite commitments, advising a policy of "wait and see."

England has granted permission to theatres in zones outside of central London or the populous industrial areas to reopen; the order affecting approximately 65 to 70 per cent of the country's theatres, providing that they adhere to prescribed safety regulations as set up by the Government. Protests by distributors, exhibitors and the press were seen as having led to the Government's orders, which became effective last Saturday. Action on the British Films Act is expected shortly.

A survey of industry action and opinion as well as detailed reports from the war affected areas start on page 12.

MOTION PICTURE HERALD

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The Legal Front

A. B. Momand, one-time Oklahoma circuit operator, whose $4,500,000 anti-trust suit against the majors and the Griffith Amusement Company, in the Oklahoma territory, is one of the oldest on record and still pending, last week filed another suit against the same defendants, asking the Federal Court to make the film companies sell second run pictures at equitable prices, to his Odeon Theatre, in Shawnee, same state, asking injunctions against alleged discrimination, and asking for "relief" and costs.

In Chicago, trial of the Government contempt suit against the majors and Balaban and Katz, charging violation of a 1932 consent decree, was to be resumed next Monday, after the Government finished its case. The defense is expected to reply vigorously. Other suits, and Chicago's whole clearance system, await Federal decision on this case.

In New York, consensus was that the code, ruled "illegal" by the Government, would emerge in company contract provisions.

News from the litigation front starts on page 15 *and a map showing the points of attack is on pages* 16 *and* 17.

Unions to Decide

Approximately 7,500 Hollywood studio workers are to choose the United Studio Technicians' Guild or the International Alliance of Theatrical Stage Employees, as their bargaining agent, at an election next Wednesday, in Hollywood, under the National Labor Relations Board.

In Hollywood a Federal Grand Jury was set to start a probe of alleged film labor racketeering and income tax evasion next Wednesday. The first witness to be subpoenaed was William Goetz, 20th Century-Fox executive. Charles H. Carr, assistant attorney general, said subpoenas also would be issued for William Bioff, IATSE minister without portfolio, and Joseph M. Schenck.

Earlier union news is on page 64.

Bond Theft

The court of chancery at Wilmington, Del., has been notified of the arrest of three men in New York on charges of theft of twenty $1,000 General Theatre Equipment six per cent gold debenture bonds from the files of the court in 1935. The securities were recovered about five months after the theft but the men were not arrested until last week. The three men arrested by the Federal Bureau of Investigation and accused with participation in the bond theft and others in various parts of the country are George Turnley, Peter Burns and Chester G. Bollenbach.

Withdrawal

James Roosevelt, vice-president of Samual Goldwyn, Inc., this week announced his withdrawal from an undertaking to study means of bringing about "closer coordination of inter-studio relationships." In a letter to Joseph M. Schenck, president of the Motion Picture Producers Association, Mr. Roosevelt said he was abandoning the project after a preliminary survey because he felt the task required "full time devotion ....by a person thoroughly steeped in the knowledge and tradition of the industry." He suggested, however, that the objective seemed to require "the creation of a strong, centralized body to decide jurisdictional questions and questions of inter-relationship ...." and urged that consideration be given to the revitalization of the Motion Picture Academy of Arts and Sciences as a common meeting ground for all branches of the industry among whom, he said, there appears to be a lack of understanding.

The letter of withdrawal came a week after Mr. Roosevelt spent the Labor Day holiday with his father in Washington.

Postponed

The date of the Motion Picture Democratic Committee banquet at which U. S. Attorney General Frank Murphy is to present a scroll to the producer of the film judged to have "contributed most to the ideal of democracy," has been moved forward from September 18th to September 25th at the request of Mr. Murphy.

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IN THE NEWS

DIRECTING operations for News of the Day in war torn Europe is Captain Ariel L. Varges, below, who saw newsreel camera service in the first World War for Hearst-Selig, and in Ethiopia, Spain and China.





By Staff Photographer

ABOVE THE SKYLINE. Universal lunches its executives and the press in the Rainbow Grill, 65 stories up in the RCA Building, Radio City. Nate Blumberg, president; Matthew Fox, vice-president; William Scully, sales executive, and Cliff Work, executive in charge of production.



ROBERT SISK, above, choice of George Schaefer, president of RKO Radio, for the job of supervising the company's more important feature productions. He is presently engaged on "Full Confession."

By Staff Photographer



By Staff Photographer

THE PROJECTIONIST in the World of Tomorrow. The men upon whom depends the final quality of all motion picture production gather at the World's Fair in the New York and hear their past efforts lauded and their present importance emphasized. In an interlude between addresses, above, are Dr. Alfred N. Goldsmith, past president of the Society of Motion Picture Engineers, who minimized the possible effects of such developments as television; Terry Ramsaye, editor of *Motion Picture Herald,* who said the projectionist was the lighthouse keeper of the industry, and Joseph Basson, president of Moving Picture Machine Operators Union Local 306. At right are William Reed of the Colonial theatre, Atlantic City, for whom is claimed the distinction of being the oldest living projectionist, and F. H. Richardson, writer on projection for *Motion Picture Herald* and *Better Theatres.*



Vacation Visitors



By Staff Photographer

Annabelle Ward of the Elliott-Ward Enterprises, Lexington, Ky., visits the Managers' Round Table in the Quigley Publications office, Radio City.



F. C. Stough, owner-manager of the Davidson in Davidson, N. C., registers at the MGM booth in Times Square.



C. W. Jones, E. H. Rowley, Jr., and E. H. Rowley, of the Robb & Rowley Texas theatres, with C. E. Kessnich at the MGM World's Fair booth in Times Square.

Below. Jack and Thomas Beynon, operators of a circuit in South Wales, Britain, visit the foreign department in the MGM New York office.



M. A. Lightman, president of the Malco Theatres of Kentucky, Tennessee, Arkansas and Mississippi.

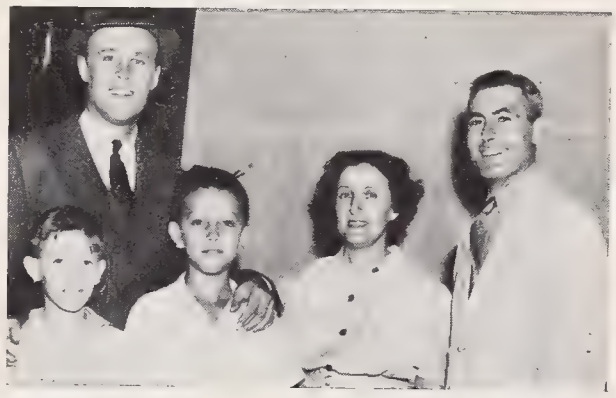


By Staff Photographer

Below. C. B. Wolf and Benjamin Beck of Pimlico theatre in Baltimore, Md., visit the RKO World's Fair lounge in Radio City.



John Nolan, general manager of the Comerford circuit of Pennsylvania, and Sigrid Gurie on the set of Universal's "Rio" in the company's Universal City studios.



Fred V. Cannata, exhibitor of Houston, Texas, Mrs. Cannata and their two sons, meet Wayne Morris at the Warner studios in Burbank.

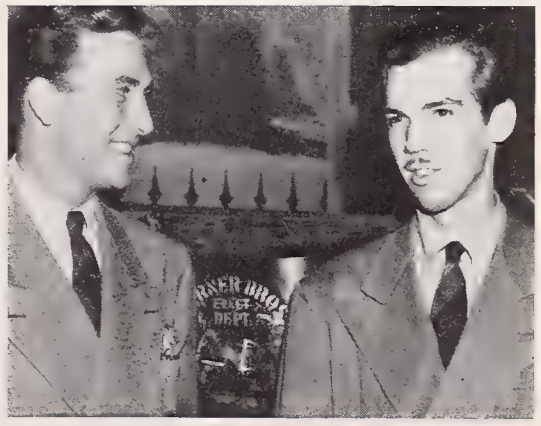


By Staff Photographer



Left. Martin Hirsch, operator of the Hirsch Amusement Company, Philadelphia, and Jane Wyman watch the filming of a scene in "Gambling on the High Seas."

Right. Jeffrey Lynn and William Bell, of the Interstate in Texas.



STUDIOS KEEP SCHEDULES, STUDY SAVING; FRENCH, BRITISH HOUSES OPEN

Producers Assure Exhibitors of Sufficient Product at Same Standards; Report Personnel Reductions Affecting 1,500

Production schedules for the present season will not be affected vitally in the way of either quality or quantity but retrenchment in the direction of cutting unnecessary costs and waste will be seriously studied, it became evident this week as production executives rushed into print with emphatic pledges to exhibitors that they need have no fear of a product shortage or of a lowering of production standards because of the European war.

By midweek Hollywood had digested unofficial but undenied reports of studio personnel reductions totaling some 1,500 employees, principally in the low wage brackets and labor groups frequently affected to this extent by normal production fluctuations. Early excitement had subsided and the feeling generally was that the studios were adopting a watchful waiting attitude. News of theatre reopenings abroad gave added impetus to a spreading belief that beyond a probable brief readjustment period, production activity and studio employment will level off at a higher pitch than prior to the outbreak of armed conflict, with continuing economies consisting chiefly of savings achieved by streamlining scripts, expediting preparation processes generally, and by severe application of efficiency measures of long standing, none too strictly adhered to heretofore.

Oppose Drastic Cuts

General executive opinion in both the New York home offices and in Hollywood is that whatever loss in revenue from the war areas becomes evident can be allowed for in a general paring of expenses rather than by drastic cuts in production budgets or personnel. In some quarters it was pointed out that it is not at all certain that the war will cut off all European revenue. In support of this it is argued that the American industry profited enormously in the last war from the distribution of pictures to the warring nations, and that while European production certainly will be suspended, theatres will reopen as governments realize the value of entertainment in maintaining morale. America, in that case, would be the only source of film supply.

A total of 609 pictures were produced in Europe last year and if the nations which at present are remaining neutral maintain their 1938 production level only 173 pictures will be made, mostly suited only for local distribution.

Hope for increased revenue from the South American market based on the expectation that American product will be left virtually alone in that field because of the suspension of European production was expressed in New York

(Continued on opposite page)

Film Stocks And War

In the face of a stock market which was bringing joy to the Bulls and causing weeping and gnashing of teeth among the Bears, as it continued to soar in anticipation of American trade increases due to the War, film stocks and bonds hovered unsteadily around their pre-War averages, reflecting slight losses rather than the tremendous gains shown by such "war babies" as steel, wheat, and the like, this week.

The first losses sustained by film stocks, as the vision spread of motion picture companies deprived of the European market which supplies approximately 30 per cent of world revenue, were gradually made up last week, as optimism grew, and it was recalled that Hollywood's domination of the world market came as a result of the last War.

▽ ▽

Indicative of the situation was the difference in volume of shares traded between the "war babies" and film stocks.

Last Friday U. S. Steel had a turnover of 84,100 shares, Republic Steel 70,000, New York Central 67,000, and General Motors 64,000. Among film stocks, Warner Brothers common had a volume of 10,000 shares for the day; Loew's common 4,800; Eastman Kodak 3,100, Technicolor 1,200.

▽ ▽

On Tuesday, U. S. Steel had a volume of 112,500 shares; Curtiss-Wright 67,300; Aviation Corporation 46,700, and General Motors 70,200. This was in a day when for the first time since the start of the "war boom," profit-taking threatened to cut the gains which had been registered. However, final returns showed gains again, in "war babies."

Trading in film stocks reflected a slight rise in volume, practically no change in price. Warners had a volume of 11,900 shares; Eastman Kodak 3,400; Loew's 6,800, and Technicolor 1,300.

England's Government Permits 65% of Theatres to Resume Showings; Canadian War Taxes Hit Dominion Industry

The Government of England, settling into the new routine called for by what it expects to be "a three year war," gave in to pressure applied by its own people last Saturday and reopened between 65 and 70 per cent of its film theatres in neutral zones. Permits were granted by the Home Office on Friday.

The Home Office had been petitioned by a joint deputation of English distributors and exhibitors last week; and the press, especially Lord Beaverbrook's *Evening Standard,* had urged the reopenings in its editorial columns.

Theatres Close Early

Among other restrictions, the reopened British theatres are to close at 10 P. M.

Adjustment of the present British Films Act (the quota) to a war basis is indicated.

The Soviet Government, as a consequence of its recent rapprochement with Germany, has ordered the withdrawal of anti-Nazi films from Moscow, while in Mexico, the Confederation of Mexican Workers has ordered a ban on all exhibitions of German-made films.

The war budget announced by the Canadian Government affects all branches of the film industry in the Dominion. An eight per cent sales tax on electric light and power bills is to be levied and the tax on companies, incorporated or not, is to be raised to 18 per cent on total returns. In addition there is to be a sliding tax of from 10 to 60 per cent on profits above five per cent. There is no addition to the present tax on surplus funds sent out of Canada by film exchanges. A 20 per cent surtax has been added to the personal income tax, affecting all the lower income brackets. The tax on electricity used is entirely new and will mean the necessity of economy in theatre lighting with reduction of marquee and sign lighting.

Safety Regulations Prescribed

Under the permits issued by the British Government, theatres will continue to operate until further notice, but with the proviso that they adhere to the safety regulations prescribed for all theatres in the emergency by the Government. These include adequate provision for ready access by audiences to bombproof shelters, and the maintenance of attendants to be on the lookout for air raid warnings.

Permission to reopen was not granted houses in central London or in the populous industrial areas such as the eastern coastal towns. In all, however, theatres in only about 100 towns have not received permission to reopen.

In an editorial in the "Evening Standard,"

(Continued on page 32)

PRODUCERS SAY VALUES MUST STAY

(Continued from opposite page, column 1)

this week. This hope was bolstered by newspaper reports of a 50 per cent increase in orders from Latin America listed by exporters specializing in such products as textiles, steel, machinery, tools, processed foods, naval stores, technical orders for plant equipment and for ship repairs and automobiles. Cabled inquiries and orders were received, too, from Australia and South Africa for goods not usually purchased here by those countries.

Story Change Expected

Even though the pledges of producers are followed to the letter it is believed at present that the 1939-40 schedules will be altered slightly to include a greater concentration of light stories and comedies calculated to counteract the effects of the war. It is probable that budgets will be changed to include these by cancelling or postponing elaborate spectacles and costume pictures. Also expected, according to opinion in Hollywood, are increased advertising and exploitation efforts, designed to make the most of the confined market for pictures.

For the present, however, publication of definite plans for more than the immediate future was confined to strongly worded promises by production company executives to exhibitors that all release dates will be met and that no quality sacrifices would be made. This week such promises were on record from every major company.

At Columbia the only change announced was a temporary postponement, for 60 days, of "Arizona." Harry Cohn, president, said, "We are not pulling in any horns. As a matter of fact we are spending fully $5,000,000 more on Columbia product this year than at any time in our organization's history." He added that September 14th had been approved as the starting date for "His Girl Friday," one of the company's higher budgeted pictures, to be produced and directed by Howard Hawks.

MGM To "Await Developments"

Speaking for Loew's and Metro-Goldwyn-Mayer, Nicholas M. Schenck on Wednesday said he and his company would await developments before making definite decisions on future plans. "At this moment," he said, "it is foolish for anyone to think that our company—or any other major company—will curtail production or lower the quality of pictures, for the reason that the producing companies are themselves large exhibitors and have three to four times as much capital invested in theatres as in production. If we are to operate our theatres successfully, we must have outstanding pictures and plenty of them.

"Furthermore, I believe that the orders closing theatres in England and France will gradually be relaxed as conditions permit, so as to make possible the furnishing of needed entertainment to the civilian population of the warring countries. However, should our foreign losses exceed present expectation, we will at that time consider ways and means of meeting the emergency."

Y. Frank Freeman, Paramount vice-president in charge of production, told a sales meeting in Chicago last weekend, "Absolutely no deviation from the announced 1939-40 program is planned. There will be no reduction of budgets or elimination of pictures. Our production program was so carefully planned many months ago and is so far ahead of schedule at this time that it is both unnecessary and impractical to attempt to revise it because of the situation created by the European war. This company has the greatest backlog of pictures ready for release in motion picture history. We have 26 completed feature pictures, eight more before the cameras and 17 definitely scheduled for production within the next few months. All were cast, budgeted and planned with the possibility of the war crisis in mind and not one of them will be dropped from our schedule nor will there be any budget revisions on any of these."

Advises Waiting

Returning on the Manhattan from England this week, Herbert J. Yates, president of Consolidated Film Industries, cautioned against alarm or retrenchments by film companies. A clear picture of the effect of the war on film business will not be had for 60 or 90 days, he said. Pointing out that Republic will not suffer as much in the loss of European revenue as other companies because its position on the continent was not so well consolidated as that of the major companies, he emphasized that the company plans no budget cutting or other retrenchments but will be guided by the course of events.

Mr. Yates said he believed that British quota restrictions would be tacitly ignored for the time being and that American film imports would be permitted without restriction.

Twentieth Century-Fox officials, taking their cue from an official statement released by Joseph M. Schenck, said the company has decided to effect certain economies without affecting the quality or quantity of product. It was emphasized, however, that the company would adhere to the schedule announced for 1939-40.

Included in the economies will be elimination from the payroll of unnecessary employees in certain studio departments. The need for such action had long been apparent, according to the company, but the step was not regarded as financially necessary until the present emergency.

Sees 60 Per Cent Loss

Mr. Schenck's statement said that while retrenchment in studio overhead was necessary, no salary cuts would be made and nothing would be done to impair the quality of production. None of the big pictures planned by Darryl F. Zanuck would be eliminated, he said. Estimating that the industry faces the immediate loss of 60 per cent of its revenue, Mr. Schenck said, "This company has always had economical and efficient organization and operation, but now drastic economy will be necessary if we are to continue to operate in the face of the loss of vital foreign income. . . .

"In recognition of the emergency which has arisen," the statement concluded, "the directors of Twentieth Century-Fox have just voted to pass up the quarterly dividend on the company's

(Continued on following page)

Newsreels' War Status Still Uncertain; French Make Reel

The American newsreel companies, this week, continued doubtful as to their exact status in a European war the details of which remained shrouded in official restriction and censorship. Still relying primarily on transportation by trans-Atlantic plane, with duplicates being sent from abroad by boat, there was many a tale of lost or mysteriously missing prints in the five American newsreels' home offices in New York during the week.

However, an increasing optimism was noticeable, with the feeling generally being that censorship restrictions will be eased to some extent in the warring countries.

The French Government, it is reported, has started to issue a reel on its war activities, which is expected to appear weekly and to be used by the American companies. Called the "Journal de la Guerre" ("Journal of the War") the first issue was to have been ready last Friday, but no reports on it had been received by mid-week in New York. The French Government is believed using for this work many of the newsreel cameramen connected with the European affiliates of the American companies who have been conscripted. During the last war, the French put out a similar reel called "Annals de Guerre" ("Annals of the War").

Truman Talley, producer of Fox Movietone News, said that "Both the English and the French will relax their restrictions somewhat as things reach a state of "war normalcy" from the feverishness of the first period of adjustment." Mr. Talley also said that his company had its first shipment of actual war film "on the way."

At Pathe News, it was reported that no phone calls from New York to London had been accepted since the start of the war. German film is being shipped through adjacent neutral capitals. Company spokesmen also say that they expect a reel, similar to that being prepared by France, from England.

MGM News of the Day says that there is no longer any word directly from Warsaw, and that most newsreel cameramen are concentrated on the Polish-Roumanian border. In company with the other newsreels, they will continue to use plane service as long as possible.

Both Paramount and Universal News report that they, too, are using plane service across the Atlantic, while the former adds that it finds restrictions on communications "loosening up."

One reason advanced for the expected easing of restrictions by the French and British is that, allowing few if any pictures to be sent out, they have left the way clear for German pictures of battle action to virtually monopolize papers in the neutral countries, thus affording a chance for the spread of propaganda.

SEE FILM DEMAND FROM OVERSEAS

(Continued from preceding page)

common stock. This was considered necessary for the protection of the company's cash position in the light of newly arisen difficulties."

Later reports from Hollywood indicated that an unannounced number of employees had been dropped at the Twentieth Century-Fox studios. It was believed that they numbered approximately 10 per cent of the regular payroll roster of 3,000.

The Twentieth Century-Fox directors, in passing the common stock dividend, and assigning the war as the cause, said that it would be "not wise to declare any dividend at this time." Previous dividends were 50 cents each on June 30th and March 15th, of this year.

J. Cheever Cowdin, chairman of the board of Universal, took occasion to comment on the war emergency in a letter to stockholders which announced the voting of a dividend of 37 cents on the preferred stock and the passing of a common stock dividend.

In his letter, Mr. Cowdin remarked that it was "still too early" to gauge the effects of the European war on the company's business.

"There is no indication, as yet," he wrote, "of any reaction on motion picture attendance in this country as a result of the war. However, if, as a result thereof, there is a stimulation of general business, it might be expected to lead to an upturn in motion picture business rather than otherwise."

The Foreign Market

The letter reviewed the foreign market, in brief, thus:

In England, about 70 per cent of the theatres are operating; and the war will bring a demand for entertainment.

In Germany, the company has not been distributing.

In France, the peace-time restrictions on business have been such that war finds Universal little affected.

In other European countries, Universal has been receiving more business, especially from Holland, Belgium and Switzerland. The cutting of other European production is expected to help Universal and American companies.

In Latin America, in Canada and in the other British Dominions, Universal has been making progress, he said.

Nate Blumberg, president of Universal, added his reassurance to that of the other companies at a luncheon given for Cliff Work, production executive, in the Rainbow Grill of the RCA Building, Radio City, last Monday. "Universal announced 61 pictures for this year, and will deliver 61," Mr. Blumberg said. "There will be no lay-offs in the studio or in the home office. There will be no cuts in salaries. Universal has been having a dress rehearsal for this crisis for the last year and a half and now that the curtain is up we are fully prepared.

Roach, Goldwyn, Chaplin Active

Hal Roach announced there would be no deviation from announced plans for the production of six features and four Laurel and Hardy comedies for United Artists distribution in 1939-40. Samuel Goldwyn resumed production on "Raffles" this week with David Niven continuing in the lead role. The picture was suspended last week when it was thought possible that the star, a British reserve officer, might be called to service. A news release from Charlie Chaplin announced that rehearsals have begun for his forthcoming film to be known under the working title of "Production No. 6" until a final title is selected. Previous announcements scheduled a film to be called "The Dictators."

In New York Murray Silverstone, executive head of United Artists, said he had received word from Alexander Korda in London that the war would not interfere with the completion of "The Thief of Bagdad." All shooting on the picture has been completed, it was said.

Statements issued last Friday by Harry M. Warner in New York and Jack L. Warner at a press conference in Hollywood denied reports that production would be curtailed and emphasized promises that all the large scale pictures planned would be released on schedule. Predicting a probable loss of 25 per cent resulting from the closing of European theatres, Jack Warner said the company's production schedule would not be affected. On the contrary, he said, the company will release 10 top quality pictures in the four months and plans more, rather than fewer features than were announced.

No salary or wage cuts will be instituted and no curtailment of personnel will take place, Mr. Warner added, although a general tightening of operations to eliminate unnecessary expense, such as the previously contemplated expansion of the studio laboratory facilities, is expected. No pictures similar in character to "Confessions of a Nazi Spy" will be made, he said. Production of "Underground" has been stopped.

Independent states rights producers also joined the general denials that the war would force them to curtail schedules. Budd Rogers, vice-president and general manager of Alliance Films, said his company would release 12 pictures, one feature a month, as originally planned.

W. Ray Johnston, president of Monogram, said his company would institute no reductions in salaries or personnel. He is studying plans to increase budgets on major pictures which, it is believed, can be sold in territories and theatres not formerly available to Monogram.

A warning to exhibitors to keep foreign war propaganda off the screen features a bulletin issued by the Independent Theatre Owners of New York.

POMMER WONDERS IF HE'S STRANDED

Erich Pommer, who arrived in this country from London for a brief visit shortly before the outbreak of war in Europe, wonders whether he isn't more or less permanently stranded in the United States.

Mr. Pommer, a German citizen, is traveling with a German passport. He is uncertain whether the United States will permit him to leave the country and, if so, whether England will admit him.

Mr. Pommer believes it will be several weeks before his status is clarified. He had planned to begin production in England of a new picture starring Charles Laughton late next month.

Code Interception Laid to WMCA

While radio broadcasters were taking stock of their war coverage to date, and three networks had agreed to curtail and temper their war news, the Knickerbocker Broadcasting Company, Inc., operators of New York's station WMCA, were asked by the Federal Communications Commission to show cause Friday why they should not lose their license for intercepting, and then decoding and sending out as news, code messages between the German and British governments, and their respective military and naval forces, a practice expressly prohibited by agreement between the United States and those countries.

Agreement on Coverage

Neville Miller, president of the National Association of Broadcasters, which meets in annual convention at Chicago this Friday, on Monday night announced that an agreement on war coverage had been tentatively reached between the three major networks, the Mutual, the National Broadcasting Company, and the Columbia Broadcasting System.

Among the agreements' provisions were:

1. That horror, suspense, or undue excitement be avoided.
2. That the broadcasters will try to "be temperate, responsible, and mature in selecting the manner in which they make the facts of war and its attendant circumstances known to the public."
3. That radio audiences be clearly informed so, if the news is censored.
4. That broadcasts from Europe be by Americans, as far as possible.
5. That news broadcasts be under the control of the broadcasters, whether or not sponsored.

Mr. Miller said the agreement was reached last Thursday, but was not made public until James Fly, chairman of the Federal Communications Commission, had been informed.

He said that its principles would be discussed by the convention, although the three networks were primarily those affected.

Radio Service Commended

Mr. Fly this week praised the radio's coverage of the war as a "public service."

Last week, before the agrement among the three networks, the Broadcasters' Association cautioned its 500 members to handle war news carefully. It suggested that the "public controversy" plank in the new code of fair practice, a code not yet in effect, be followed "as a safe guidepost."

All the networks noticeably curtailed their war news about one week after the start of hostilities. The clamping down of censorship, the expense, and the complaints from sponsors whose programs were eliminated or broken into for war bulletins and broadcasts from Europe or Washington, were the reasons. There was also the fear of censorship.

No Censorship "At Present"

Stephen Early, secretary to the President, said there was no danger of censorship "at present," but this qualification was considered enough of a warning. And, also, Mr. Early's remarks that radio was a "rookie" in handling war news, and that it must learn to behave "as a good child" were ominous.

The NBC this week set up a rigid war news schedule, for the Blue and Red networks. This provides for six European pickups each weekday, and five such on Sunday. There will also be 19 newsperiods on week-days, and 11 on Sundays. There will also be a nightly round-up and analysis by John B. Kennedy, NBC special commentator, and Colonel Frederick B. Palmer, U. S. A., retired.

CBS issued a memorandum to its staff stressing the need for complete editorial impartiality and the necessity for honesty and sincerity in the presentation of war news.

MORE CONCESSIONS INDIVIDUALLY ON CODE LINES SEEN; ANOTHER SUIT; NO LET-UP ON MONOPOLY: ARNOLD

Kuykendall Lists 17 Points on Agenda of MPTOA Board Oct. 23; Commends Warner Move; RKO Arbitration Offer

The motion picture industry's code of fair trade practices, as formulated by a distributors' committee and company attorneys, remained in "status quo" this week, with the thought prevailing in film companies' home offices in New York that out of the code, inoperative since being declared "illegal" by Thurman Arnold of the U. S. Department of Justice, would come, in addition to those already offered by Warner Brothers, a series of concessions along code lines offered the exhibitor by other distributors, acting individually.

William F. Rodgers, Metro-Golwyn-Mayer general sales manager and chairman of the distributors' code committee, said early this week that the code remained "in status quo so far as any knowledge which I have is concerned." Mr. Rodgers conferred last week with Ed Kuykendall, president of the Motion Picture Theatre Owners of America, on the buyer-seller relationship, the code, and the possibility of individual concessions by the distributors. Mr. Kuykendall left over the weekend for Columbus, Miss.

Warner Action Commended

Warner Brothers' action in offering exhibitors an independent trade practice program is praised in the latest MPTOA bulletin, while RKO, through a statement read at the New Jersey Allied meeting last week by H. M. Richey, director of exhibitor relations, said that its new contract "will include an optional arbitration clause which the exhibitor can he sign if he so desires."

Mr. Kuykendall, before leaving New York Saturday said:

"Trade reforms are not going to be thrown into the discard because of Governmental dissapproval of the Code. There are certain of its provisions that easily can be inserted in contracts; and I am convinced that, as an alternative, this will be done generally."

Paramount, according to Neil F. Agnew, vice-president in charge of distribution, has been incorporating in its new season contracts many of the concessions proposed in the code, including cancellation privileges ranging from 10 to 20 per cent, depending upon rental averages, and score charge elimination.

The Board's Agenda

Mr. Kuykendall last week released a bulletin containing the points to be taken up by the MPTOA board of directors at White Sulphur Springs, Va., on October 23-24. These points are:

1) Can the industry work out a practical

(*Continued on page* 18, *column* 1)

War Time Trust Policy

by FRANCIS L. BURT

Anti-trust policies of the Department of Justice are being revamped to meet new conditions resulting from the European War, but there will be no let-up in the campaign against monopoly, The National Petroleum Association Annual Convention, in Atlantic City, was told today by Assistant Attorney General Thurman W. Arnold.

Already flooded by protests against profiteering in food and other industries, Mr. Arnold said, the Anti-Trust Division is preparing to ask Congress for a great increase in its appropriation.

While there will be no change in the underlying philosophy of the Department, he told the oil men, cognizance will be taken of the fact that industry faces different problems in time of war, and action will be guided thereby. However, Mr. Arnold added, while the department will view those problems sympathetically, it will continue unabated its drive against monopoly wherever found.

"In the present emergency, positive regulation of some industries may be necessary," he pointed out. "However, we think that a vigorous anti-trust policy in time of war will make active price control less necessary and more limited . . . "

"Therefore, it is now more necessary than ever before to attack bottle necks which restrain trade through artificial price levels. If we are to maintain a balanced economy under the expanding market of a great way, we must not permit the profits of that expanding economy to become the tools for furthering industrial aggression on the part of a few groups."

Mr. Arnold made no reference to motion pictures directly in his speech, but his reference to "bottle necks" and his announcement of continuance of the anti-trust campaign were seen as indicative of a determination to continue the fight against the film industry.

Momand Files Additional Action, Against Majors and Griffith Circuit, Charging Freeze-out of Product

The battle of the independents goes on.

A new suit in equity, not interfering with his long standing suit for $4,500,000 against the majors, was filed last week by A. B. Momand, Oklahoma theatres operator, in Oklahoma City federal district court, against the same defendants.

In Chicago, the trial of the Government contempt suit against Balaban and Katz and the eight majors will be resumed next Monday, after a postponement for one week at the request of the defendants.

Demands Product

The new Momand suit asks that the film companies be made to give his Odeon theatre, at Shawnee, in Oklahoma, second-run pictures at the same prices charged in other locations of similar population; asserts that the majors are forcing him out of the situation by giving pictures only to the Griffith Amusement Company theatres there, and asks for temporary and permanent injunctions against the alleged discrimination.

Defendants are Twentieth Century-Fox Film Corporation, Paramount Film Distributing Corporation, Columbia Pictures Corporation, Universal Film Exchanges, RKO Radio Pictures, Vitagraph, Inc., Loew's, Inc., and the Griffith Amusement Company.

Earlier Suit Still Pending

Hearing on the injunction petition was scheduled for October 2nd before Federal Judge A. P. Murrah.

The suit also provides for the awarding by the court of "relief" as it may deem proper, and asks that costs be recovered for the plaintiff.

Mr. Momand's $4,500,000 suit against these defendants and others is still pending. It is of long duration. It charges conspiracy to put him out of business. Mr. Momand once operated 28 theatres in the state. He now operates only the Odeon, in Shawnee.

In Shawnee there are five theatres. The Griffith circuit owns three.

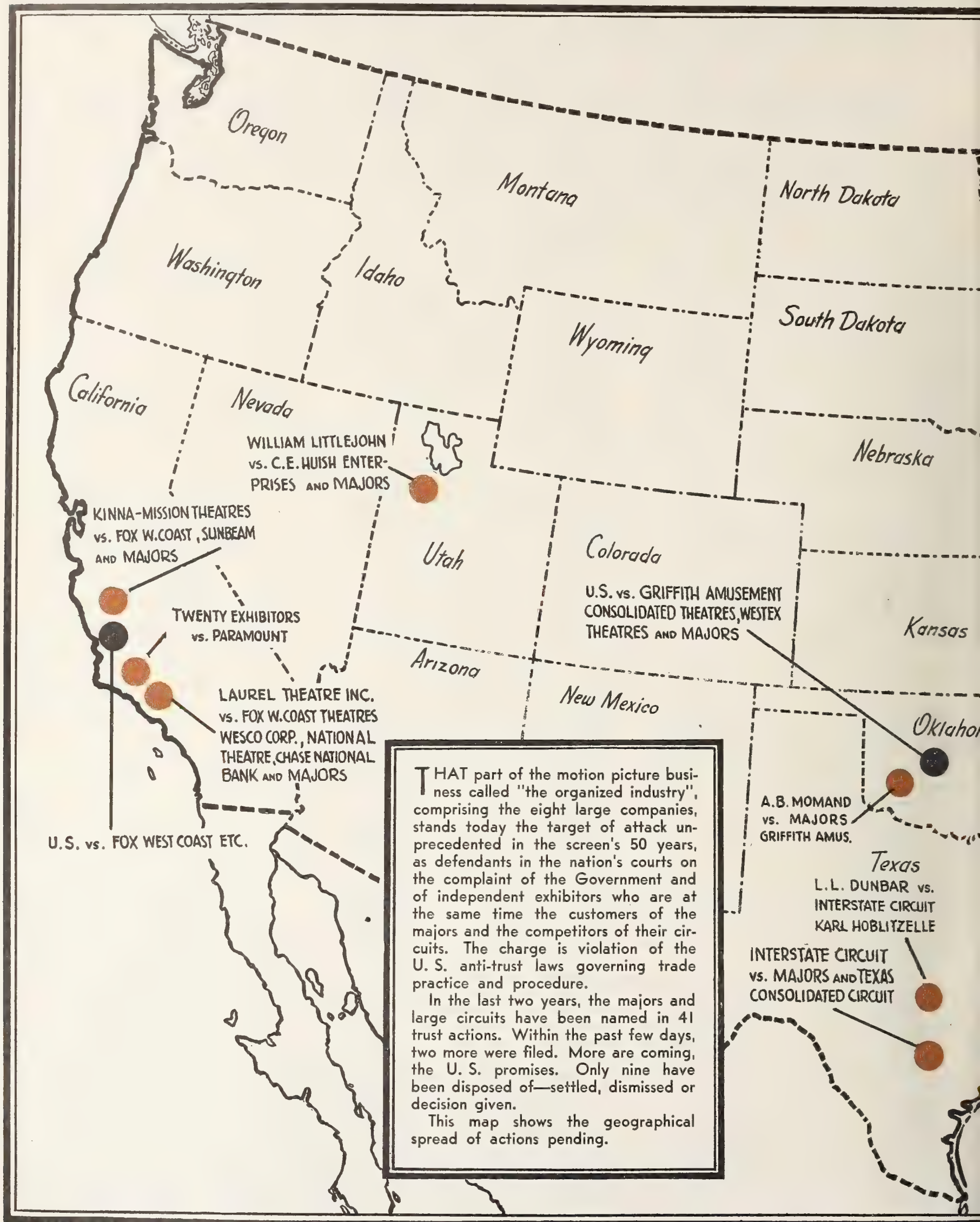
Government Closes Argument

The Government completed its case in its contempt suit against the majors and the Balaban and Katz circuit last week. It consisted of schedules of the Chicago picture release dates and playing times; also introduced as evidence were the circuit's rental figures and letters between circuit officials and those of the distributors in the Chicago exchanges and in New York.

The defense, unsuccessfully, last week, attempted to have certain testimony stricken

(*Continued on page* 18, *column* 3)

WHERE MAJORS FACE FIR

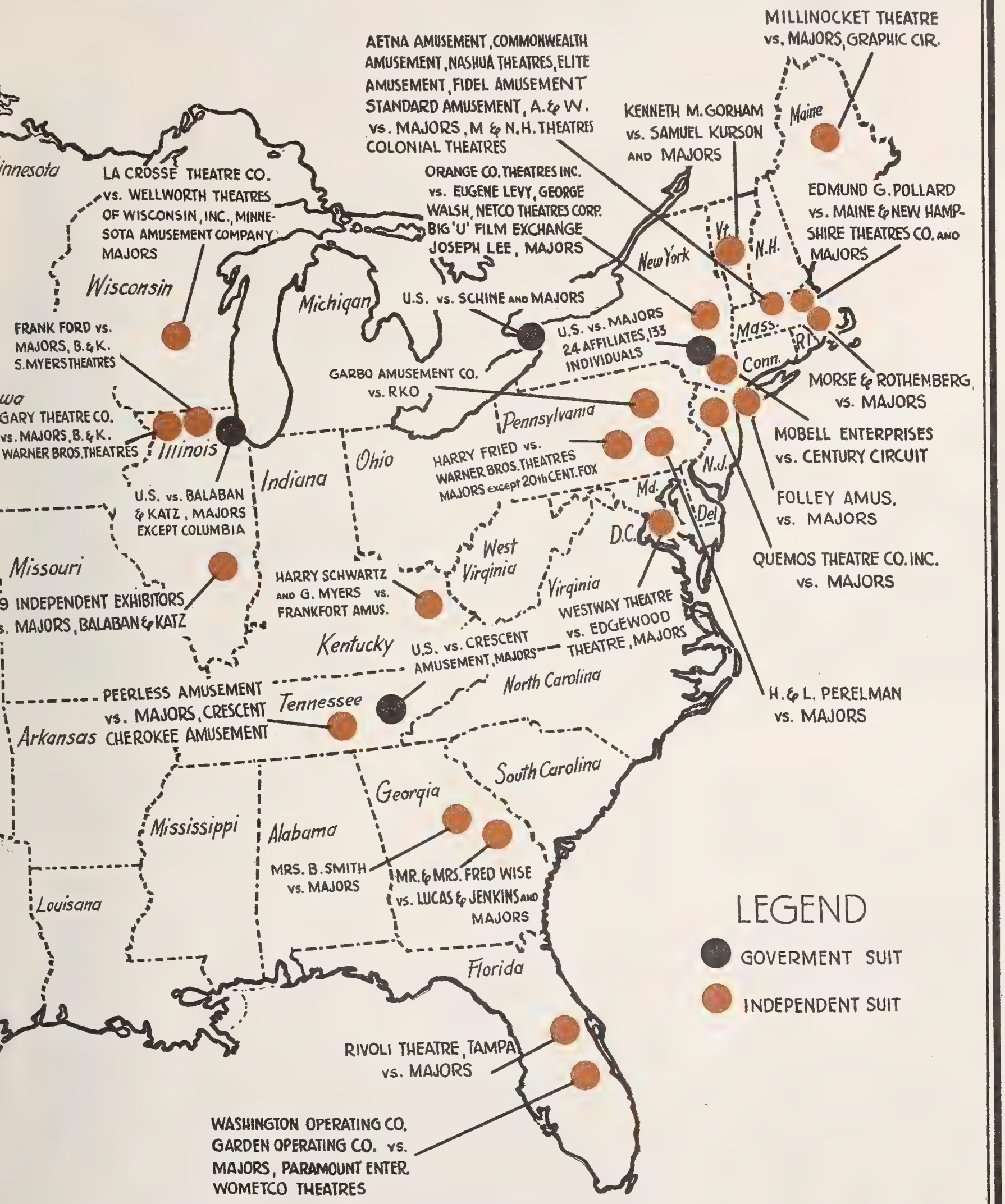


THAT part of the motion picture business called "the organized industry", comprising the eight large companies, stands today the target of attack unprecedented in the screen's 50 years, as defendants in the nation's courts on the complaint of the Government and of independent exhibitors who are at the same time the customers of the majors and the competitors of their circuits. The charge is violation of the U. S. anti-trust laws governing trade practice and procedure.

In the last two years, the majors and large circuits have been named in 41 trust actions. Within the past few days, two more were filed. More are coming, the U. S. promises. Only nine have been disposed of—settled, dismissed or decision given.

This map shows the geographical spread of actions pending.

OF U. S AND INDEPENDENTS



PREDICTS FURTHER AID TO EXHIBITOR

Kuykendall Cites Board's Subjects

(*Continued from page* 15, *column* 1)

trade practice program under present conditions?

2) Will the Dept. of Justice really try to block a practical, effective solution of trade practice problems?
3) Would a Code (any Code) solve the existing situations?
4) Do exhibitors (and distributors) prefer to settle disputes and grievances on unreasonable clearance and overbuying to deprive a competitor of pictures by:
   a) Mediation and voluntary agreement?
   b) Enforceable decisions of an arbitration board?
   c) Lawsuits, intervention of public prosecutors, boycotts and reprisals?

Clearance Standards

5) Is there any fair, impersonal, and practical standard for clearance between theatres?
6) Do exhibitors want a simplified exhibition contract?
7) Should short subjects, newsreels and trailers be a part of every product deal?
8) Would exhibitors prefer to get trailers direct from each company or through the medium of a complete service from a trailer company?
9) Will buying combines solve the buying problem of the individual exhibitor?
10) Do we want the Neely Bill, or any other law to prohibit and prevent any distributor from offering better prices and terms in order to induce the exhibitor to buy more than one picture?

Non-theatrical Problem

11) Should non-theatrical showings of theatrical motion pictures be curbed and confined to non-competitive situations?
12) Should radio competition of motion picture talent and material be curbed?
13) What should be done about double feature competition, give-aways, premiums, lotteries, cut-rate admissions, etc?
14) What can exhibitors do about the music tax extortion by ASCAP? Why doesn't the Government prosecute its four-year-old anti-trust suit against ASCAP?
15) Should exhibitors in this country refuse to show any propaganda pictures favoring either side in view of the present European war and the expressed determination of this country to keep out of it?
16) What can exhibitors do to strengthen their defenses against the coming onslaught of state legislation, singling out the theatres for drastic regulation, special taxation and admission taxes?
17) What organized and unified effort should be directed by exhibitors and exhibitor organizations to combat the the adverse publicity against the industry?

The bulletin also commended Warner Brothers for offering an individual trade practice program.

"This is a great step forward," the bulletin says, "in the face of the present confusion and dismal outlook. Every responsible exhibitor who is sincerely interested in bringing order and fair dealing into our business should give it every encouragement."

"There are indications," it continues, "that some of the other companies, if properly encouraged to do so, may voluntarily modify their sales policies in such a way that many of the trade practice proposals will be accomplished."

Mr. Kuykendall pays tribute to the distributors' efforts to reach some solution.

"The distributors' committee has not been dissolved," he said, "and a practical solution to at least part of our problems may yet be found through earnest effort of those who are working toward these ends."

No MPTOA Convention

There will be no MPTOA convention this year. "Uncertainties within and without the industry" are assigned as the reasons.

The RKO offer of an optional arbitration clause in contracts was defined by H. M. Richey, company director of exhibitor relations, in an address to the New Jersey Allied last week, thus:

"RKO has delayed any announcement of its future course on code provisions because of its conviction that, while a restatement of the trade practice provisions of the code to which we and our theatres have already subscribed might be desirable, we know of no plan where the arbitration provisions of the code can accomplish their purpose, unless it be a uniform plan subscribed to and put into effect by the combined industry. Particularly does this apply to problems of over-buying, clearance, etc. While optional arbitration between the company and its customers is desirable in case of disputes between the two, it does not solve the problem where a third party is involved.

"We feel it is much more desirable to make a class and brand of product that satisfies, and to treat our customers with understanding, and thus make even that type of arbitration unnecessary. There will be included in our new, shortened contract an optional arbitration clause which the exhibitor can sign if he so desires."

NEW ARMY THEATRE IS DEDICATED

A new theatre, seating 900, *was dedicated Sunday night by the U. S. Army Motion Picture Service at Fort Jay, Governor's Island, New York. Housed in a building which cost* $150,000 *to construct, the theatre will show first-run films seven nights a week.*

The Service operates theatres in about 100 *other Army posts.*

Momand Charges Films Withheld

(*Continued from page* 15, *column* 3)

from the records, and to have the case dismissed.

It is expected the case will last about two weeks longer. Master in Chancery Edgar Eldredge, before whom the testimony has been presented, is then expected to give his conclusions to Federal Judge Woodward.

Two Other Actions Wait

Two other suits, against substantially the same defendants, await this decision. One is that by 101 independent theatre operators; the other is by Frank Ford, Evanston exhibitor.

It is anticipated that, if the Government, in the present case, proves that the consent decree of 1932 has been violated, and its ends are achieved; that is, the enforcing of that decree; the basis for the other suits having been dissolved, they may be dismissed.

The clearance system in Chicago—allegedly giving Balaban and Katz a product monopoly—is the chief point of criticism.

Resumption of the case on Monday will see approximately 20 attorneys representing the defendants—an indication to observers that the defense will be vigorous.

New season product sales in the Chicago area are static; independent exhibitors, especially, are trying to hold out till the resolution of the case. They anticipate great clearance practice changes, if the Government wins.

It was expected, after the admission by Mr. Eldredge last week that the record shows no case against them, that RKO and Universal might be eliminated from the Government case.

Trial Set for September 26th

Trial of the suit by the independents against the same defendants has been scheduled for September 26th. It will probably be postponed, inasmuch as attorneys for the defendants are now engaged in the contempt suit by the Government, and because the outcome of this suit will bear on the independents' suit.

Defense attorneys in the New York anti-trust action, by the Government against the majors, filed affidavits on Tuesday urging Federal Judge John C. Knox to defer his decision on the Government's application for trial calendar preference.

Willard McKay, attorney for the Schine circuit of upper New York State, which is being prosecuted by the Government, along with the majors, for violation of the anti-trust laws, filed a motion for a bill of particulars in Buffalo Federal Court, on Tuesday.

In Newark, the Quemos Theatre Company, former operator of the Mosque theatre there, prevented last week the dismissal of its $3,500,000 suit against the majors.

The suit, expected to have a fall hearing in federal court, charges restraint of trade.



THEY'VE MOVED THANKSGIVING AGAIN!

it starts right now!



THE TALK OF THE INDUSTRY! PREVIEWED AND READY FOR S.R.O.!



NORMA SHEARER • JOAN CRAWFORD • Rosalind Russell *in* "THE WOMEN" *with* Mary Boland Paulette Goddard • Phyllis Povah Joan Fontaine • Virginia Weidler Lucile Watson • From the Play by Clare Boothe • By Arrangement with Max Gordon Plays and Pictures Corporation • Screen Play by Anita Loos and Jane Murfin • Directed by George Cukor • Produced by Hunt Stromberg.
A Metro-Goldwyn-Mayer Picture

MICKEY ROONEY & JUDY GARLAND *in* "BABES IN ARMS" *with* Charles Winninger • Guy Kibbee • June Preisser • Grace Hayes • Betty Jaynes • Douglas McPhail • Rand Brooks • Leni Lynn • John Sheffield Screen Play by Jack McGowan and Kay Van Riper • Based on the Play by Richard Rodgers and Lorenz Hart • Directed by Busby Berkeley Produced by Arthur Freed.
A Metro-Goldwyn-Mayer Picture

EDWARD G. ROBINSON *in* "BLACKMAIL" *with* Ruth Hussey • Gene Lockhart • Bobs Watson • Screen Play by David Hertz and William Ludwig • Directed by H. C. Potter Produced by John W. Considine, Jr.
A Metro-Goldwyn-Mayer Picture

WALLACE BEERY *in* "THUNDER AFLOAT" *with* Chester Morris Virginia Grey • Screen Play by Wells Root and Commander Harvey Haislip Directed by George B. Seitz • Produced by J. Walter Ruben.
A Metro-Goldwyn-Mayer Picture

"DANCING CO-ED" *with* Lana Turner • Richard Carlson • Artie Shaw and his Band • Ann Rutherford Lee Bowman • Thurston Hall • Leon Errol • Directed by S. Sylvan Simon Produced by Edgar Selwyn.
A Metro-Goldwyn-Mayer Picture

GRETA GARBO *in* "NINOTCHKA" *with* Melvyn Douglas • Ina Claire An Ernst Lubitsch Production • Directed by Ernst Lubitsch • Produced by Sidney Franklin.
A Metro-Goldwyn-Mayer Picture

"Look ahead Mister Exhibitor! M-G-M is writing the history of '39-'40!"

Never before has any company (*including* M-G-M!) started a season with such a barrage of established hits!

(*more next page*)



"THE WOMEN" is FRONT PAGE NEWS



It's so BIG they put it on Page One and here's what they say:

"Roll out the barrel the world's been singing about, Showmen, and get ready to need it to hold the money when the first houseful in to see 'The Women' get to a phone to tell their friends the news . . . THE WOMEN is one of those terrific box-office attractions." —**MOTION PICTURE DAILY**

"THE WOMEN's success is a foregone conclusion. Superlatives are in order. Audiences may be expected to turn out in droves."—**BOX OFFICE MAGAZINE**

"THE WOMEN is one of the smash hits of the season. Extended runs, hold-overs and top-grosses will be the rule." —**VARIETY**

"THE WOMEN is the hottest box-office attraction of 1939 . . . a self-selling, gate-building morsel spiced to the palate of any and all comers."

—**MOTION PICTURE HERALD**

"THE WOMEN solid triumph with top box-office punch . . . M-G-M has a top hit! Boys and girls, here is one that should break records."

—**HOLLYWOOD REPORTER**

"THE WOMEN is sure-fire screen fare." —**FILM DAILY**

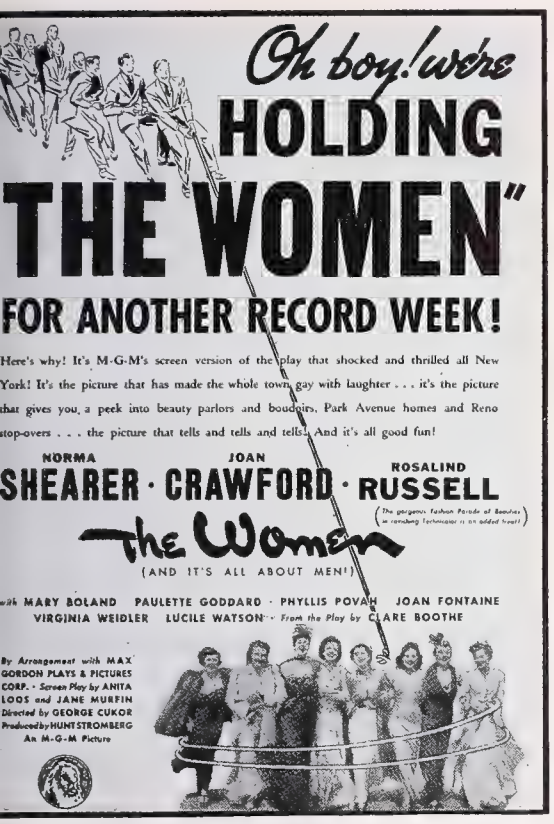
THE WOMEN is for the women, and that means that they'll drag the men with them."
—**SHOWMEN'S TRADE REVIEW**

THE WOMEN is a solid smash hit."
—*Ed Sullivan,* **DAILY NEWS**
Column Syndicated Nationwide

THE WOMEN is a bold, glittering and enormously funny film. I urge you to run to it the moment it is exhibited in your part of the country."
—*Beau Broadway,* **MORNING TELEGRAPH**



This bath-tub scene is not the one in "The Women."



Get ready for Extended Runs!

"THE WOMEN has all the elements of a smash success. Absorbing entertainment, exciting, provocative and pictorially decorative. The season's stand-out offering."
—**DAILY VARIETY**

"THE WOMEN is not only adult, but extremely sophisticated."
—*Louella Parsons,* **LOS ANGELES EXAMINER**

"THE WOMEN will certainly bowl over the matinee trade, and go quite a bit beyond that."
—*Edwin Schallert,* **LOS ANGELES TIMES**

"THE WOMEN is going to be one of the smash hits of the year."
—*Harrison Carroll,*
LOS ANGELES EVENING HERALD AND EXPRESS

AND NOW THE HEADLINES BEGIN!

(Just the first few, as we go to press, from VARIETY*):*

'Women' $16,000 Paces OK Cincy;

Cincinnati, Sept. 5.
European war chill was overcome by holiday-padded weekend and cinema trade currently is okay. Ace b.o. lure this week is 'Women,' which is attracting a swell Albee figure.

Albee (RKO) (3,300; 35-42)—'Women' (M-G). Very big $16,000.

'Women' Sweet $34,000, 2 L. A. Spots;

Los Angeles, Sept. 5.
Metro's 'The Women' topping the town, playing day and date at Loew's State and Grauman's Chinese. Film grabbed a sweet $31,000 on the current week, plus around $3,000 extra at a preem performance at the Chinese.

'Women' 19G in Uneasy Pitt.

Penn (Loew's-UA) (3,300; 25-35-50)—'Women' (M-G). Powerhouse newspaper campaign plus big word-of-mouth will shoot this out in front for big $19,000. Will hold for another week.

FLASH! "THE WOMEN" S.R.O.!

Watch those dames bring in the dough!

Start '39-'40 with "The Women" and get the hit habit early. Eyes on Leo! Keep going!

WRITE THIS DOWN!

BECAUSE of our own sincere belief after having previewed "Babes In Arms" in several widely different theatres--

BECAUSE of the hysterical enthusiasm of the audiences in each instance—

BECAUSE of the grape-vine comments already started by the newspaper representatives and columnists of Hollywood—



WORD OF MOUTH
IS MAKING IT
FAMOUS ALREADY!

MICKEY ROONEY & JUDY GARLAND *in* "BABES IN ARMS" *with* Charles Winninger • Guy Kibbee • June Preisser • Grace Hayes • Betty Jaynes • Douglas McPhail • Rand Brooks • Leni Lynn • John Sheffield Screen Play by Jack McGowan and Kay Van Riper • Based on the Play by Richard Rodgers and Lorenz Hart • Directed by Busby Berkeley Produced by Arthur Freed.
A Metro-Goldwyn-Mayer Picture

We Predict:

"'BABES IN ARMS' WILL

MICKEY ROONEY
JUDY GARLAND



and hundreds of entertainers in the gala musical comedy stage hit, the most discussed film of the new season:

"BABES IN ARMS"

"MAKE SCREEN HISTORY"

You'll predict it too! There's another Babe in Arms on next page!



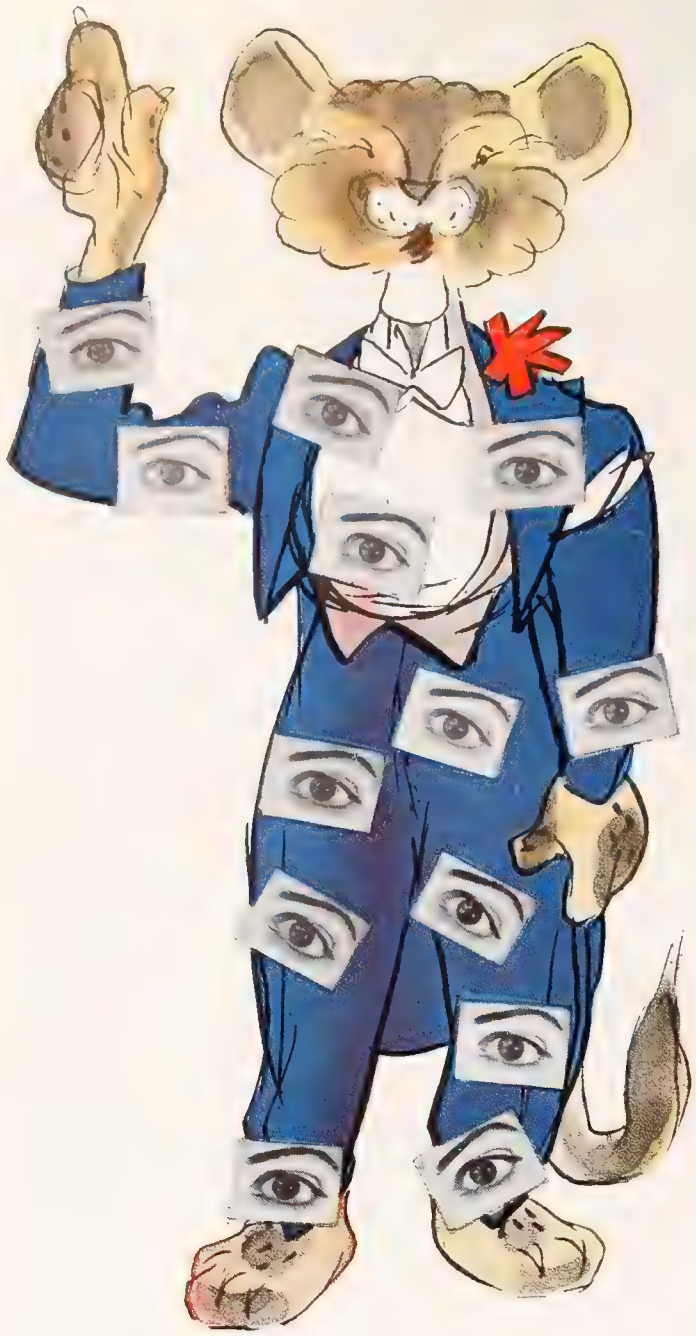
"DID PAPA SIGN HIS M-G-M CONTRACT YET?"



'YES, PAPA SIGNED HIS M-G-M CONTRACT!'

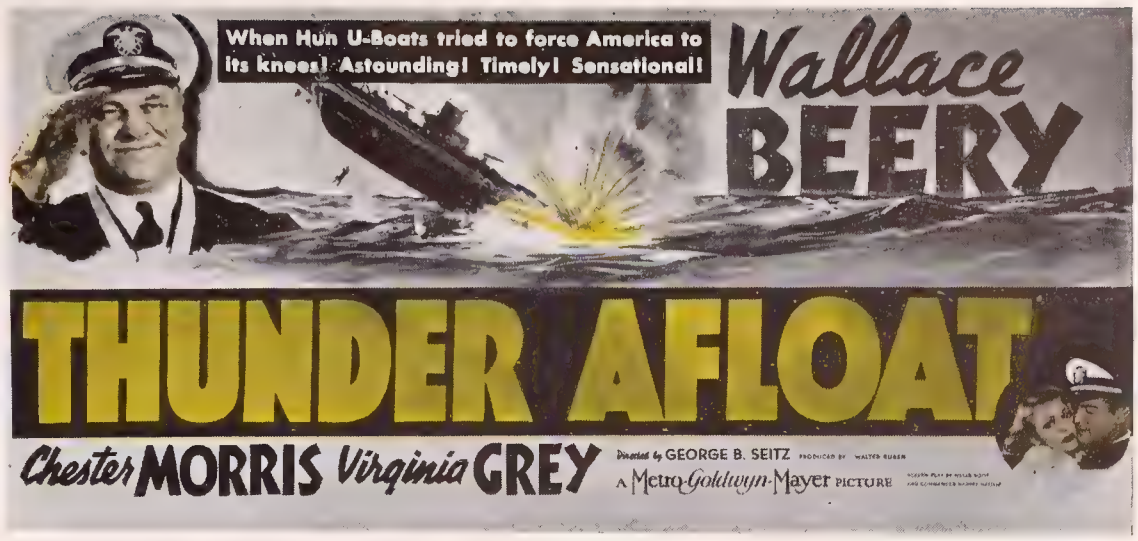
He believes in security. He knows that grade "A" pictures mean grade "A" milk for baby and new furs for Mama. He knows that year after year, when all is said and done, there's just one safe bet for the family, The Friendly Company!

(More wonderful news follows:)



"EYES ON LEO"

Last year M-G-M serviced the largest number of theatres and had the largest number of accounts in its entire history! To them we say: "Your faith and loyalty is reflected in M-G-M's remarkable new product!" M-G-M's Fall line-up is literally The Talk of the Industry. While "The Wizard of Oz" continues to set new marks in extended-runs and while the life-saving Summer hits of M-G-M are still fresh in memory: "Andy Hardy Gets Spring Fever", "Goodbye Mr. Chips","Lady Of The Tropics" etc. etc., the season '39-'40 begins triumphantly! "The Women" and "Babes In Arms" are already celebrated on every Film Row! Also previewed and acclaimed are the four great attractions shown on the next page.





GARBO
laughs in
"NINOTCHKA"

(don't pronounce it—see it!)



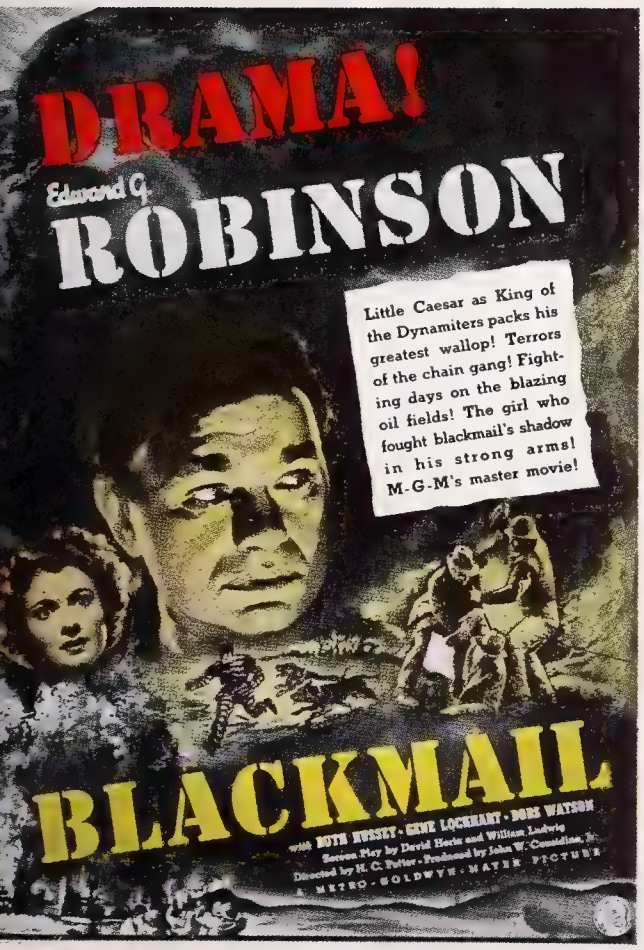
with

MELVYN DOUGLAS
INA CLAIRE

An ERNST LUBITSCH Production

Garbo laughs! Garbo loves! Garbo in a gay comedy of OO-la-la Paree! Slyly Directed by Famed Ernst Lubitsch!

Produced by Sidney Franklin



(continued)

Many others near completion and the advance tip-off is:

"More Big Ones on the way!"

M-G-M is racing far ahead of the field!

There's no comparison—and remember this is just the beginning! Just Sept. and Oct.!

Eyes on Leo!

(next page please)



all together now:

"METRO-GOLDWYN-MAYER'S
THE ANSWER TO YOUR PRAYERS

PRINTED IN U.

THE HOLLYWOOD SCENE

Production Notes

If production activity means anything, Hollywood is at peace with the world—at least those parts of it wherein the community believes its distribution branch can continue to sell pictures. The threatened strike flopped, a war started, and Labor Day holiday intervened; still Hollywood started 10 pictures and finished 14. That's about par for any first week in September in normal times.

Columbia launched "Renegade Trail," a western, which will feature the Charles Starrett-Iris Meredith team. Monogram began work on "Scouts of the Air," fourth in the "Tailspin Tommy" series, with Dennis Moore added to the feature cast. Republic's new work is "Jeepers Creepers," a comedy which will present Roy Rogers with the Weaver Brothers and Elviry. Universal started "Little Accident" with Baby Sandy, Hugh Herbert, Richard Carlson and Florence Rice as the top performers. Warners gave "Invisible Stripes" the starting signal. It will feature George Raft, William Holden and Humphrey Bogart, with a heroine yet to be named. As we write this, word comes from Universal that work on "Destry Rides Again" is now underway. It will mark the return of Marlene Dietrich to the screen and present James Stewart, Charles Winninger, Mischa Auer and Brian Donlevy.

Two pictures were started at Paramount. Martha Raye, Charles Ruggles, Joseph Allen, Jr., William Frawley and John Hartley will be featured in "Farmer's Daughter." Ellen Drew, Robert Paige and Judith Barrett head the "Strange Money Cast."

"Rebecca" was started by Selznick International. Lawrence Olivier, Joan Fontane, Reginald Denny, George Sanders, Phillip Winters and Gladys Cooper are the principals. 20th Century-Fox, after a day or two of delay, put "Blue Bird" before the cameras. Shirley Temple is the star. Spring Byington, Eddie Collins, Sybil Jason, Nancy Kelly, Gale Sondergaard and many others also will be seen in it.

Three studios divided nine of the 14 completed pictures. The Warner trio includes "Roaring Twenties," "We Are Not Alone" and "State Cop." Paramount checked "Diamonds Are Dangerous" off the active list and the two color productions, "Dr. Cyclops" and "Untamed." "Rio," "The Man from Montreal" and "Galloping Kid" are Universal's three.

Two pictures were finished at 20th Century-Fox, "High School" and "The Simple Life." Columbia wound up "Beware, Spooks" and MGM completed "Fast and Furious." RKO-Radio concluded "Allegheny Frontier."

Candidates for Fame

Every year, as the new season gets under way, producers assemble regiments of new acting talent. The producers know, by experience, that much of their raw material will fail to develop. Yet all the seedlings are candidates for fame; they will be the crop from which it is hoped a few stars will be harvested. This year, in contrast to the last few years, there are only one or two foreign importations among the hopefuls; the majority are of domestic stock. Some are utter novices. Some are recruited from the stage. Quite a few already have tested their wings in pictures.

Columbia's hunt for an unknown to play the lead in "Golden Boy" struck a promising lode. Not only was William Holden uncovered, but Richard Fiske and Robert Sterling were staked out. Warner Brothers recognized Holden's promise by borrowing him for "Invisible Stripes." The company has placed under contract Linda Winters, whom Charlie Chaplin discovered, and now feels that Iris Meredith, after completing her rudimentary training with Charles Starrett in westerns, is ready for bigger things. The company also is training Stanley Brown and Lorna Grey.

From the looks of things at the moment, MGM, which a year ago specialized in foreign imports, is going to place its main dependence on already established names. Yet executives there are going to make sure that Rand Brooks, Alice Eyland, Jo Ann Sayres, Mary Beth Hughes, Ann Morris and June Pressier are properly fittted to fill in if any replacements are necessary.

Paramount looks optimistically upon its "Golden Circle" membership. Ellen Drew, Susan Hayward and Judith Barrett already have risen above the common level. Joseph Allen, Jr., Muriel Angelus, Tom Coley, Virginia Dale, Betty Field, William Henry, Evelyn Keyes, Janice Logan, Joyce Matthews, Betty Moran and Robert Preston are being kept active. Supplementing the elite group, Paramount of course has Charles R. Rogers' discovery, Linda Ware. It is anticipated that Susannah Foster, another 14-year-old girl who has been kept under wraps, will be acclaimed when she is seen and heard in "Victor Herbert." Then it has Peter Hayes, now in "What a Life," Richard Denning, Albert Dekker recruited from the stage for "Dr. Cyclops," John Hartley. The company believes it has a real sensation in 4-year-old Carolyn Lee, whom audiences went for in a big way at the "Honeymoon in Bali" previews.

RKO-Radio is setting great store by the winners of Jesse Lasky's first two "Gateway to Hollywood" talent quests, John Archer, Alice Eden, Robert Stanton and Virginia Vale. It is confident that Linda Hayes, who was in "Conspiracy," Katherine Adams, a "My Fifth Avenue Girl" player, Beth Dynes and Diane Hunter, to be featured in "The Hunchback of Notre Dame," will prove to be something more than experiments.

The prize discovery at 20th Century-Fox unquestionably is Linda Darnell, who was outstanding in "Hotel for Women." She, and Brenda Joyce, now featured in "The Rains Came," the much publicized Mary Healy and Dorris Bowdon, who had a part in "The Young Mr. Lincoln," but has a bigger one in "Drums Along the Mohawk," will be the ones upon whom the studio will concentrate.

Universal presented a promising pair, Billy Lenhart and Kenneth Brown, in "The Underpup," from which the nugget Gloria Jean was mined. Similar success is anticipated for Robert Stack and Lewis Howard, who will be seen in "First Love." Robert Cummings drew as much attention as Ann Sothern in the past year and he, with John Sutton, who has attracted attention by his work in the presently filming "Tower of London," will be given plenty to do in the coming season.

Eight aspirants have aroused more than ordinary enthusiasm at Warners. Executives feel that in John Payne, Eddie Albert, Jane Bryan, Geraldine Fitzgerald, Lya Lys, Dennis Morgan, Margot Stevenson and Maris Wrixon they have good stock with which to fortify the star roster.

Walter Wanger discovered 19-year-old Ruth Terry singing on the New York stage, signed her to a contract, gave her a feature role in "Send Another Coffin," and is including her in his future production plans. Likewise he took on Broderick Crawford, who, although he had been around Hollywood for some time, had gone almost unnoticed until "The Real Glory."

From the ranks of community theatre players Hal Roach rounded up John Hubbard and Victor Mature. Both will be seen in "The Housekeeper's Daughter," and both have become fixtures on the Roach contract list.

Almost alone, in that she is an importation, Swedish Ingrid Bergman, brought over by David O. Selznick for a lead role in "Intermezzo—a Love Story," convinced the producer that she should be signed to a permanent contract. Selznick's other new probable star is Phillip Winter, a stage graduate who will be seen in "Rebecca."

Following the preview of "Everything's on Ice," Sol Lesser announced that the 6-year-old skating marvel, Irene Dare, would be starred in a group of pictures. Meanwhile, Producers Pictures Corporation, headed by Ben Judell, will make a series of westerns, "Sage Brush Family Trails West," in which 13-year-old cowboy champion Bobby Clarke will be starred.

TROOPS PREVIEW ARMS FOR GOLDWYN

Soldiers equipped with the latest fighting equipment took over a sector of near-Hollywood Monday night. Advancing east from Beverly Hills, a full company of anti-aircraft coast artillerymen from Fort McArthur captured Warners' Beverly theatre to the wild cheering of hordes of civilians who were ogling glamorous motion picture stars entering the house to see the press premiere of "The Real Glory".

Attendance of the soldiers at the initial showing of the Goldwyn picture was the result of a suggestion made by officers and soldiers at the fort, some of whom saw service against the Moro nation—the theme of the picture.

Name News

The last picture for WARNER BAXTER under 20th Century-Fox contract will be another "Cisco Kid."

* * *

ROBERT TAPLINGER continues as head of the Warner Studio publicity department under a new two year contract.

* * *

The HAL ROACH "Of Mice and Men" company returned to the studio after three weeks on location.

* * *

RUFUS LEMAIRE resigned as casting director at RKO Radio.

CANADIANS OFFER USE OF SCREENS

(Continued from page 12, column 3)

last Thursday, before permits to reopen were granted, attention had been called to an increase in the amount of drinking in London, as a consequence of the lack of more "innocent amusements." The editorial recalled David Lloyd George's comment, in the war of 1914, to the effect that "drink is doing more damage in the war than all the German submarines put together." The editorial added that "we will fight none the worse for an occasional glimpse of Ginger Rogers, and even the voice of Deanna Durbin will not distract us from our duties." "Madrid," the "Standard" also said, "watched Charlie Chaplin while Franco was beating at the gates of the city, so why not here?"

A joint deputation of the Cinematograph Exhibitors Association and the Kinematograph Renters Society, with each represented by its president, had called on the British Home Office last week to protest the closing of theatres.

Quota Suspension Talk

The reported intention of the Government to suspend the quota called forth protests from British producers and labor representatives, and a provision was considered likely to be made to safeguard some measure of production and employment, even though the present legislation will probably be virtually suspended.

Last Saturday, producers and labor representatives met with the Board of Trade, and further consultations were scheduled for this week. It was virtually promised that conditions would not be allowed to duplicate those during the last war, when the U. S. "captured" the British film market with its product.

The first of the new British propaganda films is now believed to be in work at the Denham studios, starring Merle Oberon and Ralph Richardson.

In addition to the Denham studios, other outlying studios such as Welwyn, Shepperton, and Ealing are continuing to operate with, of course, greatly reduced staffs due to the calling of many to the colors.

However, in France, production is virtually at a standstill, and the demand for films is curtailed due to the early closing of theatres.

Indications that operations of distributors in France were not far below normal came this week in a telephone message from Ben Miggins, Twentieth Century-Fox European manager, to Irving Maas, foreign service manager, in which Mr. Miggins reported that the company was maintaining near normal service in 60 per cent of the Paris area. Gaps in the office personnel are being filled by women.

In Mexico it was reported that the strengthening of the peso since the outbreak of the war had been of considerable benefit to American distributors there.

Western Canada

To date no effect other than the taxes has been felt of Canada's declaration of war with Germany so far as motion pictures are concerned on Canada's Pacific coast.

Last weekend found all theatres enjoying good business with grosses, in most cases, at least equal to those of the same period last year.

On the Pacific Coast no general instructions have been issued for blackouts or other emergency measures in event of air or other raids, suggesting that this eventuality is not considered of any consequence.

Uncertainty in Business

There is a general feeling of uncertainty in all lines of business as to the probable effects of Canada's participation, it is reported. Suggestion is made in some quarters that the country's part will be more in the supply of materials and food, than in men. If such is the case, industry may hum in the production of war supplies, more than offsetting the curtailment of ordinary overseas export trade, on which Canada depends so largely. British Columbia, Canada's most western province, has been a large supplier of basic products, from the mines, field and forest.

The general uncertainty of business may be expected to restrict somewhat the production of commercial films, whose volume has been steadily mounting, particularly in the 16 mm. field, during recent years.

No plans have yet been made public for the production of propaganda films, though facilities are available in Canada for such purpose. Associated Screen News of Montreal has a Dominion-wide organization, and could have crews on the job in any section of the country.

Newsreel crews are now known to be shooting stories of defense activities. Similar negative could be made available to the Canadian government for both 35 mm. and 16 mm. prints. If sizeable training camps are established on the scale of 1914-18 war time, there will probably be a large demand for 16 mm. entertainment film for camp showing.

So far, theatre distribution and exhibition on the Pacific coast is watching the trend of events, while retaining its optimism for "business as usual," it is said.

Theatres and Screens Offered

The Anti-Protection League of Canada, sponsored by the Independent Theatres Association, has offered the use of its members' theatres and screens to the Government, and independent exhibitors are prepared to screen any film for patriotic purposes, such as the furtherance of war loans or for recruiting purposes.

Famous Players Canadian Corporation has not altered its slogan for the Fall selling campaign. The slogan, "Fall Time is Movie Time," is being launched in more than 200 houses.

The Dominion Government has appointed a Wartime Prices and Trade Board, and indications are that the sales tax may be raised from eight to 10 per cent. This would affect imports of films, advertising accessories and theatre equipment.

The immediate installation of emergency lighting systems in all Ontario theatres has been ordered by O. J. Silverthorpe, chairman of the Board of Motion Picture Censors and director of the theatre branch. Mr. Silverthorne said that a panic might easily result, due to present unsettled conditions, if the ordinary lighting system failed. Theatres have until September 30th to comply with the order; with the emergency equipment to be approved by Government inspectors.

Amusement Tax Doubted

The Ontario legislature will meet September 19th to vote upon war measures, but the Honorable Harry Nixon, provincial secretary, has said that resumption of the amusement tax is not contemplated for the present. During the last war, Ontario had adopted a ticket tax measure.

Such anti-Nazi films as "Professor Mamlock," "The Oppenheim Family" and "Alexander Nevsky" have been withdrawn from circulation in Moscow in order to avoid friction with the Germans, it is reported.

Finesse

Observers of the increasingly complicated politics of the motion picture in its international arena were this week regarding with a certain sardonic interest a "situation" growing out of the recent Venice Film Festival, Italy's annual competition for the art of the screen.

It seems that motion picture relations between America and Italy being what they were, and are, the American producers leaned a willing ear to "suggestions" from British and French that it would be just as well not to submit entries in the Venice competition.

So it came that American pictures did not go to Venice. But,—who would have guessed it—six French and four British pictures were submitted.

Thereby it came that the American-Italian film situation was left in cold status quo, and colder, and with America getting none of the attentions for its wares which might make Italy, even if not getting them, want them the more. Meanwhile, France and Britain had no competition from pre-eminent Hollywood. The technique is sometimes called "continental".

Reissues Are Set On War Topics

That the second "World War" will leave its mark on the American motion picture theatre was indicated this week as major and independent distributors put plans into work to revive or reissue films which by virtue of their war themes become highly topical.

In addition to the 43 films with war or related subjects now available or in production, as reported in last week's MOTION PICTURE HERALD, Universal, Metro-Goldwyn-Mayer, Grand National, Jewel Productions and Astor Pictures have definite plans for reissues, remakes or revivals.

Universal, next week, will release "All Quiet on the Western Front," so re-edited that the company will bill it as the "uncensored version" of the film. In a trial run which started last Friday at the St. Louis theatre, St. Louis, the picture had grossed three times the normal week's take three days after opening, according to a Universal announcement. The same company's "The Road Back" will be similarly brought up to date and then released.

Metro-Goldwyn-Mayer plans a new version of "Journey's End," while Astor Pictures is now shipping out new prints on three Howard Hughes' reissues, "Cock of the Air," "Sky Devils" and "Hell's Angels."

Grand National will again set for release its "23½ Hours Leave."

RKO reports that the March of Time two-reel subject, "Inside the Maginot Line," is being re-booked; while Jewel Productions is reissuing its "Forgotten Men" under the title of "It Can Happen Again."

Monogram will release J. J. Milstein's "Fight for Peace," which has a commentary by Hendrik Willem Van Loon, a new picture.

Principal Films is releasing "The Dead March," produced in 1937.



The selection of Leo, Jr., was the biggest national publicity stunt ever staged for a short subject. A nation-wide hunt by International Lions Clubs! The winner at Lions' international convention at Pittsburgh! Crowned at New York World's Fair! The flight to Hollywood to become the living symbol of M-G-M's superior short subjects.

THEY CAN'T HOLD LEO, JR.! He's roaring to go!

Here are a few of his new shorts!

WAR! ATHENIA SUNK BY SUBMARINE

ASH CAN FLEET
Exposing secrets of submarine warfare! Timely! Thrilling! Terrific! Released Sept. 9.

45,000,000 FANS AWAIT OPENING NEW GRID SEASON

FOOTBALL THRILLS OF 1938
PETE SMITH'S annual review of U. S. gridiron classics. 176 pigskin stars in 8 breath-taking games from Coast to Coast. Release date Sept. 16.

14,000,000 BOWLERS RETURN TO ALLEYS

SET 'EM UP
PETE SMITH bowls 'em over with a natural for exploitation. (Remember "Strikes and Spares"!)—Release date Sept. 30.

SAFETY GROUPS LAUNCH WAR ON DRUNK DRIVER MENACE

DRUNK DRIVING
This CRIME DOES NOT PAY shocker will save lives! 1001 Tieups! Guaranteed to top "Hit and Run Driver!" Coming soon.

New York Court Views "Ecstasy"

The appellate division of the New York supreme court in Albany on Monday reserved decision on the appeal of Eureka Productions, Inc., for a discontinuance of the ban on the exhibition of "Ecstasy" in New York State, in the film's revised version. It was the second time the appellate division had viewed the picture. At the court showing in September, 1937, the banning of the film by Irwin Esmond, censor, and Frank P. Graves, commissioner of education, was upheld.

Henry Pearlman, attorney for Eureka, told the court that the picture had been materially revised since its rejection by the court two years ago, with the objectionable scenes, in which Hedy LaMarr (Keisler) swims in the nude, as well as cabin and hose scenes, had all been toned down or eliminated. Mr. Pearlman said that the state motion picture division was "reading" meaning into the film, which was not intended or reasonable.

Charles A. Brind, Jr., appearing for the Board of Regents, said the new version did not remove the objections of the censors. He quoted the court decision in which Pennsylvania judicial bodies recently upheld the ban on "Ecstasy," placed by the Pennsylvania Board of Censors.

Mr. Pearlman's brief stated that the film had been shown in Boston "in the original, without objection," Massachusetts, Washington, D. C., New Jersey, California, Connecticut, Missouri, Florida, Nevada and many other states and denied that the film in its present form was "obscene."

Loew Office Manager Honored

Anna D. Ellmer, office manager of the Loew's New York advertising and publicity departments, and a veteran of 25 years' Loew service, was guest at a testimonial luncheon Tuesday, in the Hotel Edison, New York, by her co-workers. It was Miss Ellmer's 25th anniversary with the company. She received a desk set. Among the 40 present were Oscar Doob, Ernest Emerling, Eddie Dowden, Art Schmidt, Gene Murphy, and Pete McCarthy.

Sullivan Trial Dismissal Denied

New York Supreme Court Justice Felix Benvenga has ordered the libel suit by Walter Wanger and Walter Wanger Productions for $1,000,000 against Ed Sullivan and the News Syndicate Company, Inc., to be brought to trial. On this Tuesday he denied the defendants' motion to dismiss the case.

MPPDA Meets September 27th

The Motion Picture Producers and Distributors of America board of directors will hold their quarterly meeting at the New York offices on September 27th. Will Hays, president, is expected to return from the coast in time for the meeting.

Upholds Right to Sue

A San Francisco federal judge, A. F. St. Sure, has uphold, in a recent ruling, the right of an individual to sue broadcasting companies and sponsors for invasion of privacy.

"NO ART RIVALRY AMONG NATIONS"

The hope that scholarship and art might be preserved and that they might take their place as a significant aspect of international amity was stressed Monday at the opening meeting of the first international congress of the American Musicological Society in New York. The war caused the delegates from France and Germany to be absent but otherwise the congress had a full complement of delegates and guests.

In a letter to the congress Romain Rolland, French novelist and musician, wrote: "In the field of art there is not —there should not be—any rivalry among nations. The only combat worthy of us is that which is waged, in every country and at every hour, between culture and ignorance, between light and chaos. Let us save all the light that can be saved! There is none more refulgent than music. It is the sun of the inner universe."

Oregon Theatre Plans For Fall Announced

Oregon theatre men are planning to announce, in the near future, construction plans for the last quarter of 1939. Among the changes will be the operation of the Orpheum Theatre of Portland by the Sterling Theatres, Inc.

Built by Pantages, the theatre was operated by RKO and later, by Hamrick-Evergreen. Under the Sterling corporation, the house will offer vaudeville and screen attractions.

Condemn "Leading Citizen"

Two labor organization actions against Paramount's "Our Leading Citizen" has been taken in New Haven and in New York. The executive board of the New Haven Central Labor Council passed a resolution condemning the film as unfair to labor. The executive board of Local 16, United Office and Professional Workers of America also passed a resolution condemning the film.

Start Jamaica Film

Lenwal Productions, Inc., have started shooting on a feature in Jamaica, British West Indies, tentatively titled "Daughters of the Isle of Jamaica." Arthur Leonard is the producer of the film, which is based on a story by George Twillinger. George O. Walbridge, II, is president and treasurer of the company.

Fleischer Adding Artists

More than 50 young artists will be added to the Fleischer studio staff as soon as they have completed preliminary training at a Miami art school, bringing to more than 600 the number of persons employed in production of Paramount's "Gulliver's Travels," color cartoon version of the Jonathan Swift classic.

French Cinema Center, Inc., will distribute "Aux Jardins de Murcie" and "L'Or dans la Montagne" in the United States.

Defer Hearings On Atlas Plan

The European war having unsettled market conditions, the hearings on the Atlas Corporation's plans to underwrite $1,500,000 of new RKO common stock, have been suspended for "two weeks or a month," George W. Alger, special master, announced in New York last Friday.

The Atlas offer was to have been accepted by the court and the company on August 29th, and was to have expired on that date; however, it was not withdrawn; and it was said by lawyers this week that Atlas was "marking time" to gauge the effects of the war on the motion picture industry and RKO.

Atlas Corporation officials refused to say whether the expiration was final.

Paramount and Lucas-Jenkins Continue Negotiations

Negotiations for a renewal of the deal by which Lucas and Jenkins operate 38 theatres in Georgia and Alabama for Paramount which were discontinued last weekend will be resumed either in New York or in Atlanta, possibly next week.

Arthur Lucas, head of the operating com pany, has returned to Atlanta from New York. William Jenkins is remaining in New York for a few more days. The operating agreement has been continued in force since its expiration last July, pending the outcome of the renewal negotiations.

Revive Vaudeville Policy

Harry Kalmine, general manager of the 68 Warner theatres in the Tri-State area, said this week that the Stanley, Pittsburgh, soon will return to a vaudeville and picture policy.

Schlom Quits Republic

Herman Schlom, associate producer at Republic for the last three years, has asked for and received his release from contract and will leave the lot. Inability to get together on satisfactory terms was given as the reason for Mr. Schlom's departure.

Seek Tax Reductions

Six motion picture distributors in New Orleans have asked the Orleans parish board of liquidators to reduce their property assessments for 1939 state tax purposes. Each are assessed at $50,000 but the distributors point out that these assessments are based on the cost of producing a picture in Hollywood and "not on the worth of the film of the agencies themselves."

Bell Moves to Hollywood

Russell Bell, head of the Monogram art department, has transferred his offices to the studio in Hollywood. Mr. Bell was tendered a luncheon last week, before he left for a motor trip to Hollywood, by executives of the company.

Orson Welles' first picture assignment for RKO, on which he will serve as actor, writer, director and producer, will be "Heart of Darkness," story by Joseph Conrad.

THE GREATEST RELEASE SCHEDULE EVER PUBLISHED!

Now truer than Ever!

1939 - 1940

20th CENTURY FOX

FEATURES

SUBJECT TO CHANGE

AUG. 17, 1939

AUGUST

Aug. 4 **ELSA MAXWELL'S HOTEL FOR WOMEN**

Ann Sothern, Linda Darnell, James Ellison, Jean Rogers, Lynn Bari, June Gale, Joyce Compton, Elsa Maxwell, John Halliday, Katharine Aldridge, Alan Dinehart, Sidney Blackmer. A Cosmopolitan Production.
Directed by Gregory Ratoff

Aug. 11 **CHICKEN WAGON FAMILY**

Jane Withers, Leo Carrillo, Marjorie Weaver, Spring Byington, Kane Richmond.
Directed by Herbert I. Leeds

Aug. 18 **STANLEY AND LIVINGSTONE**

Spencer Tracy, Nancy Kelly, Richard Greene, Walter Brennan, Charles Coburn, Sir Cedric Hardwicke, Henry Hull, Henry Travers.
Directed by Henry King

Aug. 25 **THE JONES FAMILY IN QUICK MILLIONS**

Jed Prouty, Spring Byington, Ken Howell, George Ernest, Florence Roberts, June Carlson, Billy Mahan, Eddie Collins, Robert Shaw, Helen Ericson.
Directed by Mal St. Clair

With the exception of one routine change, this ad is reprinted from Motion Picture Herald of Aug. 26. Because of delay in getting Technicolor prints on time, the release date of "Swanee River" was moved back from Nov. 24

1939 - 1940

20th CENTURY FOX

FEATURE RELEA

SUBJECT TO CHANGE

AUG. 17,

CAST

GREAT PICTURES ARE ALL THAT COUNT!

SEPTEMBER

Sept. 1 **THE ADVENTURES OF SHERLOCK HOLMES**

Basil Rathbone, Nigel Bruce, Ida Lupino, Alan Marshal, Terry Kilburn, George Zucco, Henry Stephenson, E. E. Clive.
Directed by Alfred Werker

Sept. 8 **CHARLIE CHAN AT TREASURE ISLAND**

Sidney Toler, Cesar Romero, Pauline Moore, Sen Yung, Douglas Fowley, June Gale, Douglas Dumbrille, Sally Blane, Billy Seward, Wally Vernon.
Directed by Norman Foster

Sept. 15 **THE RAINS CAME**

Myrna Loy, Tyrone Power, George Brent, Brenda Joyce, Nigel Bruce, Maria Ouspenskaya, Joseph Schildkraut, Mary Nash, Jane Darwell, Marjorie Rambeau, Henry Travers, H. B. Warner.
Directed by Clarence Brown

Sept. 22 **STOP, LOOK AND LOVE**

Jean Rogers, William Frawley, Robert Kellard, Eddie Collins, Minna Gombell, Cora Sue Collins.
Directed by Otto Brower

Sept. 29 **HERE I AM A STRANGER**

Richard Greene, Richard Dix, Brenda Joyce, Roland Young, Gladys George, Katharine Aldridge, Russell Gleason, Edward Norris.
Directed by Roy Del Ruth

With the exception of one routine change, this ad is reprinted from Motion Picture Herald of Aug. 26. Because of [illegible] in getting Technicolor prints on time, the release date of "Swanee River" was moved back from Nov. 24

20th Century Fox assures its accounts— There will be no compromise with quality!

FEATURE RELEASES

SUBJECT TO CHANGE AUG. 17, 1939

DIRECTOR

CAST

Sothern, Linda Darnell, James Ellison, Jean Gregory Ratoff
Lynn Bari, June Gale, Joyce
Maxwell, John Halliday,
Alan Dinehart, Sidney

Herbert I.

OCTOBER

Oct. 6 **THE ESCAPE**

Kane Richmond, Amanda Duff, June Gale, Edward Norris, Henry Armetta, Frank Reicher.

Directed by Ricardo Cortez

Oct. 13 **HOLLYWOOD CAVALCADE**
(IN TECHNICOLOR)

Alice Faye, Don Ameche, J. Edward Bromberg, Alan Curtis, Stuart Erwin, Jed Prouty, Buster Keaton, Donald Meek, George Givot, Eddie Collins.

Directed by Irving Cummings

Oct. 20 **THE ADVENTURER**
(First of the Cisco Kid series)

Cesar Romero, Marjorie Weaver, Binnie Barnes, Chris-Pin Martin, George Montgomery, John Beach. *Directed by Herbert I. Leeds*

Oct. 20 **SHIPYARD SALLY**

Gracie Fields, Sidney Howard. *Directed by Monty Banks*

Oct. 27 **20,000 MEN A YEAR**

Randolph Scott, Margaret Lindsay, Preston Foster, Mary Healy.
Directed by Alfred E. Green

20TH CENTURY-FOX THE NO. 1 COMPANY OF THE INDUSTRY!

9 - 1940

Never Was a Release Schedule Such Insurance!

20th CENTURY FOX

FEATURE RELEASES

NOVEMBER

Nov. 3 **PACK UP YOUR TROUBLES**

Jane Withers, Ritz Brothers, Lynn Bari, Stanley Fields, Joseph Schildkraut, Fritz Lieber.

Directed by H. B. Humberstone

Nov. 10 **DRUMS ALONG THE MOHAWK**
(IN TECHNICOLOR)

Claudette Colbert, Henry Fonda, Edna May Oliver, John Carradine, Dorris Bowdon, Arthur Shields, Eddie Collins.

Directed by John Ford

Nov. 17 **THE JONES FAMILY IN TOO BUSY TO WORK**

Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Joan Davis, Chick Chandler, Marvin Stephens.

Directed by Otto Brower

Nov. 24 **DAYTIME WIFE**

Tyrone Power, Linda Darnell, Binnie Barnes.

Directed by Gregory Ratoff

With the exception of one routine change, this ad is reprinted from Motion Picture Herald of Aug. 26. Because of possible delay in getting Technicolor prints on time, the release date of "Swanee River" was moved back from N

20th CENTURY FOX

Darryl F. Zanuck
In Charge of Production

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Rulers of the Sea

(Paramount)

Maritime Melodrama

Dependable producer-director Frank Lloyd here supplies showmen with a fit companion picture to his two great sea successes: "Mutiny on the Bounty" and "The Sea Hawk," films distinguished alike in trade history as production masterpieces and box office triumphs.

Exhibitors basing their exploitation campaigns on promiseful reference to these past achievements may proceed in complete confidence that the Lloyd hand has wrought as solidly and surely this time as before.

Mr. Lloyd's present offering may be counted upon, additionally, to satisfy the special interest in maritime affairs prevalent just now as a result of the news about what's happening to the merchant marine on the high seas. "Rulers of the Sea," a screen play and story of manifest authenticity by Talbot Jennings, Frank Cavett and Richard Collins, deals with the rivalry between sailing vessels and steamships a century ago, culminating in the first steam crossing of the Atlantic in 1838. It is timely material impressively presented, honest entertainment expertly set forth.

In common with most big pictures based on historical record, this film stresses its factual aspects more powerfully than the personal story told. Uncommon in every way, however, is the powerful performance of Britain's Will Fyffe as the Scottish engineer who lives for his beloved engine and dies by it. Douglas Fairbanks, Jr., is compelling as the sailing man who aids the inventor; Margaret Lockwood is charming as the daughter the young man marries and George Bancroft makes the hard-bitten sea captain a powerful character. So do Montagu Love, David Torrence and others add to the sum total of a finely balanced acting and directing job. But it is the Fyffe portrayal that stands out as the picture passes and remains in memory afterward.

Previewed at the Carthay Circle theatre, Hollywood, where a distinguished audience representing the profession and the press expressed appreciation in unmistakable terms.—WILLIAM R. WEAVER.

Produced and distributed by Paramount. Produced and directed by Frank Lloyd. Story and screen play by Talbot Jennings, Frank Cavett and Richard Collins. Assistant director, William Tummel. Film editor, Paul Weatherwax. Art director, Hans Dreier and John Goodman. Photographer, Theodor Sparkuhl. Production Code No. 5468. Release date, November 24, 1939. Running time, when seen in Hollywood, 95 minutes. General audience classification.

CAST.

David Gillespie	Douglas Fairbanks, Jr.
Mary Shaw	Margaret Lockwood
John Shaw	Will Fyffe
Captain Oliver	George Bancroft
Malcolm Grant	Montagu Love
Donald Fenton	David Torrence
Junius Smith	Vaugn Glaser
Lt. Com. Roberts	Lester Matthews
Colin Farrell	Alan Ladd
2nd Mate Evans	David Clyde
Helmsman	Mike Driscoll
Mrs. Ogilvie	Mary Gordon
First Secretary	Lionel Pape
Second Secretary	Ivan Simpson
Third Secretary	Olaf Hytten
Banker	Wyndham Standing
Dr. Lardner	John Spacey
Importer	Guy Bellis

The Real Glory

(UA-Goldwyn)

Historical Adventure

"The Real Glory" is a romantically treated documentary historical story that culminates in many minutes of actionful excitement. It is another demonstration of Samuel Goldwyn's embarkation on a new adventure, unique even for him, and never permitting those fetters which chain rivals to routine to shackle him.

There's love interest, which at times attains the plane of heroic devotion, in the story. Still love is a secondary quality. The comedy in the theme is limited and the one who supplies it meets a tragic end. Pulse tingling thrills, suggested in dialogue and situations, but very real in actuality, provide the picture's prime entertainment quality.

The historical incidents that inspired the story never were well known. If they were, they have been generally forgotten. Fundamentally, "The Real Glory" details how the peaceful majority of the Philippine Island natives, terrorized by superstition and the marrow-melting fear of savage Moros, attained a national unity.

Especially, from a commercial viewpoint, the ageous, one indecisive, officers of the American army, the daughter of one, and the natives, who became the Philippine constabulary, turning to things which have a more meaningful significance.

Especially, from a commercial viewpoint the picture offers dependable Gary Cooper, Andrea Leeds, who has attained a measure of popularity since "Stage Door," David Niven, now very much a subject of popular attention because of recent picture accomplishments and the fact that he may have to go to real war any day, Broderick Crawford and Vladimar Sokoloff, as draw names.

While the author, Charles Clifford, on whose novel the story was based, has no screen story prominence, the screen playwrights Jo Sterling and Robert Presnell have accounted for many stirring photoplays. Director Henry Hathaway's name means something because he directed "Lives of a Bengal Lancer," "Souls at Sea," "Trail of the Lonesome Pine" and other profitable pictures.

While fear of "Alipang's" Moros sickens the timid natives, the quick killings of the two commanding officers panic their successor, "Captain Hartley," yet stiffen the determination of the medical officer, "Canavan" (Gary Cooper), and Lieutenants "McCool" and "Larsen," to wipe out the enemy of civilization.

Previewed at the Beverly theatre, Beverly Hills, Cal., the audience, in which invited guests and a detachment of regular U. S. Army soldiers predominated, sat quietly through the proceedings until the slambang action of the last two reels stirred them up. They applauded wildly when the lights went on.—GUS MCCARTHY.

Produced and distributed by United Artists. Producer, Samuel Goldwyn. Associate producer, Robert Riskin. Director, Henry Hathaway. Screen play by Jo Swerling, and Robert R. Presnell. From the novel by Charles L. Clifford. Art director, James Basevi. Cinematographer, Rudolph Mate, A. S. C. Associate director, Richard Talmadge. Assistant director, Eddie Bernoudy. Musical director, Alfred Newman. Costumes, Jeanne Beakhurst. Set decorations by Julia Heron. Special effects cinematography by R. O. Binger, A. S. C., and Paul Eagler, A. S. C. Technical adviser, Col. William H. Shutan. Film editor, Daniel Mandell. Sound technician, Jack Noyes. Production code number 5441. Release date, September 29, 1939. Running time, when seen in Beverly Hills, California, 95 minutes. General audience classification.

CAST

Doctor Canavan	Gary Cooper
Linda Hartley	Andrea Leeds
Lieut. McCool	David Niven
Capt. Hartley	Reginald Owen
Lieut. Larson	Broderick Crawford
Mrs. Manning	Kay Johnson
Capt. Manning	Russell Hicks
The Datu	Vladimir Sokoloff
Miguel	Benny Inocencio
Lieut. Yabo	Ruby Robles
Alipang	Tetsu Komai
Col. Hatch	Roy Gordon
The General	Henry Kolker

The Day the Bookies Wept

(RKO Radio)

Comedy

This farcical race horse story is sturdy, rough woven comedy. In less nervous days than these "The Day the Bookies Wept" would probably be considered ridiculous. But its audience amusement value rated a high assayal in the estimation of a mixed crowd observing the preview. The whole thing is a case of anything for a laugh and the sillier the anything the better.

Laugh provoking lines and situations tumble over one another as the hilarious story proceeds at a giddy pace. Wisely, writers Bert Granet and Robert Jeske provided screen clowns Joe Penner, Richard Lane, Tom Kennedy and Thurston Hall, working with Betty Grable and Bernardene Hayes for feminine embellishment,

(*Continued on page 42*)

20th CENTURY-FOX A
SPECIAL GALA THEATRE
OF "HOLLYWOOD CAVA
LEADING EXHIBITORS
EXCHANGE CITIES OF



- The date—Mon., Oct. 2, or Tues., Oct. 3—will be set locally by each exchange.
- Previews will be held in motion picture theatres, not projection rooms.
- Admission by invitation only.
- All seats will be reserved.

NNOUNCES PREVIEWS LCADE" FOR OCTOBER 2 and 3 IN ALL THE U.S. and CANADA



Previews in the following cities:

New York	Salt Lake City	Buffalo	Des Moines	Oklahoma Ci
Washington	Chicago	Kansas City	Calgary	New Orleans
New Haven	Milwaukee	Atlanta	Toronto	Portland
Cleveland	Omaha	Memphis	Winnipeg	San Francisco
St. Louis	St. John	Los Angeles	Pittsburgh	Indianapolis
Dallas	Philadelphia	Seattle	Boston	Minneapolis
Denver	Albany	Detroit	Cincinnati	Montreal
			Charlotte	Vancouver

GET IN TOUCH WITH YOUR EXCHANGE AT ONCE AND MAKE YOUR RESERVATION!

(*Continued from page 39*)

with type characterizations and dialogue. With Director Leslie Goodwins holding only a light rein on them, they went gaily about the business of providing amusement.

Thirsting for revenge on bookies, taxi drivers headed by "Firpo" and "Brophy" decide to buy a horse and condemn "Ernest" to be its purchaser and trainer. The horse is always a happy last, but when sweetheart "Ina" learns he is a glutton for beer, she provides him with a barrel of it. After he consumes it, he runs better than Man o' War ever did and the bookies weep copiously.

Previewed at the Alexander theatre, Glenday, Cal. They couldn't help but laugh.—Gus McCarthy.

Produced and distributed by RKO-Radio Pictures. Producer, Robert Sisk. Director, Leslie Goodwins. Screen play by Bert Granet. Art director, Van Nest Polglase. Associate art director, Field Gray. Director of photography, Jack Mackenzie, A.S.C. Special effects by Vernon L. Walker, A.S.C. Gowns by Renie. Recorded by Richard Van Hessen. Film editor, Desmond Marquette. Production code No. 5517. Release date, Sept. 15, 1939. Running time, when seen in Glendale, 64 minutes. General audience classification.

CAST.

Ernest Simpson.....Joe Penner
Ina.....Betty Grable
Firpo.....Richard Lane
Brophy.....Tom Kennedy
Colonel March.....Thurston Hall
Patsy.....Carole Hughes
Harry.....Jack Arnold
Hiccup's jockey.....Teddy Manjean
Auctioneer.....Earl Hodgins
Maxie.....Billy Newell
Margie.....Bernadene Hayes
Motor Cop.....Emory Parnell
Race Judge.....Edward Earle
Photographer.....Lynton Brent
Taxi Drivers—
Max Wagner, Harry Bowen, Frank Marlowe, Eddie Borden, Ronnie Rondell.

Honeymoon in Bali

(Paramount)

Comedy Romance

It can be accepted as a certainty that between now and its release date Paramount will ignite a lot of red fire and shoot resounding salvos of superlatives to make the public at large "Honeymoon in Bali"-conscious. But, in advance, it seems to the writer that it would be a good idea to get out the thesaurus and look up all the synonyms for smartness. It would be well to do this for, if you believe the word of others or happen to see a pre-release trade showing, you'll probably want to stand outside your theatre and shout to adult passersby to come in and see "Honeymoon in Bali." You may wish that you could take each one by the hand and drag him in to see it. You'll find use for those synonyms then.

Difficult as it was to take our attention away from the screen, we watched the audience watching the preview. The result of watching the picture and the patrons is conviction that "Honeymoon in Bali" will royally entertain sophisticates, smart folk, pseudo-smart folk, the moderns, even the hillbillies and almost everybody else who wants to be amused.

It's a fresh, new and surprisingly different love story, intended for mature audiences. The sense of dialogue of the character actor Akim Tamiroff sums it up. It's the love story of a "guy," "a gentleman" and a business woman who wishes to remain mistress of her own destiny. But for something more comparative than descriptive, go back a few years. Remember the original "Holiday," which E. H. Griffith also directed. That picture set a standard which rival directors since have been striving to equal. Mr. Griffith's "Honeymoon in Bali" sets a new standard.

The picture is lavishly produced in ultra modern settings. Fred MacMurray and Madeleine Carroll, together in "Cafe Society," are the stars and Allan Jones is the other man. Miss Carroll is the sophisticated, beautiful, love-smart girl of the story. MacMurray is the debonair yet relentless young lover. Jones is the suave and polished man of the music world, a gentleman who knows when he's licked. Then there is Osa Massen, the cunning other woman in MacMurray's life, besides Akim Tamiroff in a delightfully unique comedy role for him, Helen Broderick and four-year-old Carolyn Lee, who several times legitimately steals the show from her elders.

Virginia Van Upp's screen play, which combines stories by Grace Mason and Katharine Brush, is a satin smooth job of writing. Her zippy dialogue, the way she brings her characters together and the situations in which she involves them are eye and ear openers that make little action necessary. It's a new high for Jeff Lazarus, producer.

Previewed at the Village theatre, Hollywood, saying that the audience was satisfied is putting it mildly.—Gus McCarthy.

Produced and distributed by Paramount. Jeff Lazarus producer. Directed by E. H. Griffith. Screen play by Virginia Van Upp. Based on stories by Grace Mason and Katharine Brush. Roland Asher assistant director. Edith Head film editor. Photographed by Ted Tetzlaff. P.C.A. certificate No. 5480. Running time, 95 minutes. Release date, Sept. 29, 1939. General audience classification.

CAST

Bill Burnett.....Fred MacMurray
Gail Allen.....Madeleine Carroll
Eric Sinclair.....Allan Jones
The Window Washer.....Akim Tamiroff
Miss Lorna Smith.....Helen Broderick
Noel Van Ness.....Osa Massen
Rosie.....Carolyn Lee
Fortune Teller.....Astrid Allwyn
Miss Stone.....Georgia Caine
Man.....John Qualen
Secretary.....Fritzi Brunette
Store Detective.....William B. Davidson
Messenger Boy.....Bennie Bartlett

Heartbeat

(French Motion Picture Corp.)

French Peasant Family

A French importation, this Marcel Pagnol production is one more attempt to make a rather trite theme interesting. It doesn't succeed in either story or production values.

Based on Jean Giono's novel, "Un de Baumugnes," the film details the story of a French peasant family. The daughter of the house, swept off her feet by the village roué, runs away with him to Marseilles and degradation. When "Saturnin," the faithful family helper, finally finds her and takes her and her out-of-wedlock child home, the reception is mixed.

The mother receives her with open arms, but the father hides her and the child in the cellar lest the villagers discover the family's disgrace. Although she is shut off from the outside world and further guarded from any visitor by her father, a young man, who met the girl but once, seeks her out and convinces the father of his honorable intentions.

Reviewed at the Little Carnegie Playhouse, New York. A small afternoon audience viewed the unfolding of the drab story in silence.—Paul C. Mooney, Jr.

Distributed by French Motion Picture Corporation. Produced by Marcel Pagnol. Based on Jean Giono's novel "Un de Baumugnes." English dialogue titles. Running time, 90 minutes. Release date, September 4, 1939. Adult audience classification.

CAST

Angele.....Orane Demazis
Clarius, her father.....Henri Poupon
Philomene, her mother.....Toinon
Saturnin.....Fernandel
Albin.....Jean Servais
Amedee.....Edourd Delmont
Louis.....Andrex

The End of a Day

(Juno Films)

"Stage Door" Exit

Whereas the American rendition of the Shakespearean sophism that "all the world is a stage," as voiced in "Stage Door," pictured a bevy of budding Bernhardts poised for a hopeful entrance into the world of make-believe and grease paint, a domain where "angels fear to tread," this distinguished French importation views with a realistic and debunking eye the last act exit of a group of aged Gallic thespians, housed in an old actors' home and waiting amid their memories and off-stage performances for their final curtain call.

The production is headed for enthusiastic acclaim from those sections of bilingual picture patrons who raved about previous French successes, "Mayerling," "Grand Illusion" and "Un Carnet de Bal." There is an exceptionally well penned collection of superimposed English titles to help translate the witty lines.

Julien Duvivier's directorial imagination is manifest throughout.

Actors playing characters from their own profession have an histrionic field day. The trio of male leads, each name a stellar fixture in French acting circles, offers a beautiful example of individual and group work. Special commendation should be given to the moving musical background.

Cleverly has M. Duvivier manipulated the strange assortment of characters and persuasively does his band of players follow his instructions.

A specially invited audience attended the evening premiere of the film at the New York Filmarte theatre, which was sponsored by a gallery of famous actor names for the benefit of the Actors' Fund of America. In sympathy with the cause and the plot, the gathering rewarded the film with its respectful if biased attention and applause.—Joseph F. Coughlin.

Produced by Regina. Distributed by I. E. Lopert, Juno Films, Inc. Director, Julien Duvivier and Charles Spaak. Cameraman, Christian Metras. Music, Maurice Jaubert. Sets, Jacques Krauss. English titles, Herman Weinberg and Milton Doushkess. No. P.C.A. Certificate number. Running time, 94 minutes. Release date, October 1, 1939. Adult audience classification.

CAST

Marny.....Victor Francen
St. Clair.....Louis Jouvet
Cabrissade.....Michael Simon
Jeannette.....Madeleine Ozeray
Mme. Chabert.....Gabrielle Dorziat
Director.....Arthur Devere
Mr. Lucien.....Arquilliere
Mme. Tusini.....Sylvie
Mr. Philemon.....Joffre
Mme. Philemon.....Mme. Lherbay
Delormel.....Jean Coquelin
Mr. Laroche.....Pierre Magnier
Deaubonne.....Granval
Victor.....Jean Ayme
Pierre.....Tony Jacquot
Danielle.....Gaby Andreu
Innkeeper.....Gaston Modot

And: Boverio, Gaston Jacquet, Secretan, Maurice Schulz, Beuve, Fernand Liesse, Gabrielle Fonton, Mme. Marty, Emilie Lindey, Louise Marquet, Henriette Moret, Mme. Yzelle, Blanche Denege, Cailloux, Nassiet, Romain Bouquet, Odette Talazac, Bergeron, Martial Rebe and Escoffier.

The Housekeeper's Daughter

(Hal Roach - UA)

Murder Comedy

There's no defining the Hal Roach comedy touch and less denying it. This is a comedy directed by the producer himself in rare form, a comedy of murders and gangsters and reporters such as never was approximated save in part by Warners in their "Slight Case of Murder," and this is funnier and, sometimes louder. Showmen can tell the customers that if they don't think a sequence of murders can be a completely efficacious cure for war jitters, melancholia, economic ennui or plain washday blues, they'd better come and see.

Adolphe Menjou and William Gargan carry the brunt of the comedy for quite a stretch, as a pair of free drinking reporters. Donald Meek comes in somewhat later as a dyspeptic city editor, and Marc Lawrence joins on as a gangster nobody takes seriously. Joan Bennett lets out the emotional stop slightly as a good girl fresh from the rackets and John Hubbard makes a bit of history for himself as a wealthy young man who wishes himself into the reporting profession and blunders into a series of phoney scoops that turn out to be real and get him all but killed. The whole affair winds up in a skyrocket duel culminating in a happy solution of seemingly insoluble difficulties and every-

(*Continued on page 46*)

250,000 letters to the studio demanded it!

FIRST PLACE IN NUMEROUS POPULARITY POLLS PREDICTED IT!

Steadily Mounting Marquee-Strength Merited It!

NOW A STAR *by your*

RICHARD GREENE

. . . giving a great performance in a great role . . . in a great dramatic picture!

in

Here I am a Stran



The famous story read by millions . . . far more powerful and moving on the screen . . . tense! emotional! real! . . . a picture as modern as tomorrow!

RICHARD DIX

(another triumph for the star of "Man of Conquest"!)

BRENDA JOYCE

(sensational discovery of "The Rains Came"!)

and

Roland YOUNG • Gladys GEORGE

(star of "Topper" pictures in a great characterization!) (her first real dramatic role since "Valiant Is the Word for Carrie"!)

Katharine ALDRIDGE • Russell GLEASON • George ZUCCO • Edward NORRIS • Henry KOLKER

Directed by Roy Del Ruth

Associate Producer Harry Joe Brown • Screen play by Milton Sperling and Sam Hellman
Based on a story by Gordon Malherbe Hillman • "The Stafford Song" by Mack Gordon & Harry Revel • **Darryl F. Zanuck in Charge of Production**

patrons' acclaim!

ger



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

(Continued from page 42)

body's happy, except the numerous unimportant dead.

Rian James and Gordon Douglas whipped up an adroitly jointed screen play from material found in a novel by Donald Henderson Clarke. A lot of upper bracket performances are contributed by a lot of players, but it's the Hal Roach touch that blends it all together and makes it effervesce. He hasn't forgotten a trick.

Previewed at the Village theatre, Westwood, Cal., on a Saturday night, which is no night to get the critics out for less than a 'quake, but a night on which they laughed their heads off in complete harmony with the paying guests.—W. R. W.

Produced by Hal Roach. Distributed by United Artists. Directed by Hal Roach. Screen play by Rian James and Gordon Douglas. Novel by Conald Henderson Clarke. Photographed by Norman Brodine. Edited by William Ziegler. P.C.A. certificate No. 5605. Release date, October 12, 1939. Running time, when seen in Westwood, 76 minutes. General audience classification.

CAST

Hilda ..... Joan Bennett
Deakon Maxwell ..... Adolphe Menjou
Robert Randall ..... John Hubbard
Ed O'Malley ..... William Gargan
Benny ..... George E. Stone
Olga ..... Peggy Wood
Editor Wilson ..... Donald Meek
Floyd ..... Marc Lawrence
Gladys ..... Lillian Bond
Lefty ..... Victor Mature
Professor Randall ..... John Hyams
Mrs. Randall ..... Leila McIntyre
Veroni ..... Louis Alberni
Mrs. Veroni ..... Rosina Galli

Two Bright Boys

(Universal)

Comedy Melodrama

Behind the insouciant title of "Two Bright Boys" Universal has a delightful comedy melodrama of wide appeal. It is a story of the Texas oil fields told from the standpoint of a widow, and a boy's struggle against an oil baron seeking to steal their property. On to the scene come a glib English forger and his son, both of whom live by their wits. They complicate and then fix up matters, and change themselves in the process.

The title roles are played by Jackie Cooper and Freddie Bartholomew. They are supported by Melville Cooper, Dorothy Peterson, Alan Dinehart, Willard Robertson, J. M. Kerrigan, Eddie Acuff, Hal K. Dawson, Harry Worth and Eddy C. Waller.

The original screenplay by Val Burton and Edmund L. Hartmann is concise and contains unusually effective dialogue. Joseph Santley directed the Burt Kelly production.

Previewed at the Alexander Theatre, Glendale, Cal., to an enthusiastic audience.—V. K.

Produced and distributed by Universal. Director, Joseph Santley. Associate producer, Burt Kelly. Screenplay, Val Burton and Edmund L. Hartmann. Cameraman, Elwood Bredell. Film editor, Phil Cahn. Sound supervisor, Bernard B. Brown. Technician, Robert Pritchard. Art director, Jack Otterson. Technical advisor, "Brownie" Johnson. Production Code No. 5586. Release date, September 15, 1939. Running time, when seen in Glendale, Cal., 73 minutes. General audience classification.

CAST.

Rory O'Donnell ..... Jackie Cooper
David Harrington ..... Freddie Bartholomew
Bill Hallet ..... Alan Dinehart
Hilary Harrington ..... Melville Cooper
Kathleen O'Donnell ..... Dorothy Peterson
Mike Casey ..... J. M. Kerrigan
Clayton ..... Willard Robertson
Washburn ..... Eddie Acuff
Boswell ..... Hal Dawson
Sheriff ..... Eddy C. Waller

Public Hobby Number One

(Paramount)

Postal Paragraphic

Although opinion may be divided as to just what is "public hobby number one," it is the contention of this Pargraphic that such an honor should go to the fad of stamp collecting. Whether this conclusion is logical or not, it must be admitted that the philatelists comprise a large cross section of the country's population and any screen subject devoted to this avocation should be welcome news to the stamp sections. In addition to the coverage of the field, the material has been given extra attention by the inclusion of special scenes showing the manufacture of government stamps, an experience made possible through the cooperation of the United States Secret Service, the Post Office Department and the Bureau of Engraving. As stamp collecting recognizes no financial, cultural or gender barriers, the appeal of the material is practically universal. Wise words are sounded in the commentary on the business of stamp gathering and production.—Running time, 11 minutes.

BROADWAY GROSSES CONTINUE UPWARDS

Theatres on New York's Broadway continued over the weekend to show an upsurge in business over recent weekends with Twentieth Century-Fox's "The Rains Came" leading the way. At the Roxy, where the film opened Friday to the accompliment of a cloudburst, the film is reported by the company to be rivaling the grosses of "Alexander's Ragtime Band" and "Jesse James" and is expected to set an all-time high for the house. The attendance for the first four days neared the 100,000 mark.

"The Star Maker" at the Paramount started its third week Wednesday and Paramount says the film is drawing the biggest attendances of the year at that theatre.

"The Old Maid" at Warner Brothers' Strand theatre is starting its sixth week with record attendances reported.

Columbia's "Golden Boy" on Thursday started its second week at the Radio City Music Hall with excellent business reported for the first week.

A Desert Adventure

(Paramount)

Grantland Rice Sportlight

Episode two detailing further adventures of Ken and Walt Wilhelm finds the bow and arrow brothers giving additional evidence of their skill and daring, first evidenced in "Death Valley Thrills." The horseplay that the boys put on in their first installment is offered again, together with conclusive evidence by way of the slow motion camera technique of their adeptness with the blow gun and the dart. An exciting, suspenseful sequence is shown when one of the men in the act of bagging a wildcat slowly backs into a none too cordial rattlesnake. An arrow well aimed from the string of the other brother's bow removes the threat to the Wilhelm family. The business is different and is handled with a sound sense of what it takes to keep an audience interested.—Running time, 10 minutes.

The Bill of Rights

(Vitaphone)

Historical Color Featuret

Following the color subjects dealing with the history of the United States that have met with so much success comes another in this series entitled "The Bill of Rights." In Williamsburg, Virginia, several American patriots protest against King George's high handed decrees against the colonists. The colonists meet secretly at Raleigh's Tavern in Virginia and prepare the first rough form of the Bill of Rights. Patrick Henry fires the patriots into action against the British representatives in America and forces them to leave the colony. After a long struggle among themselves, the colonists finally incorporate the Bill of Rights in the federal constitution. An excellent color subject on one phase of the history of the United States.—Running time, 20 minutes.

Catching Whoppers

(Paramount)

Grantland Rice Sportlight

A Grantland Rice Sportlight about the deep and the snaring of some of its finny residents offers a celluloid catch of superior film fare in excitement and entertainment. The initial field of casting is in the waters off the coast of Guaymas, Mexico. It is in this locale that the camera is credited with photographing for the first time the spectacle of a school of whip ray fish performing their pattern of leaping far out of the water. A quick change centers the fishermen in the district of Cat Cay off the shoreline of Florida. A tuna tournament is being held and a quartet of champion reelmen is shown landing some big ones. The material is easy bait for hooking the amateur and professional fisherman. For those who interest in fish is limited to the table, the first rate camerawork and the general atmosphere of the rod and reel contest should compensate.—Running time, 10 minutes.

Five Times Five

(RKO Pathe)

Dionne Quintuplets

The quintuplets of Callander, Ontario, reached their fifth birthday last May and so the yearly record of their growth and personalities is displayed once more by Pathe. The years have treated the Dionne girls well; they're chubby, gay and full of life. In "Five Times Five," they have the inevitable birthday party with Doctor Allan Roy Dafoe, but this time they have another famous guest in the rotund personage of Alexander Woollcott and his voice, as narrator, adds much to the enjoyment of the film. Produced by Frederic Ullman, Jr. Directed by Frank Donovan. Running time, 20 minutes.

Take a Cue

(MGM)

Pete Smith Specialty

Even if one's knowledge of the game of billiards runs only to the recognition that the expression, "behind the eight ball," comes from pool parlance, the most uninitiated in the cue line should be entertained with the trick shot exhibition by Charles C. Peterson. Mr. Peterson's tricks are many. Pete Smith supplies a combination of comic-serious commentary and one of Mr. Smith's stooges supplies the dumb moments and laughs. Camerawork complements the genius of Mr. Peterson's dexterity. —Running time, nine minutes.

Vote Trouble

(Vitaphone)

Political Comedy

With the election season nearing and voting practically the topic of conversation Vitaphone's latest comedy in the "Grouch Club Series" is timely and will go well in most any spot. Ronald Girtch, a local plumber in a small town, is persuaded to run for alderman against Gleyus. When hanging campaign posters around his home a hammer accidentally falls on his wife's head. His son spreads the rumor around town that his father beat his mother with a hammer and the contending political party takes advantage of this and base their campaign on belittling Girtch. The newspa-

(Continued on page 54)

NO WAR OF NERVES

FOR PARAMOUNT EXHIBITORS

Because . . .

There will be absolu

NUMBER or

Paramount Pictures

1 What effect will the European War have on picture production?

2 Will production schedules be curtailed?

3 Will product be cheapened?

These are the most important questions in the picture business today!

OKAY, Mr. Exhibitor

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1 None of Paramount's huge line-up of pictures for 1939-40 will in any way be affected by the foreign situation!

2 Paramount will not back down ...on Paramount promises!

3 No Paramount picture is, or will be, cheapened in production!

On the next two pages we proudly print Paramount's amazing product story for the 1939-40 season. Read it and you'll know why the European War cannot hand any Paramount exhibitor the PRODUCT JITTERS!

Your insurance against a short

PARAMOUNT PRODUCTIO

COMPLETED 100%

"Death of a Champion"

"Range War"

"Beau Geste"

"$1,000 a Touchdown"

"Honeymoon in Bali"

"What a Life"

"Jamaica Inn"

"Television Spy"

"Disputed Passage"

"Rulers of the Sea"

"The Cat and the Canary"

"St. Martin's Lane"

"Seventeen"

"French Without Tears"

"Geronimo!"

"Happy Ending"

"Our Neighbors—the Carters"

"The Light that Failed"

"Parole Fixer"

"Dr. Cyclops" [In Technicolor]

"Untamed" [In Technicolor]

"Diamonds Are Dangerous"

"Emergency Squad"

"The Llano Kid"

"Law of the Pampas"

"The Medicine Show"

e of big pictures this season ...

SCHEDULE 1939-1940

SHOOTING

Started July 27 "Remember the Night"

July 31 "Typhoon"

Aug. 14 "Gay Days of Victor Herbert"

Aug. 25 "Campus Wives"

Started Aug. 29 "Knights of the Range"

Sept. 5 "The Farmer's Daughter"

Sept. 5 "Strange Money"

Max Fleischer's "Gulliver's Travels" (In Technicolor)

SCHEDULED FOR PRODUCTION

Shooting Date

Sept. 13 "Opened by Mistake"

Sept. 25 "Road to Singapore"

Sept. 28 "The Way of all Flesh"

Oct. 2 "Safari"

Oct. 10 "Texas Rangers Ride Again"

Oct. 15 "Buck Benny Rides Again"

Nov. 8 "Comin' Round the Mountain"

Nov. 15 "The Golden Gloves"

Shooting Date

Jan. 2 "Royal Canadian Mounted Police" (In Technicolor)

Jan. 10 "Hot Ice"

Jan. 17 "The Broken Heart Cafe"

Feb. 14 "Woman From Hell"

Colbert Production

"Light of Western Stars"

Three More "Hopalong Cassidys"

... others to be announced

Paramount Pictures

Paramount Pictures

The Paramount Seal is

Your GUARANTEE of QUALITY of PRODUCT

QUANTITY of PRODUCT

This Year

More Than Ever Before!

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Incredible Mr. Williams"	Director: Alexander Hall.	Joan Blondell, Melvyn Douglas, Ruth Donnelly, Clarence Kolb, Donald MacBride, Don Beddoe, Robert Middlemass, Ed Brophy, William Hall, Walter Miller, Wilkin Forrest.	Shooting
"Blondie Brings Up Baby"	Director: Frank Strayer.	Penny Singleton, Arthur Lake, Larry Simms, Jonathan Hale.	Shooting
"Renegade Law"	Director: Joe Lewis.	Charles Starrett, Iris Meredith, Sons of the Pioneers.	Shooting
METRO-GOLDWYN-MAYER			
"Remember"	Director: Norman McLeod.	Robert Taylor, Greer Garson, Lew Ayres, Billie Burke, Reginald Owen, George Barbier, Sara Haden.	Shooting
"Northwest Passage"	From the novel by Kenneth Roberts. Director: King Vidor.	Spencer Tracy, Robert Young, Walter Brennan, Laraine Day, Regis Toomey, Isabel Jewel, Truman Bradley.	Shooting
"Broadway Melody of 1940"	Director: Norman Taurog.	Eleanor Powell, Fred Astaire, George Murphy.	Shooting
"Patsy"	Director: William Thiele.	Virginia Weidler, Gene Reynolds, Reginald Owen, Henry Hull, Elizabeth Patterson, Ian Hunter, Russell Hicks, Guy Kibbee, Ann Todd, Douglas Maydore, Mickey Kuhn.	Shooting
MONOGRAM			
"Scouts of the Air"	Based on a cartoon strip by Hal Forrest. Screen play, Byron Morgan. Director: Howard Bretherton.	John Trent, Marjorie Reynolds, Milburn Stone.	Shooting
PARAMOUNT			
"Campus Wives"	Director: Kurt Neumann.	Joseph Allen, Jean Cagney, Virginia Dale, Peter Hayes, Janet Waldo, Joyce Mathews, Betty Moran, Kitty Kelly.	Shooting
"Typhoon"	Director: Louis King.	Dorothy Lamour, Robert Preston, Lynne Overman, J. Carroll Naish.	Shooting
"Victor Herbert"	Director: Andrew Stone.	Allan Jones, Mary Martin, Walter Connolly, Susanna Foster, Jerome Cowan.	Shooting
"The Farmer's Daughter"	Director: James Hogan.	Martha Raye, Charlie Ruggles, Joseph Allen, William Frawley, Thomas Coley, John Hartley.	Shooting
"Strange Money"	Director: Robert Florey.	Ellen Drew, Robert Paige, Judith Barrett.	Shooting
REPUBLIC			
"Abraham Lincoln Boggs"	Original, Harry Hamilton. Adaptation, Devery Freeman. Screen play, Joseph Krumgold, Robert Presnell. Director: Dudley Murphy.	Edward Ellis, Anita Louise, Robert Baldwin, Clem Bevans, Margaret Hamilton, Willard Robertson, Harold Huber.	Shooting
"Jeepers Creepers"	Original screen play, Dorrell and Stuart McGowan. Director: Frank MacDonald.	Weaver Brothers and Elviry, Roy Rogers, Thurston Hall, Loretta Weaver, Billy Lee, Lucien Littlefield.	Shooting
RKO RADIO			
"Reno"	Original story, Ellis St. Joseph. Screen play, John Twist. Director: John Farrow.	Richard Dix, Barbara Read, Gail Patrick, Anita Louise, Laura Hope Crews, Claire Dodd.	Shooting
"The Hunchback of Notre Dame"	From the novel by Victor Hugo. Screen play, Bruno Frank. Director: William Dieterle.	Charles Laughton, Maureen O'Hara, Sir Cedric Hardwicke, Spencer Charters, Edmond O'Brien, Walter Hampden, Thomas Mitchell, Basil Rathbone, Alan Marshall Etienne Girardot, Fritz Leiber, Rod LaRocque, Kathryn Adams, Dorothy Lovett.	Editing
"Abe Lincoln in Illinois"	Play and screen play, Robert E. Sherwood. Director: John Cromwell.	Raymond Massey, Gene Lockhart, Ruth Gordon, Mary Howard, Dorothy Tree, Harvey Stephens, Minor Watson, Alan Baxter, Howard da Silva, Aldrich Bowker, Maurice Murphy, Louis Jean Heydt, Clem Bevans, Harlan Briggs.	Editing
TWENTIETH CENT.-FOX			
"Swanee River"	Screen play, John Taintor Foote, Philip Dunne. Director: Sidney Lanfield.	Don Ameche, Andrea Leeds, Al Jolson, George Reed, Felix Bressart, Richard Clarke, Chick Chandler, Russell Hicks.	Shooting
"20,000 Men a Year"	Director: Alfred E. Green.	Randolph Scott, Mary Healy, Margaret Lindsay, Kane Richmond, Maxie Rosenbloom.	Shooting
"The Bluebird"	From the play by Maurice Materlinck. Director: Walter Lang.	Shirley Temple, Spring Byington, Eddie Collins, Sybil Jason, Gale Sondergaard, Nancy Kelly, Laura Hope Crews, Nigel Bruce, Johnny Russell, Leona Roberts, Jessie Ralph.	Shooting
UNITED ARTISTS			
"Of Mice and Men" (Hal Roach)	From the play and novel by John Steinbeck. Screen play, Eugene Solow. Director: Lewis Milestone.	Burgess Meredith, Lon Chaney, Jr., Betty Field, Charles Bickford, Noah Beery, Jr., Roman Bohnen.	Shooting
"Send Another Coffin" (Walter Wanger)	From the novel by F. G. Presnell. Screen play, John Lay, Robert Tallman, Ken Englund. Director: Tay Garnett.	Pat O'Brien, Ruth Terry, Broderick Crawford, Edward Arnold, Douglas Dumbrille, Howard Hickman, Alan Dinehart, Phyllis Brooks, Eve Arden, Claire Dodd, Janet Beecher, Evelyn Keyes.	Shooting
"Raffles" (Samuel Goldwyn)	Screen play by John Van Druten. Director: Sam Wood.	David Niven, Olivia de Havilland, Dame May Whitty, Douglas Walter, Dudley Digges.	Shooting
"Rebecca" (David Selznick)	From the novel by Daphne DuMaurier. Director: Alfred Hitchcock.	Laurence Olivier, Joan Fontaine, Judith Anderson, Reginald Denny, George Sanders, Gladys Cooper, Philip Winters, Nigel Bruce, Edward Fielding, Florence Bates.	Shooting
UNIVERSAL			
"Green Hell"	Original story and screen play, Frances Marion. Director: John Whale.	Douglas Fairbanks, Jr., Joan Bennett, John Howard, Alan Hale, George Sanders, George Bancroft, Vincent Price.	Shooting
"Tower of London"	Original story, Robert N. Lee. Director: Rowland V. Lee.	Basil Rathbone, Boris Karloff, Nan Grey, Barbara O'Neil, Ian Hunter, John Sutton.	Shooting
"Little Accident"	Director: Charles Lamont.	Baby Sandy, Richard Carlson, Florence Rice, Hugh Herbert, Joy Hodges, Kenneth Brown, Bill Lenhart, Howard Hickman, Kathleen Howard.	Shooting
"Destry Rides Again"	Director: George Marshall.	Marlene Dietrich, James Stewart, Charles Winninger, Mischa Auer, Brian Donlevy, Una Merkel, Irene Hervey, Warren Hymer, Billy Gilbert.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Gambling on the High Seas"	Director: George Amy.	Wayne Morris, Jane Wyman, Gilbert Roland, John Litel, Roger Pryor, John Gallaudet.	Shooting
"Four Wives"	Story, Maurice Hanline. Screen play, Julius and Philip Epstein. Director: Michael Curtiz.	Priscilla, Rosemary and Lola Lane, Gale Page, John Garfield, Eddie Albert, Jeffrey Lynn, Claude Rains, Dick Foran, Frank McHugh, May Robson.	Shooting
"Invisible Stripes"	Original screen play, Warden E. Lawes, Jonathan Finn. Director: Lloyd Bacon.	George Raft, William Holden, Humphrey Bogart, Jane Bryan, Tully Marshal, Leo Gorcey, Frankie Thomas.	Shooting

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 46)

pers send reporters and photographers to the Girtch home and frame him into posing with a hammer about to beat his wife. Nothing but trouble follows, but during the voting, by a freak turn of events, Girtch beats out his opponent and wins the election. By this time he doesn't want the job and sends his application explaining the whole story to the Grouch Club. An entertaining comedy with many amusing asides.—Running time, ten minutes.

One Against the World
(MGM)
Passing Parade

A chapter from the progress of medical practice is portrayed in this installment from the Passing Parade group. Particularly concerned with the case of one Dr. Ephraim MacDowell, medico who settled in the district of Danville, Kentucky, around the beginning of the nineteenth century, the story is told of the first major operation performed in medical history. What makes the case more spectacular is the detailing of the opposition and local superstitions that the doctor had to surmount. The subject is especially good in painting this atmospheric business. The tribute depicted to Dr. MacDowell's bravery and skill should be worthwhile for the average audience to witness, if for no other reason than to realize the great advances made in surgical practice. —Running time, 11 minutes.

Slapsie Maxie's
(Vitaphone)
Broadway Brevity

"Slapsie" Maxie Rosenbloom, after having feature parts in "Going Places" and "Each Dawn I Die" as well as in other pictures, returns to star in his own two-reel subject. The first locale is Max's night club on the Coast. Here Max entertains his customers with a burlesque of Harry Richman that is A-1 in comedy. At the club he discovers the amazing footwork of Johnnie "Scat" Davis and trains him to become a fighter. The final sequence is the championship fight between Johnnie and the champ in which Johnnie wins with the aid of Maxie on the sidelines.—Running time, 17 minutes.

The Story That Couldn't Be Printed
(MGM)
Passing Parade

Always appropriate but particularly so in these days when the freedom of the press is an uppermost subject of discussion, this Passing Parade item becomes important screen material for any audience. Concerned with the history of Peter Zenger, pre-Revolutionary War printer and newspaper publisher, the picture highlights the sequences of his story. Zenger was persecuted, arrested and tried for publishing reports concerning the crookedness of His Majesty's colonial representative in his township. Zenger was acquitted by the stirring last minute appeal of his attorney and from his acquittal came the beginnings for the inclusion in the American Constitution of the freedom of the press clause. The subject is made to order for school showings and the oratorical delivery of Zenger's lawyer should produce loud applause from any general gathering.—Running time, 11 minutes.

WHY THE BRITISH GOT SHOWS BACK

Indicative of the desire of the British people for motion picture fare was the sign posted by a London theatre before theatres in neutral zones were allowed to reopen.

The sign read: "Closed. The nearest cinema open is at Aberystwyth, 239 miles away."

No records were kept as to the number of Londoners who attended the Aberystwyth showing.

The Bookworm
(MGM)
Color Cartoon

A hodgepodge of literature and fantasy in this color cartoon serves to brew bright and fairly amusing pen point entertainment. The three witches from "Macbeth" need a worm to finish off their devilish stew and the "Raven" from Edgar Allan Poe volunteers to supply the girls with their missing ingredient. Then follows the chase business with the black winged bird pursuing a harmless bookworm. However, some righteous fictional and not so literary personages, from "Paul Revere" down to the Boy Scouts, prevent him. The animation of many classical and popular story characters should stimulate interest from general audiences, particularly the book reading divisions. At one spot, however, the Bookworn comes upon a volume entitled "Art Studies" and his reaction to the pages is of the ogling, smirking peepshow character. Perhaps this will be over the heads of the younger element.—Running time, nine minutes.

Swing Styles
(Vitaphone)
Variety Program

Vitaphone's latest variety program is an assemblage of many artists. The Frazee Sisters sing and Charles Troy and Zoe Lynn dance to the musical accompaniment of the Adrian Rollini Trio, the Milt Herth Trio and Tito and Swingette. This is one of the better subjects in the musical variety programs.—Running time, 10 minutes.

Auto Antics
(MGM)
Our Gang

A junior edition of the Indianapolis Speedway auto racing classic is run off in this Our Gang subject. The heart interest behind the contest is the fact that the kids need to win the five dollars in order to obtain a license for their canine pal. Previously, Butch, the local tough, squealed to the neighborhood dog snatcher that the mutt carried no permit, in order to remove the hound from watching the kids' machine. The menace does some sabotage work on the Gang's car but he cannot tinker with the children's ingenuity and spirit of fight. Consequently, the youngsters are the victors, the dog gets his license and the villainous rivals get a good ducking in a pond. The humor setup is naturally pointed to the soapbox derby, and the kids play the situations up to the hilt to make this Gang contribution one of the best to date—Running time, 10 minutes.

Nevada Unlimited
(RKO Pathe)
Reelism

In this Pathe Reelism the sparsely settled state of Nevada is the subject of a camera study. Once, before the discovery of the Comstock Lode, the state numbered less than 1,000 inhabitants and even today it is the least populated of all the states, due in part to the arid or semi-arid country. The Government is now reclaiming much of the land through Boulder Dam. Chance games have been legalized in Nevada, which is considered a "wide open" state. The camera also explores Nevada's most publicized city, Reno, the city of divorces. Produced by Frederic Ullman, Jr. Supervised by Frank Donovan.—Running time, 8 minutes.

Popular Science, J, 9-1
(Paramount)
Interesting

A variety of the latest scientific improvements for this period of progress is briefly inspected in the current number from the Popular Science category. The newest use of cotton is revealed as material for the laying of new roads. For the women there is a tantalizing peek into a modern and mechanically up-to-the-minute kitchen. A visit is made to a British hospital and medical school for the training of feminine medicos. The air minded will be interested in inspecting the workings of a giant streamlined Pacific clipper. A bit of madcap humor is injected by the demonstration of an inventive genius' contraption that utilizes the energy of gum chewing to maintain a private and automatic cooling system in the nature of a cranial fan. Color vivifies the proceedings.—Running time, 10 minutes.

Remember When
(Vitaphone)
Minstrel Show

Complete with end-men in their usual gaudy costumes an old time minstrel show is produced in an old fashioned saloon. During the course of the evening's entertainment The Eaton Boys sing, The Three Wiles dance, Joe Sodja plays the banjo and Rags Ragland performs in a comedy skit about baseball. An interesting gay 90's program—Running time, 20 minutes.

Ecuador
(Paramount)
Color Cruise

Down to the South American country close to the Equator goes the travel-wise camera of this Color Cruise number. The usual items for screen globe trotting are included and number shots of the mountainous country, its town life, churches, gardens and market places. The people of the land are shown in their picturesque habits and costumes, especially in arranging a child betrothal. Audiences with a grain of wanderlust in their collective makeups should enjoy this vicarious excursion into a strange land.—Running time, 10 minutes.

Pack Trip
(RKO Pathe)
Reelism

A Pathe Reelism, this subject concerns a horseback tour from a ranch through the beautiful Sun Valley in Idaho. The party puts up for the night by a stream. The guides prepare supper for the weary travelers and set up the tents. The most interesting feature is the country itself.—Running time, 9 minutes.

JULY CHAMPIONS *at the* BOX OFFICE



William S. Van Dyke II, director, "Andy Hardy Gets Spring Fever".



Michael Curtiz, director, "Daughters Courageous".



Sam Wood, director, "Goodbye, Mr. Chips".

ANDY HARDY GETS SPRING FEVER: Produced and distributed by MGM. Director, William S. Van Dyke II. Screen play, Kay Van Riper. Cameraman, Lester White. Cast: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Ann Rutherford, Sara Haden. Release date, July 21.

DAUGHTERS COURAGEOUS: Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Director, Michael Curtiz. Screen play, Julius J. and Philip G. Epstein. Cameraman, James Wong Howe. Cast: John Garfield, Claude Rains, Fay Bainter, Donald Crisp, Priscilla Lane, May Robson, Rosemary Lane, Lola Lane, Gale Page. Release date, July 21.

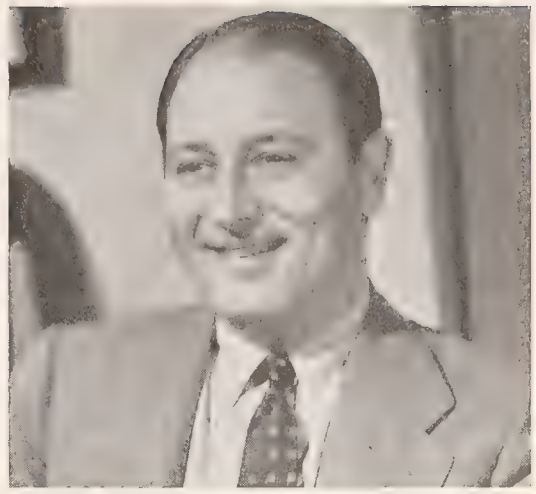
GOODBYE, MR. CHIPS: Produced and distributed by MGM. Producer, Victor Saville. Director, Sam Wood. Screen play, R. C. Sherriff, Claudine West, Eric Maschwitz. Cameraman, F. A. Young. Cast: Robert Donat, Greer Carson, Terry Kilburn, John Mills. Release date, July 28.

MAISIE: Produced and distributed by MGM. Producer, J. Walter Ruben. Director, Edwin L. Marin. Screen play, Mary C. McCall, Jr. Cameraman, Leonard Smith. Film editor, Frederick Y. Smith. Cast: Robert Young, Ann Sothern, Ruth Hussey, Ian Hunter. Release date, June 23.

MAN ABOUT TOWN: Produced and distributed by Paramount. Producer, Arthur Hornblow, Jr. Director, Mark Sandrich. Screen play, Morrie Ryskind. Cast: Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Monty Woolley, Isabel Jeans. Release date, July 7.

ON BORROWED TIME: Produced and distributed by MGM. Producer, Sidney Franklin. Director, Harold S. Bucquet. Cast: Lionel Barrymore, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel, Bobs Watson, Nat Pendleton, Henry Travers, Grant Mitchell. Release date, July 7.

SECOND FIDDLE: Produced and distributed by Twentieth Century-Fox. Associate producer, Gene Markey. Director, Sidney Lanfield. Screen play, Harry Tugend. Music, Irving Berlin. Cast: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver, Mary Healy, Lyle Talbot, Alan Dinehart, Minna Gombell, Stewart Reburn. Release date, July 14.



Edwin L. Marin, director, "Maisie".



Mark Sandrich, director, "Man About Town".



Harold S. Bucquet, director, "On Borrowed Time".



Sidney Lanfield, director, "Second Fiddle".

HUGO RIESENFELD DIES; MUSICIAN OF THE FILMS

Contributed to the Rothafel Tradition at Rialto and Rivoli of Broadway

Hugo Riesenfeld died, after a long period of ill health, at his home in Hollywood September 10. He was in his sixtieth year. He is survived by his widow, Mrs. Mabel Dunning Riesenfeld, and their daughter, Janet.

Mr. Riesenfeld was an important contributor to the motion picture as a composer and conductor, and by way of encouragement of improving standards of both production and exhibition. Through his years on Broadway he was the foremost musical figure of the motion picture. He came to Broadway as the musical director for the Rialto theatre, under the regime of the late Samuel L. Rothafel, and soon extended his attentions to the Rivoli. He was an important component of the Rothafel organization and succeeded Mr. Rothafel as the managing director.

Under Riesenfeld tutelage there arose an array of the musicians subsequently to come to fame on screen and radio, including Erno Rapee, Nathaniel Finston, Emanuel Baer, and David Mendoza.

In the Rothafel Tradition

In his earlier years in the service of the Rialto and Rivoli, Riesenfeld contributed importantly to the Rothafel tradition and the uplifting of the status of the screen theatre. It was Mr. Riesenfeld and his associations which brought the names that the Metropolitan Opera has made famous to glamour the motion picture presentations, including Adolph Bolm, ballet master; John Wenger, set designer, and Josiah Zuro.

As a theatre director Mr. Riesenfeld was among the first to advocate long runs in metropolitan presentations. He continued his directorship of the Rialto and Rivoli after they were taken over by Paramount and for that organization included supervision of the Criterion.

For years he was known about the motion picture world as "Dr." Riesenfeld—and through no intent of his own. It chanced that one day Mr. Rothafel was examining a copy of the Rialto theatre house program and meditated on the fact that it proclaimed that the organist at that theatre was Dr. Firmin Schwinnen. It irked Roxy to consider that the organist was decorated with the swank of a doctorate while the head of his musical organization was just plain Hugo Riesenfeld. He sent for Hugo forthwith.

"Have you ever been to school—a university?" Roxy demanded.

"Yes, a few," Hugo responded, "including the University of Paris," etc., etc.

And So It Was—For a Time

Roxy called the publicity department on the telephone, immediately and heatedly. "Hereafter it will be 'Dr. Hugo Riesenfeld.'" And so it was and Hugo could do nothing about it, for a long time.

On that day when word came to the Rialto-Rivoli organization that Roxy had resigned, Hugo's first act was to call that same publicity department.

"There will be no more 'Doctor' Riesenfeld, please—effective now," he stipulated firmly. "I'm tired of having everybody at the Lambs club ask me what to do for a cold."



HUGO RIESENFELD

From the Old Vienna

Mr. Riesenfeld was a native of Vienna—the old Vienna that was—and began his musical career there in his boyhood. He became concert master at the Vienna Opera house under Gustav Mahler. He came to the United States in 1907 and was concert master at Oscar Hammerstein's Manhattan Opera House, continuing there through 1911. Next he spent years as a conductor with Klaw & Erlanger and in 1915 became conductor for the Century Opera company, going thence to his post at the Rialto.

Overlapping and ensuing upon his career in the motion picture theatre Riesenfeld scored many silent, and later sound, pictures, including notably "The Covered Wagon," "Humoresque," "Beau Geste," "Old Ironsides," and "Tabu."

Beyond most musicians of high status and accomplishment, Hugo enjoyed an abundant sense of humor, both keen and robust. He insisted, to the alarm and annoyance of contemporaries, in calling a violin a fiddle—and he had fiddled his way to fame.

—Terry Ramsaye

IN COURTS

Schine Brokerage Suit Dismissed

A suit for $35,000 brokerage fees against Meyer Schine, Louis Schine and the Schine Enterprises Corporation, claimed due for the purchase by Schine Enterprises of four Rochester theatres, was dismissed this week by J. Sidney Bernstein, New York supreme court justice, on the ground that the plaintiff, Carl E. Erikson, had failed to state a cause of action.

Mr. Erikson recently brought suit against the Schines and Fenyvessy Enterprises, Inc., claiming that the latter had retained him in May, 1937, to procure a purchaser for five of its theatres.

Auten Plea Denied

Application by Harold Auten for an examination before trial of officers of Societe Pathe Cinema, S. A., was denied this week by J. Sidney Bernstein, New York supreme court justice. The application was made in connection with Societe Pathe's action for $350,000 which it claims is due it from distribution revenues on certain of its pictures. Mr. Auten has entered a counter-claim against the company for $17,5000.

Settle Tampa Suit

A suit over rent on the Tampa theatre has been settled by a decree of Florida Circuit Judge Parks, holding that the theatre could not deduct as operating expense the cost of operating Bank Night and Screeno, outlawed recently by the Florida supreme court.

Files Damage Suit

Hugh Herbert has filed suit in Los Angeles for $67,500 damages for injuries he claims he received in an auto collision December 20th. He charged that a truck owned by Consolidated Film Industries struck his car.

New Goulding Contract

Edmund Goulding, director, has been awarded a new long term contract by Warner Brothers. He is currently directing Paul Muni's latest starring film, "We Are Not Alone," based on the novel of the same name by James Hilton.

Charles Loewenberg Dies

Charles Loewenberg, 52, who handled exploitation for Twentieth Century-Fox, Universal and other companies in Chicago, Milwaukee and elsewhere, died at his home in Cincinnati September 7th.

William H. White

William H. White, 69, who had appeared in many musical comedies and operettas in New York and Boston, died September 7th in New York. He was a native of Weymouth, Mass.

Kathryn Kidder

Mrs. Kathryn Kidder-Anspacher, 72, wife of Dr. Louis Kaufman Anspacher, dramatist and lecturer, died September 7th in New York. She was known to the stage of an earlier day as Kathryn Kidder.


This Year's
GREAT
GOLDWYN
PICTURE


SAMUEL
GOLDWYN
presents
THE

Pulse-firing action drama of America in the Philippines presenting GARY COOPER in a roaring, fighting role *and confirming the stardom of 1939's most exciting new player,* DAVID NIVEN



REAL GLORY


The story of a man and woman
to rival WUTHERING HEIGHTS
The story of action-swept
adventure to surpass
THE HURRICANE
SAMUEL GOLDWYN
presents
Gary COOPER
in
THE REAL GLORY
with
DAVID NIVEN • ANDREA LEEDS
REGINALD OWEN
BRODERICK CRAWFORD • KAY JOHNSON
Directed by Henry Hathaway
FROM THE NOVEL BY CHARLES L. CLIFFORD
RELEASED THRU UNITED ARTISTS

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

CHARLES DARNTON, writing from Hollywood, observes the vicarious resuscitation of the good old two-a-day vaudeville in "Babes in Arms," which films the plight of variety people when the screen foreclosed on their means of livelihood, and he takes the occasion to reminisce a bit on some of the old vaudevillains.

Haughty they were, too, he remembers, giving classic proof of their attitude in Irene Franklin when she straightaway canceled her booking at the then great Broadway Palace rather than share top billing with Sarah Bernhardt. For her part, the prudent Sarah, unduly skeptical of vaudeville's financial standing, refused to stir a leg unless paid daily in advance —and in gold. So it was that every afternoon $1,000 in shining metal went clinking to her dressing room, where the thrifty French actress counted it herself.

Many anecdotes were retold by members of the "Babes in Arms" cast sitting around at M-G-M swapping yarns of the vaudeville that was. For one, there was that day when Duffy and Sweeney failed to show up for a matinee performance at the Palace. Frantically the manager telephoned their hotel only to be told by an exceedingly drowsy Mr. Duffy, "Don't worry, we'll telephone our act over to your theatre."

Equally unpredictable was Johnny Stanley. A vaudeville comedian, he also wrote material for George M. Cohan, who kept him on his weekly pay roll. George M. had neither seen nor heard from Stanley for 10 or 12 well paid weeks when he happened to run across him on Broadway.

"Johnny!" cried George M. Cohan. "How's the kid and how're things going?" throwing his arms about the long-lost one's shoulders and slapping him on the back.

"What is this?" austerely demanded Stanley, drawing away. "A touch?"

▽

Radio, No. 1 competitor for public attention, is now taking credit for increasing the nation's milk supply, citing the results achieved by Robert Adams, down at New Bern, North Carolina, who, two years ago, installed a radio in his dairy barn for milking-time concerts.

But it was the milker, not the cow, who steps up the supply.

"The music," said Mr. Adams, "does not increase a cow's milk production, but it does bring the rhythm of happiness to the milker and that increases the output because he turns in a better job."

▽

Add to oddities in town names the places of Frugality, Pa.; Boiling Point, Ore.; Racket, W. Va.; Difficulty, Wyo.; Troublesome, Colo.; and four Edens, one each in California, Kentucky, Montana and Washington. However, there are still 15 other Edens left. Tightwad, Mo., tried to have its name changed to Edgewood but didn't succeed. Love, Ark., has become Ash Fat.

▽

In these days of bargain-hunting, United Artists' copy writers are out to convince the movie theatre prospect that he stands to get a lot for his money in "Four Feathers."

"Not one feather," shouts their poster copy, "Not two feathers . . . Not three feathers . . . BUT FOUR FEATHERS!"

All of the endless precautions taken these days on all sides militaristically reminds of the letter Albert Deane, of Paramount's foreign sales publicity department in New York, received from the British branch, last July, on the matter of still photographs blown-up to large size. Said the letter:

> **"We should like to know at your convenience about the possibility of renaming, for invoicing purposes only, the 40x60 Blowups. In these sinister days, the name Blowup could be interpreted by the Customs officials over here as something of a slightly explosive nature.**
>
> **"We have always referred to the Blowups in this country as Giant Coloured Enlargements. Would it be possible, without causing any inconvenience at your end, to refer to them as such when sending future supplies to this country."**

▽

Down in the Ozark Mountain country of Pineville, Missouri, Uncle Jake Mathis admits that maybe his hay wasn't pitched or his corn shucked but, gol darn it, he had put a stop to galoots running through the cave those picture folk made famous in the Twentieth Century-Fox movie "Jesse James."

It was his cave and there wasn't enough hard cash in Pineville to buy him off, he said.

He threw up a barricade around the entrance several days ago and just "sot down" behind it, much to the embarrassment and chagrin of Pineville citizens who had been reaping a handsome income from the tourist trade.

It was the cave where Tyrone Power, as Jesse James, hid out from the law and a lynching party. It had been a potent magnet for tourists.

Uncle Jake's grievance wasn't against the citizens, he said, but against the tourists who, "gol dang them, didn't know how to behave." Some of them scared his mules. The mules bolted and threw him into the creek that skirts the cave entrance.

"People didn't used to act like that, not until those picture takers came down here," said Uncle Jake, who, though seventy-six, can handle a shotgun or pitchfork expertly.

"I know they say I got a gun and clubs and that I chase people with a pitchfork," he said. "But it's my property, the stream and all, and I won't be bought off or scared off."

▽

Washington is taking *such* an interest in business codes and conduct these days—not forgetting the motion picture. Only recently the Federal Trade Commission effected trade practice codes for the putty manufacturing industry and the infant's and children's wear line. Then they turned right around, as if to show off their diversity, with trade programs for the ripe olive industry, sardine canners and curled hair people.

▽

The more esthetic of theatricals in New York will please note that the Ballet Russe de Monte Carlo will open its annual engagement at the Metropolitan Opera House on or about Tuesday evening, October 10th. One of the numbers will be a surrealist ballet by surrealist Salvatore Dali. He's the young gentleman who kicked in the Fifth Avenue department store window of Bonwit-Teller after he had worked all night on a surrealist display therein and the management changed it, to his dissatisfaction.

MR. FLOYD ODLUM'S Atlas Corporation, known in the motion picture business as one-half owner of RKO, is also generally known to have quite a portfolio of stock-and-bond certificates in other lines—assets $60,000,000. But, not generally realized is the wideness of diversification of Mr. Odlum's portfolio interests.

For example, his Atlas, at the last accountant's counting, had $1,500,000 worth of barges running up and down the Ohio and Mississippi Rivers, and large chunks of sugar (Utah-Idaho Sugar Company); fruit (United Fruit); radiators (American Radiator); cigarettes (Philip Morris); and 125 different blocks of railroads, power and light, gas and electric, oils and petroleum, machinery and equipment, department store, aviation and automobile issues—a neat little package.

▽

Those far-inland junkets conducted by the large companies for mass previewing attention of critics of news and trade press to the scene of original action causes one to wonder when someone is going to produce "Dante's Inferno."

▽

Columbia Broadcasting had a cute little program not so long ago in which one Percy Dovebreath rendered in song as the piece de resistance his own original dramatic version of "I Will Tear Up Your Zinnias Tonight, Mayme."

▽

Besa Short picks the shorts for Bob O'Donnel's Interstate Circuit in the south.

▽

Loew's Ohio, in Hamilton, Ohio, after playing "The Wizard of Oz" for a single bill, returned to double features with the dual bill: "FOUR FEATHERS"—"THEY ALL CAME OUT."

▽

Ben Marden is writing to a list of prospective customers inviting business to his Riviera nightclub just across the Hudson on the Jersey side: "Bon Voyage," he pens, "The Gayety of Europe Is But Minutes Away."

▽

Schine's Fox Theatre, at Corning, New York, advertised a Saturday morning matinee for kiddies with a "Kiddie Kartoon Karnival of Six of the Best and Funniest Cartoons—In Addition to Hedy Lamarr and Robert Taylor in 'Lady of the Tropics'"—where "Their Exciting Lips Meet in the Rush of a Deep Purple Night."

▽

After serving two weeks as a first lieutenant with the Nebraska National Guard in its annual encampment, Barney Oldfield, MOTION PICTURE HERALD's correspondent in Lincoln, was given a "superior" rating officer on his efficiency report.

Which gives a fair idea of the shape of our national defense.

▽

Mr. Walter Selden, of these parts, scanning through some back numbers of the paper of our colleague, Motion Picture Daily, bent on some research, happened across the following little item:

> WARSAW, POLAND, May 25—The Polish Government today banned all newsreels showing picture of Adolph Hitler, following boos at local theatres.

IN THE CUTTING ROOM

Eternally Yours

(UA-Wanger)

Comedy Romance

Novelty and comedy will be the things to play up when it comes time to exploit "Eternally Yours." Basically, the story, a product of the combined headwork of Gene Towne and Graham Baker, is comedy romance that runs into many complications. But the whole thing is laid against the weird world of magic. Many baffling illusions, all performed without the aid of camera tricks, will be featured, and as the whole conjurer's list of tricks is exercised, there will also be a dab or two of mystifying mind-reading.

Sketchily the story will picture what happens when a young woman attends the magician's performance to question him about her approaching marriage. Instead of marrying the man she intended, she weds the magician. Becoming his assistant she accompanies him on tours, but his escapades with other women and the interfering relatives and friends force a divorce. The distraught magician searches for her, finds her the night she marries her first choice, and by tricks and ruses keeps bride and groom apart until he convinces the divorcee that he still loves her.

Loretta Young will be seen as the girl. David Niven, recently featured in "Dawn Patrol," "Wuthering Heights" and "Bachelor Mother," is the magician and Broderick Crawford is the other man. The comedy crew of Hugh Herbert, Billie Burke, Zasu Pitts and Raymond Walburn have been given plenty of opportunity to function, and C. Aubrey Smith, Virginia Feld and Eve Arden have important parts.

Tay Garnett, who did such comedies as "Joy of Living," "Stand In" and "Love Is News," is the director.

Release date: To to be determined.

Abe Lincoln in Illinois

(RKO Radio)

Personal Biography

There have been many biographies of Abraham Lincoln: he has been the central figure of numerous novels, plays and motion pictures. The factual biographies have been the occasion of many controversies; the legends that have grown up about the man, though founded in many cases on reality, have, nevertheless, taken on the guise of fiction. The RKO-Radio production of "Abe Lincoln in Illinois," based on Robert E. Sherwood's stage play and adapted by him for the screen, will endeavor to give an accurate description of the man from the time to went to Illinois as a lad of 21 years to the day he left Springfield to become the president.

While the author made use of the prerogatives of dramatic license, the story told will trace the Lincoln career as the majority of historians agree it transpired. Though events and associations, the influence of which culminated in his election to the presidency, will be accurately and authentically detailed, the real meat of the story will concern the man himself. It will not present Lincoln as a superman or a demigod, rather as a moody, indecisive, inconsistent, melancholy, lonely backwoodsman with the soul of a dreamer who feared responsibility and dreaded public attention, and a man who, in all honesty, did not want to be president.

Fact, and legend born of fact, it appears, have been combined to evolve the theme. Thus it will show the young Lincoln eager to study law. His voyage down the Mississippi brings his first antipathy toward slavery and is the beginning of his affection for Ann Rutledge. His later business failure and the death of Miss Rutledge drive him to a moroseness which is relieved by his entry into state politics and his initial platform brushes with Stephen A. Douglas. Ensues his romance with Mary Todd, romantic and political rivalry with Douglas, election to congress, retirement from public life which was followed by prosperous years.

Then, as dissension between the North and South builds to the danger point, Lincoln returns to politics. Defeated by Douglas for the Senate, Lincoln nevertheless wins national recognition. Nominated for the presidency by the Republicans, he defeats Douglas for the office. With cheers ringing in his ears, Lincoln leaves for Washington, meanwhile smiling at the friends and neighbors he never will see again.

The role of Lincoln will be played by Raymond Massey, who played it in the stage version. He is probably best remembered for his parts in "The Hurricane" (the island governor), and "Prisoner of Zenda." Two other members of the stage cast, Howard daSylva and Herbert Rudley, will be seen. Other parts will be taken by a carefully chosen group of screen and stage players. Gene Lockhart will be seen as Douglas and Ruth Gordon, one of the stage's foremost actresses, as Mary Todd. Mary Howard, last in "Nurse Edith Cavell," will be Ann Rutledge. Others prominent are Dorothy Tree, Harvey Stephens, Minor Watson, Alan Baxter, Maurice Murphy, Louis Heydt, Clem Bevans, Harlan Briggs, Elizabeth Risdon, Charles Middleton and Roger Imhoff.

The picture is being produced by Max Gordon, who presented it on the stage, and Harry Goetz. It is being directed by John Cromwell, who directed "Algiers," "Prisoner of Zenda" and the earlier "Of Human Bondage," "Spitfire" and "The Silver Cord."

Release date: November 24, 1939.

SHORT PRODUCT PLAYING BROADWAY

Week of September 9

CAPITOL

The Bookworm ..... MGM
Think First ..... MGM
Feature: Lady of the Tropics MGM

CRITERION

Mooching Through Georgia . Columbia
Every Sunday ..... MGM
Lives in Peril ..... Vitaphone
Feature: Flight at Midnight . Republic

MUSIC HALL

March of Time, No. 1 ..... RKO Radio
Feature: Golden Boy ..... Columbia

PARAMOUNT

Paramount Pictorial, No. 12 . Paramount
Hydro-Maniacs ..... Paramount
Feature: Star Maker ..... Paramount

RIALTO

Horrors of War ..... Jewel
Feature: Tropic Fury ..... Universal

RIVOLI

Stranger Than Fiction, No. 67 . Universal
Hockey Champ ..... RKO Radio
Feature: Star Maker ..... Universal

ROXY

Filming the Fleet ..... 20th Cent.-Fox
Feature: The Rains Came ... 20th Cent.-Fox

STRAND

Remember When ..... Vitaphone
Hare-Um Scare-Um ..... Vitaphone
Feature: Old Maid ..... First Nat'l

Here I Am a Stranger

(20th Century - Fox)

Family Melodrama

Quite a list of important names will be available in "Here I am a Stranger." For instance, there will be Richard Green, whose three latest pictures are "The Little Princess," "Hound of the Baskervilles" and "Stanley and Livingstone," and Brenda Joyce, Darryl Zanuck's latest screen find, whose debut picture is "The Rains Came." Then there will be Richard Dix, who has made screen history from "Cimarron" to "Man of Conquest." They are the principals. Gladys George and Roland Young are the featured players. The support includes Katherine Aldridge, Russell Gleason, George Zucco, Edward Norris, Richard Bond, Henry Kolker, Jan Duggan and Minor Watson, and others.

The basis of the production is a story by Gordon Halherbe which appeared recently in *McCalls' Magazine.* The screen play is credited to Milton Sperling, who did "Return of the Cisco Kid," and Sam Hellman, whose latest work was the "Frontier Marshal" screen story. Direction is in the hands of Roy Del Ruth, who did "Tail Spin" and "My Lucky Star" for 20th-Fox last season.

Romance and sacrifice, a story of broken homes and regeneration are the keystones of the theme. In fact, three stories, all cohering, will be told. One concerns a mother who divorces her lovable but irresponsible husband and remarries; another concerns their son, who grows to manhood, rediscovers his real father and helps rehabilitate him. The third is that of the man who found himself in his son's friendship and affection.

Release date: Sept. 29, 1939.

Torture Ship

(Producers Pictures Corp.)

Melodrama

"Torture Ship," first production of Producers Pictures Corporation will inaugurate the newly formed company's series of thrill-action melodramas. Already nationally advertised the picture will be given further institutional exploitation upon and after its release date.

As in the case of all new companies, it is to

be expected that in this every effort will be made to insure that the picture's thematic, production and technical qualities will be of such a grade as to create a market for future releases.

The screen play, prepared by George Sayre, who has many exciting action stories to his credit, was suggested by one of Jack London's most widely read novels, "A Thousand Deaths." In this circumstance exhibitors automatically have a readymade exploitation asset. Its substance is melodramatic action, gripping situations, romance and thrills galore during a bizarre voyage of an ocean going yacht. Directly it concerns the unsuccessful experiment of a medical scientist to cure dangerous criminals by the injection of serums. Revolt and mutiny bring on horror from which the hero rescues an innocently implicated girl as the surviving criminals are returned to custody.

Featured names available are Irving Pichel, Lyle Talbot, Jacqueline Wells, Anthony Averill, Sheila Bromley with the supporting troupe including Russell Hopton, Eddie Holden, Wheeler Oakman, Adia Kuznetzoff and Stanley Blystone. The picture is being directed by Victor Halperin.

Release date: *October* 15, 1939.

The Escape

(20th Century - Fox)

Melodrama

For the entertainment of melodrama devotees "The Escape" will picture a slice of life as lived in those crowded tenement sections of New York in which previous pictures have shown us, live some good people, a few with whom we may sympathize and a lot who are thoroughly bad. Thus the picture will be what is called a character and action production. Consequently, we will have a fine young policeman who joins the force to avenge the death of his policeman father; the jailbird-gangster; his sister whom the young cop loves; the honest, hardworking father; the poor courageous woman and her ailing daughter, who, of course, has to be secretly married to the jailbird, and a flock of street gamins who, adventurously, become involved in criminal goings on. Everything will look pretty black for everyone for a while. There will be robberies, killings and others bits of inhumanity as well as the battle in the dark. But those who should get their just desserts will get them and those who should be handsomely rewarded will be so recompensed.

To supplement the regular attractiveness of the theme and the fast breaking production detail which will amplify it, exhibitors will have the name value of Kane Richmond, Amanda Duff, June Gale and Edward Norris, all studio contract employees; Henry Armetta, Frank Reicher, the juveniles Scotty Beckett, Jimmy Butler and Roger McGee, and sundry others.

Robert Ellis and Helen Logan prepared the original screen play, which Ricardo Cortez, maker of "Inside Story" and "Chasing Danger" is directing.

Release date: *To be determined.*

Exercises Option

Famous Players Canadian Corporation, Ltd., has advised the Montreal Stock Exchange that N. L. Nathanson and his nominees have now exercised their options to the extent of 6,000 shares, reserving the right in each case to exercise their options in respect of the balance, namely, 5,000 shares, at any time between now and January 15, 1940.

Free Film Delivery

Three hundred and ten Chicago theatres will receive one week free film delivery from the Film Carriers' Association as the Carriers' contribution toward cutting down theatre expenses this month.

IN NEWSREELS

MOVIETONE NEWS—No. 104, Vol. 21.—U. S. Seal placed on Neutrality Proclamation....Plan U. S. drive on foreign spies....Sandbags placed around U. S. Embassy in Paris....New Turkish Ambassador to Paris....Children fit gas masks....English navy reservists take posts....Britain's Hindu troops strengthen outpost....General Smuts heads South African Government....U. S. troops sail to reinforce Panama Canal....Atlantic City beauty contest....Turner wins Thompson Speed Trophy....Highlights from Davis Cup play....Lew Lehr....Wall Street boom.

MOVIETONE NEWS—No. 1, Vol. 22.—Canada enters the war....U. S. troops leave for Puerto Rico to strengthen defense....Sailors of U. S. Navy get gas mask practice orders....Army flyers in training....Secretary Wallace says country has plenty of food ....Miss America chosen....Lew Lehr....All-Star football game won by New York Giants....Army, Dartmouth and Notre Dame football teams in training.

NEWS OF THE DAY—No. 302, Vol. 10.—French bombers sweep skies over Paris....British force lands on French soil....Holland mobilizes against war....America acts to maintain neutrality....First convoy ship arrives at U. S. port....Wall Street has busiest week in years....Colonel Turner wins Thompson Trophy at Cleveland air races.

NEWS OF THE DAY—No. 303, Vol. 10.—Action on western front....Canada joins conflict....U. S. defends Neutrality....Ickes warns on profiteering....Floods in Far East....Miss America chosen.

PARAMOUNT NEWS—No. 3.—Consequences of the war in England: towns evacuated; air raid precautions; women, children, aged and sick flee danger areas.

PARAMOUNT NEWS—No. 4.—War time test of London air raid precautions....French children get their gas masks....Athenia survivors tell of experience ....Notre Dame, Tennessee and Army football teams shown in training....New York Giants defeat All-Stars in football.

RKO PATHE NEWS—No. 15, Vol. 11.—U. S. imposes strict neutrality....Coast Guard Cutter loads supplies for trip to mid-ocean to meet City of Flint, carrying Athenia survivors....Coast airplane factories rush production....Canada acts to stand by Empire ....Turner wins 3rd Thompson Trophy....Gold rush builds Mexican boom town....New record set for Pike's Peak race....Horse racing.

RKO PATHE NEWS—No. 16, Vol. 11.—Red Cross organizes in Poland....War machines change map of Europe....Nazi, Allied ships flee open seas....Ickes warns against profiteering....Last lap spurt wins U. S. bicycle race....Army, Notre Dame football teams....Mary Pickford crowned queen of tobacco fete.

UNIVERSAL NEWSREEL—No. 804, Vol. 11.—U. S. Neutrality measure is signed....War refugees arrive in New York....Children seek shelter in England....Polish president receives American flag from Ambassador Biddle....German tanker in Boston harbor ....Canadians prepare to fight for Great Britain.

UNIVERSAL NEWSREEL—No. 805, Vol. 11.—Warsaw resists Nazi thrust....Canada declares war on Germany....U. S. Army planes in mass flight....Big tanks aid French advance....Panama defenses reinforced....Americans flee the war zone....U. S. acts to enforce embargo....Miss America crowned ....Army and Notre Dame football teams....Bicycle race.

Cantor Gets Two Houses

Joseph Cantor, operating three theatres in Indianapolis, has acquired two more with the purchase of long term leases on the Parker and Golden theatres there. The Golden was leased from Herman Golden who built the house in 1937. The Parker was leased from Ben Mansfield who operated the house until Mr. Cantor leased it.

Open Telenews Theatre

The Telenews theatre, San Francisco, was scheduled to be opened sometime this week. The theatre is operated by Pacific Coast Newsreel Theatre Corporation. Ellis Levy has been named manager. The Telenews will be devoted exclusively to showing of newsreels and selected short subjects.

Joseph Q. Riznik, of the *Call-Bulletin,* Hearst newspaper in San Francisco, has joined Columbia to adapt two stories, one his own book, "Girl of the Gayway," with an exposition setting, and "March of Crime."

The Ohio censor board reviewed 593 reels in August, and ordered 17 eliminations. The previous month, from 452 reels, it eliminated nine items.

Pictures Free of Distortion Asked

by JAMES LOCKHART
in Mexico City

That pictures produced in the Americas shall not distort history is the gist of a resolution fathered by Manuel Arocha, Venezuelan Minister to Mexico, which was unanimously adopted by the 27th annual international convention of Americanists, students of all phases of American affairs, held here. Minister Arocha was the Venezulean delegate to the session, which was attended by about 400 other representatives of the United States, Mexico, other American and some European countries.

"Efforts must be made to prevent motion pictures from making ridiculous caricatures of outstanding figures in public life of American countries as this will dangerously influence the opinion of this and other generations regarding history, besides serving to discredit the people who shaped our nations and our nationalities," the resolution read.

Oil Question

Mexico with the aid of the government of California is planning to present her side of the oil question in the form of a picture, says an official Mexican Government announcement. Charles A. Page, private secretary to the Governor of California, is here making arrangements for the picture, which, says the announcement, will involve Paul Muni, Ralph Bates and George Stevens. The statement asserts that a $30,000 fund has been gathered to finance the film which is intended to "counteract the calumnious and perfidious campaign against Mexico that some American oil companies are waging."

Press "Juarez" Action

Although Warner Brothers won a point in the controversy involving "Juarez," in which Porfirio Diaz, Jr., son of the late president of Mexico, claimed the film defames his father, the plaintiff has asked for an injunction from the Mexico City district court, to upset the federal prosecutor's rejection of the plaintiff's complaint. He claims his charges are justified and that he has an abundance of proof to substantiate them.

Air Shipments Gain

Air express shipments nationally for June totaled 71,527, an increase of 28 per cent over June, 1938, the Railway Express Agency reports. The motion picture industry is a large user of air express. Gross revenue for June, this year, was up 34 per cent. Shipments for the first six months of the year totaled 392,679, an increase of 23 per cent over the 1938 period.

Williams Acquires Theatre

K. Lee Williams, president of the theatre company bearing his name in Oklahoma City, Okla., has acquired the American theatre at Wilburton, Okla., from John McGinley, who will enter the oil business. The Williams circuit is also building a new house at Fordyce, Ark.

ACTORS' FEDERATION REFUSES TO DIE; 7,500 STUDIO EMPLOYEES TO VOTE

Whitehead's Aide Hints Organization May Find a Home with CIO, Attacking Federation in Amusement Field

The peace on the "actors' front," a week-old peace, achieved only when the International Alliance of Theatrical Stage Employees agreed with the Associated Actors and Artistes of America, upon dissolution of the American Federation of Actors, faced disruption this week when officials of the Federation not only gave no signs of surrender but said they would keep operating and might even join "another" labor unit—meaning John L. Lewis' Congress of Industrial Organizations, which has been attacking the American Federation of Labor-IATSE-AAAA domination of the entertainment industry, from Hollywood to New York.

Hints at Home Outside AFL

Speaking in the absence of Ralph Whitehead, AFA secretary, who has been ill, Harold Koenigsberg, his assistant, this week told newsmen that his organization was not being liquidated, because the members did not want it so; and he hinted that the now orphaned unit might find a home outside the AFL.

Still ill, Mr. Whitehead advised his membership by letter on Tuesday that "the battle is not over by any means" and that the federation's executive council had decided to fight for control of actors.

This insurgent sentiment was confirmed by Abraham Halprin, attorney for the actors' federation, who said that it never had recognized the settlement between the Four A's and the IATSE.

Under the terms of this settlement, the IATSE gave up its charter to the AFA, and the Federation was to dissolve voluntarily, giving its membership over to the American Guild of Variety Artists, a unit set up some months ago by the Four A's, after it had expelled Mr. Whitehead and his AFA union.

Sophie Tucker Silent

Sophie Tucker, who had been president of the AFA up to the week of its expected dissolution, refused to say at mid-week whether she still considered herself an officer. She did not resign. She had been reinstated by Actors Equity, a Four A's unit, on the expectation that the Federation would dissolve. Its continued operation, and her refusel to disavow it, might again bring about her expulsion from Equity, and another crisis, in which she would be supported by the remaining AFA members, and be attacked by AAAA units, and the IATSE.

The American Guild of Variety Artists this week reported that about 3,000 former members of the actors' federation had joined, under the settlement terms, which provided for their transfer without payment of dues, and without discrimination.

However, the AFA, before the conflict, had claimed about 15,000 members; and Variety Artists officials said this week that the enrollment of these was slower than had been expected.

While the threat of CIO to the control by the American Federation of Labor was considered to have been weakened somewhat in the settlement last week of the threatened fight (it had been rumored that the Four A's might withdraw from the AFL to join the CIO) and to be strongest on the Coast, where the United Studio Technicians Guild battles the IATSE in a National Labor Relations Board election, Mr. Lewis' organization is attempting to invade the amusement business in the East.

The CIO has granted a wide charter to the United Theatrical and Motion Picture Service Employees, in the New York City area. The new union already has petitioned the State Labor Relations Board for recognition as the bargaining agent in the RKO New York houses, and in the Rugoff and Becker circuit. True to the CIO's "vertical union" philosophy, the Service Employees union takes in projectionists, stagehands, operators, doormen, porters, and cashiers. Its hope for progress is said to lie in the smaller, independent houses. Most theatres in the New York territory have contracts for projectionists, with Local 306, an IATSE affiliate, and many are negotiating with the Theatrical Agents, Managers and Treasurers Union, the treasurers of which already have broken away and joined the IATSE. The motion picture division of this union favors affiliation with the IATSE.

The break-away of the TMAT treasurers from the parent union was effected two weeks ago, and has aroused resentment among the officers of the union, who are expected to appeal to the American Federation of Labor convention, in October.

O'Connor Heads Treasurers

The treasurers have been given an IATSE charter, and the officers who have been elected are Walter O'Connor, president; George Ashby, vice-president; James J. Murphy, secretary; and Morrie Seamon, business agent.

The TMAT also has appealed to the State Labor Relations Board. A hearing was scheduled for this Thursday, but observers predicted that the board, because of its policy of referring labor's inter-union disputes directly to the parent union, would place the matter before the AFL.

Negotiations of the TMAT with various New York legitimate theatres have been hampered by the defection of the treasurers. It also was considered likely that the organization would reorganize, dropping from its name the final "T" designating treasurers.

This week and last, committees from each of the Four A's components were working on a "one big union" plan to simplify assessment of dues, and to facilitate emergency action for all unions.

The first issue of the parent actors' union newspaper, "The Actors' News," appeared on Monday of this week, with Edward Harrison as editor. It contains news of the settlement of the strike, of growing membership for the AGVA; a note of jubilation in the victory over the IATSE "stagehands"; and a plea by Lawrence Tibbett, president of the American Guild of Musical Artists for "one big union."

TELEVISE INTERVIEW ON CLIPPER'S FLIGHT

Mrs. Ogden Reid, of the New York Herald Tribune, *and William Van Dusen, of the Pan-American Airways, were interviewed Thursday from the National Broadcasting Company's television studio in New York, on the first flight over the North Atlantic route by the Yankee Clipper, which started from Port Washington, L. I., early in July.*

This was the first description of that flight to be televised.

Hollywood Workers Will Determine Whether CIO-Favored Technicians Guild or IATSE Will Represent It

Approximately 7,500 Hollywood studio workers will vote in the Gilmore Stadium, there, next Wednesday, to elect, as their bargaining agent, either the United Studio Technicians Guild, or the IATSE. The guild is reported favored by the CIO; and the Alliance is an affiliate of the AFL. The election is under the National Labor Relations Board.

The date of the election was fixed at a conference in the offices of William Walsh, labor board attorney. John Gatelee, Lew Blix and Frank Strickling represented the IATSE; A. H. Peterson, the AFL; and Howard Robertson and H. I. Besbeck, the guild.

Bioff Refuses

IATSE locals had asked William Bioff, known as Alliance president George E. Browne's personal representative on the Coast, to represent them in negotiations. He first declined, saying that since he had "withdrawn voluntarily" from union activities, he feld "reluctant" to assume them again but later accepted the chairmanship of a negotiating committee for 11 locals.

The IATSE has been expelling its members and officers known to have guild sympathies.

Mr. Robertson, president of the guild, said the expulsions meant nothing "because there won't be any IATSE here, after the election."

He added that he would charge the producers with violations of the Wagner Labor Act, if they refused to employ the expelled men.

Carpenters Win Raise

Studio carpenters have won a 10 per cent wage increase, retroactive to September 1, it was revealed last week. The raise was the result of the meeting, in Newark on August 25th, of the representatives of the "Big Four" unions and the producers, on possible renewal of the "basic agreement." The next meeting will be on December 5th, it is said.

In Boston, a strike by the IATSE theatre union against the M. and P. Theatre Corporation houses has been settled, with partial victory for all. There will be no closed shop, but there will be no discrimination against union members. Union scales, in varying degrees according to theatre location, have been granted.

The financial report of the Laboratory Technicians' Local 702, made public in its organ, "The Magazine," reveals that the union treasury's receipts stood at $5,839 above expenditures in the past year, ending July 31st.

Conferences in St. Louis between operators of the O'Fallon and Bremen theatres and two IATSE unions, the Local 6 and 2A, were expected this week, following the return, from his honeymoon, of Clarence Kaimann, North St. Louis theatre owner.

In Detroit, the projectionists' local 199 last week renewed contracts with Co-operative Theatres and with members of Allied theatres. There are wage and overtime increases, retroactive to September 1st.

The New York chapter of the American Federation of Radio Artists will meet, in annual session, at the Edison hotel, on September 28th.

With the addition of 18 theatres in the past year Ontario theatres now total 372.

Emphatically—

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NOT PROPAGANDA!
NOT HATE-INSPIRED!

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CASEY MINIMIZES THREAT OF CIO TO GAIN FOOTHOLD IN HOLLYWOOD

Producers' Representative Says New Guild Is Too Small to Exert Much Influence; Doubts Support of National Units

Pat Casey, labor contact for the major producers, leaned back in his chair on a recent morning at his offices in 1600 Broadway, New York City, and put out his right hand—with the thumb down.

Mr. Casey was summing up the chances of John L. Lewis' Congress for Industrial Organization in Hollywood. Some observers have thought that this group of "vertical unions" might enter the industry in a large way through the new United Studio Technicians' Guild. The guild is supported by CIO harbor unions, claims a large membership among Hollywood crafts workers, will battle for certification as their agent in forthcoming National Labor Relations Board elections, and openly challenges the domination in Hollywood of the International Alliance of Theatrical Stage Employees.

Five-Year Pact Signed

Mr. Casey returned to New York awhile ago, from the coast, where he sat in on the conferences which resulted in the signing by the producers and the IATSE of the five year closed shop agreement, patterns on wage and hour conditions in the basic agreement between producers and the big union groups. He had been besieged by pleas from the technicians' guild not to let the agreement be signed without the NLRB election; and it now appears that, though the agreement is signed, the upward adjustment of wages and rectification of conditions awaits the election, to be held within one month.

"There will be no C.I.O. domination of the industry; nor even its representation by a powerful union," Mr. Casey said.

Sees IATSE Victory

"I think the IATSE will win the election," he added. "I think the Guild is too small; I think its membership is small, and that it has very little money.

"Remember this; that it is not supported by the CIO; it is backed in a small way by the harbor unions in Los Angeles, which are CIO. But the national CIO is not going to back it until it wins the election, if it does. The CIO wouldn't risk a defeat in prestige for such a small unit," Mr. Casey asserted.

"The fact that the USTG has no money leads one to believe that they have no membership," Mr. Casey continued. "Sure, they have a lot of cards—but the treasury is the tip-off.

"Anything May Happen"

"If 12 or so union fellows go on the street and give people cards to sign, and the cards are free—those people will sign. Naturally. There are a lot of men in Hollywood playing both ends against the middle, and hoping to be on the right side when that side wins. Sure, they'll sign.

"But with it all," Mr. Casey said, "I don't think the USTG has half the members it claims, and I think it claims about 3,000."

Mr. Casey then added this qualification:

"Of course," he said, "no one can really tell. When you come to a secret election, anything may happen."

The protests which the USTG made repeatedly against the "closed shop" agreement of the producers with the Alliance, were untenable, Mr. Casey indicated, and put it this way:

"If the CIO wins the election, what do you think *they'll* ask for?"

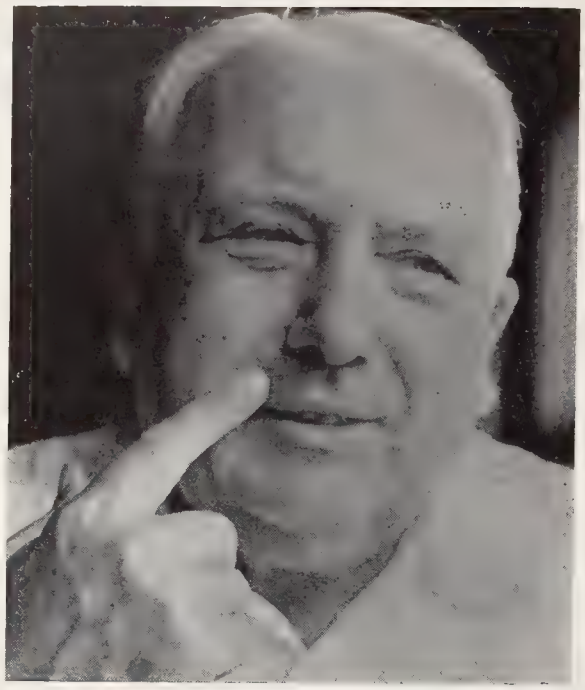
The Alliance has not presented any wage and hour demands, though the five year pact is signed, Mr. Casey said—it is waiting for the NLRB election.

The IATSE will re-enter the basic agreement, Mr. Casey feels; its reentrance also awaits the NLRB election.

(The IATSE withdrew last year from the basic agreement with the studios, after the local IATSE unions demanded autonomy. Representatives of the four other big international unions met with Mr. Casey and other producers' representatives last Friday in Newark, New Jersey, to discuss renewal of the basic agreement. They adjourned without result, and are expected to meet again after the NLRB elections.)

Living costs have not risen appreciably in Hollywood, during the past five years, Mr. Casey observed. In remarking about Hollywood conditions, he noted that about 75 per cent of the organized workers were members of the American Federation of Labor—and that, therefore, the chances of the CIO lay, not in the organized workers, but in the large number of unorganized. Los Angeles has many open shops, he noted.

The Screen Actors' Guild will never affiliate with the CIO, Mr. Casey feels. The rumor that it might was a consequence of the jurisdictional fight which the actors' organization, as part of its parent, the Associated Actors and Artistes of America, has been having with the American Federation of Labor and the Alliance.



By Staff Photographer

PAT CASEY

Confer on Sales Drive

Nine independent managers conferred with C. L. Theuerkauf, Seattle branch manager for Universal, on the details of the Universal exhibitors sales drive.

William Holden, star of Columbia's "Golden Boy," is currently on a personal appearance tour which will include New York, Washington, Philadelphia, Pittsburgh, Buffalo, Detroit and Chicago.

Skouras Awards Total $75,000

National Theatres managers by the end of this year will have received an available maximum of $75,000 in cash awards for business increases under a system whereby the circuit shares profits with employees.

A total of $25,000 was distributed in the Spyros Skouras Showmanship Campaign which ended July 5th. In the fourth annual National Theatres drive which started last week, $25,000 will be distributed to district and theatre managers and another $25,000 has been set aside as bonuses for exceeding quota.

Last year the circuit gave away $15,000 in the Fall business drive. The present campaign started September 3rd and will continue 16 weeks to December 23rd. Thirty districts in the six divisions are competing and awards will go to the 12 high ranking districts and their house managers.

Up to this year National Theatres conducted its business increase drives on a divisional basis. It has been found, however, that campaigns conducted on the smaller district unit basis are more effective. Intensive supervision is applied from the home office and a committee in contact with the field.

The committe includes H. C. Cox, treasurer; Sumner Gambee, vice-president; Edward Zabel, William T. Powers, J. J. Sullivan, Milton Hossfeld, Irving Barry and Aubrey Schenck.

Middlesex Open All Year

The Middlesex Theatre, in Middletown, Connecticut, which formerly was darkened during the Summer, is now open all year, and is the "A" house of the town. The Capitol, which is also under Morris Pouzzner's operation, will increase its schedule from three days a week to a full week, with the opening, this Fall, of Wesleyan College.

Ralph DePalma Corporation has been licensed with 1,000 shares of stock at Albany, N. Y., to conduct a motion picture and theatrical business. Directors are Ralph DePalma, John B. Mezey and Walter Van B. Claussen.

Sidney Toler, who succeeded the late Warner Oland as "Charlie Chan," in the Twentieth Century-Fox detective story series, has been signed to a long-term contract to continue in the role indefinitely.

Jefferson Pictures, Inc., has been chartered at Albany, with Al and Joseph Rosen and Mabel Hudson as directors. Capitalization is $30,000.

Rufus LeMaire, executive assistant to Pandro S. Berman at RKO, has resigned. He was an executive at Universal before joining RKO.

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33 STORIES PURCHASED IN AUGUST; PLAYS BRING $760,000 IN 1938-39

Universal Adds Five Originals; MGM Buys Oscar Wilde Story; Originals Again Account for Most Acquisitions

Fourteen producers purchased 33 stories and plays for use in the new season's product, in the final month, August, before the production year got under way.

Far less than the number bought in the same month last year, when 20 producers acquired 93 properties, the month's purchases nevertheless represent a substantial increase over the 26 bought in July.

Universal Leads

Universal led the list with five acquisitions, all originals; while Metro-Goldwyn-Mayer, United Artists and Producers Pictures had four apiece. The MGM purchases included two originals, a book and a French film; UA had two originals and two books, and Producers Pictures had four originals.

For the 13th consecutive month, originals led all other types of material bought; accounting for 58 per cent of all properties with a total of 19 out of 33 purchases.

Among the outstanding acquisitions were "The Canterville Ghost," a short story by Oscar Wilde, bought by MGM; "Battalion of Death," an original by John Monk Saunders, purchased by Paramount for a reported $25,000, and "Dynasty of Death," a novel by J. T. Caldwell, on munitions manufacturers, purchased by Walter Wanger.

The Purchases

The month's purchases, with all available production credits, follows:

AND SO GOODBYE, original by Mildred Cramm and Adele Commandini, purchased by Lee Garmes.

BABAR, novel by Jean de Brunhoff, purchased by General Film Company.

BATTALION OF DEATH, original by John Monk Saunders, purchased by Paramount.

BLACKOUT OVER EUROPE, original by Jo Swerling, purchased by Samuel Goldwyn (United Artists).

CANTERVILLE GHOST, THE, novel by Oscar Wilde, purchased by Metro-Goldwyn-Mayer.

CISCO KID, THE, character from novel by Sydner Porter (O. Henry) to which rights were acquired for use in two films based on stories written by staff writers.

DYNASTY OF DEATH, novel by J. T. Caldwell, based on munitions barons, purchased by Walter Wanger (United Artists).

FOR ALL OF OUR LIVES, novel and McCall's magazine story, by Ursula Parrott, purchased by Columbia for Eastern production.

FORBIDDEN ISLANDS, original by Maurice Tombragel, purchased by Universal.

FORGOTTEN GIRLS, original by Martin Mooney and Alex Gottleib, purchased by Republic.

FORTY LITTLE MOTHERS, French scenario and films, purchased by Metro-Goldwyn-Mayer, for Eddie Cantor, from National Pictures.

FOURTEEN UNCLES, original by Bertram Block and Peter Arno, purchased by Arcadia Pictures.

War Subject

GOOSE STEP, original by Shepard Traub, purchased by Producers Pictures. The film will be titled "Hitler, the Beast of Berlin."

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
September, 1938	39	10(a)	2	51
October	23	28(b)	1	52
November	34	19(c)	6	59
December	27	14(d)	2	43
January, 1939	42	14(e)	1	57
February	33	21(f)	1	55
March	30	15(g)	8	53
April	47	12(h)	7	66
May	29	15(i)	1	45
June	24	15(j)	4	43
July	19	5(k)	2	26
August	19	13(l)	1	33
TOTALS FOR 12 MONTHS	366	181(m)	36	583

(a) Including 2 published magazine stories and 1 newspaper comic strip.
(b) Including 4 published magazine stories.
(c) Including 13 published magazine stories.
(d) Including 12 published magazine stories.
(e) Including 7 published magazine stories and 1 radio program.
(f) Including 1 published magazine story and 2 radio programs.
(g) Including 4 published magazine stories.
(h) Including 3 published magazine stories.
(i) Including 4 published magazine stories, 3 films and 1 radio program.
(j) Including 3 published magazine stories and 2 radio scripts.
(k) Including 2 published magazine stories.
(l) Including 3 published magazine stories and 1 film.
(m) Including 64 published magazine stories, 1 comic strip, 6 radio programs and 4 films.

HARVEST MOON, original by Ed Sullivan, purchased by Universal.

JUNE MAD, stage play by Florence Ryerson and Colin Clements, slated for Broadway production in the fall, purchased by Columbia for Edith Fellows.

LIFE BEGINS TOMORROW, original by Margaret LeVino and Katrin Holland, purchased by Metro-Goldwyn-Mayer.

MANHATTAN HOLIDAY, original by Polan Banks, purchased by Twentieth Century-Fox.

MARTIN EDEN, novel by Jack London, purchased by Samuel Bronstein, who has also taken an option on all London stories not filmed, and on his life story.

MIDDLE WINDOW, THE, novel by Elizabeth Goudge, purchased by B. P. Schulberg.

MISS SUSIE SLAGLE'S, novel by Augusta Tucker, about medical students in a boarding house, purchased by Paramount.

MOVING DAY, original by Eric L. Ergenbright, purchased by Metro-Goldwyn-Mayer.

MUTINEER, THE, Cosmopolitan magazine story by Vaughan Elston, purchased by Warner Brothers.

NO POWER ON EARTH, original by Wallace Sullivan and Richard K. Polimer, purchased by Universal.

Western Subject

OUTLAWED MARSHAL, THE, original by Ford Beebe, purchased by Universal.

SAGEBRUSH FAMILY RIDES ON, THE, original

(*Continued on page 70*)

Film Companies Have Bought 32 Stage Plays in 1937, '38 and So Far in '39; 14 Plays Sell for a Total of $760,000

Thirty-two stage plays have been purchased by film companies in 1937, 1938 and 1939 to date through the facilities of the Dramatists Guild. These plays have lasted three weeks or longer on Broadway. Plays which are unproduced or do not have a run of at least three weeks may be purchased outside the Guild.

In the 1938-39 season, motion picture companies paid a total of $760,000 for 14 plays, compared to a total of $700,000 for 12 plays during the 1937-38 season. The average price during the more recent season was $54,285 per play, while during 1937-38 it was $58,333.

$100,000 Average for 17 Plays

Prices paid for individual plays are not released by the Guild because film companies insist that their own publicity offices be permitted to handle these aspects of play purchases.

In pointing out that the present mimimum basic agreement between the film companies and the Guild on the purchase of stage plays has not restricted the purchase of motion picture rights, the Guild says that in the 1936-37 season, the first in which the agreement was operative, $1,750,000 was paid for 17 plays, for an average price of over $100,000 apiece.

Negotiations for modifications of the present agreement have been under way for some time among J. Robert Rubin, Metro-Goldwyn-Mayer vice-president; Sidney Fleisher, Guild attorney; Luise Sillcox, executive secretary of the Guild, and Jake Wilk, Warner Brothers' story editor.

The Titles

A list of the plays purchased during 1937 and 1938, and in 1939 to date, follows:

1939

Philadelphia Story
The American Way
Susan and God
Elizabeth the Queen
Let Freedom Ring
Abe Lincoln in Illinois
Of Mice and Men
Our Town

1938

How to Get Tough About It
What a Life
Golden Boy
On Borrowed Time
I Married an Angel
Blind Alley
The Night of January 16
Whatever Goes Up
Fly Away Home
Babes in Arms

1937

The Women
Yes, My Darling Daughter
Having a Wonderful Time
Miss Quis
Excursion
You Can't Take It With You
Room Service
Howdy, Stranger!
Yellow Jack
Boy Meets Girl
Night Must Fall
Jezebel
Swing Your Lady
Double Dummy

Of all these plays, "The Philadelphia Story" is the only one to be purchased on a royalty basis completely.

Robert Hoyt has resigned as president and general manager of Telco Corporation, color film process organization. He will take a vacation before announcing new plans.

"Finest"

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MOTION PICTURE HERALD

ROCKEFELLER CENTER • NEW YORK

Story Purchases Rise in Month

(Continued from page 68, column 2)

by John Rathmell, purchased by Producers Pictures.

SAGEBRUSH FAMILY TRAILS WEST, THE, original by William Lively, purchased by Producers Pictures.

STRENGTH TO LIVE, original by William A. Ullman, Jr., purchased by Producers Pictures.

SWEETHEART OF TURRET ONE, original by Commander Frank Wead, about the U. S. Navy, purchased by Samuel Goldwyn (United Artists).

THREE CHEERS FOR MISS BISHOP, novel by Bess Streeter Aldrich, purchased for Barbara Stanwyck by Richard Rowland (United Artists).

TUGBOAT ANNIE, series of magazine stories, by Norman Reilly Raine, purchased by Warner Brothers.

UNTITLED ORIGINAL, by Edward Eliscu, purchased for Charlie McCarthy by Universal.

UNTITLED ORIGINAL, about John Marvin Yost, Kentucky banker, purchased by Twentieth Century-Fox.

YOU HAVE TO LEARN SOMETIME, magazine story by Richard Wormser, purchased by Warner Brothers.

—

A tendency towards "real life, social problems, history and biography" is seen in original film stories by Alice Ames Winter, of the community service of the Motion Picture Producers and Distributors of America.

Among the originals cited by Mrs. Winter are "Ruler of the Seas," "Geronimo," "Victor Herbert," "Intermezzo," "Hollywood Cavalcade," "The Roarin' Twenties," "Swanee River," "Brigham Young" "Little Old New York" and "The Dictators."

Epstein in New York

Jack Epstein, Universal manager for Mexico, has arrived in New York for a short conference with J. H. Seidelman, vice-president in charge of foreign affairs, on the new Universal product and its distribution in Mexico. Mr. Epstein has been associated with Universal for 13 years, the last nine in his present post.

Building Houston Theatres

Four new theatres will be constructed in Houston, Tex., in the near future. Interstate Circuit is erecting one to cost $125,000; Hugh Potter will build one at an estimated cost of $100,000, which will be managed by P. P. Scott of Dallas; W. V. Ratcliff will build a $60,000 house, and Gass Theatres Corporation will erect the Studewood at a cost of $25,000. R. W. Glass formerly operated in Dallas.

Alliance Franchise

Popular Pictures, owned and managed by Ben Rogers with headquarters at 48 Melrose Street in Boston, has secured the New England franchise for the Alliance Films Corporation's program of 12 features for 1939-'40. The first release is "Dead Men Tell No Tales," starring Emlyn Williams.

Bettinson Representing Rialto

Ralph Bettinson, Hollywood representative of Pathe Pictures, Ltd., of England at Monogram, has been appointed Hollywood representative of the British film company, Rialto Productions. Rialto releases through Pathe in British Isles.

"THE OLD MAID" TOPS "VICTORY"

In the first 20 reports on Warner Brothers' "The Old Maid" the film in each case has exceeded the receipts of the previous Bette Davis starring picture, "Dark Victory". There have been 27 holdovers of the film for the third week in key cities, according to Warners. The following table is for the first seven days of the run:

Theatre	The Old Maid	Dark Victory
Warner, Bridgeport	$6,939	$5,247
Earle, Washington	22,512	21,541
Warner, Worcester	8,955	7,736
Capitol, Springfield, Mass.	8,125	7,213
Roger Sherman, New Haven	10,508	8,614
Paramount, Brooklyn	31,825*	24,020
Stanley, Jersey City	19,025	17,590
Fabian, Paterson	12,294	8,705
Montauk, Passaic	9,052	8,106
Warner, Memphis	9,084	8,984
Warner, Milwaukee	12,926	11,254
Branford, Newark	20,567	16,976
Mary Anderson, Louisville	6,063	5,767
Victory, Dayton	6,151	5,871
Stanley, Baltimore	13,301	12,437
Boyd, Philadelphia	21,759	18,573
Strand, Albany	8,683	8,252
Warner, Youngstown	7,638	6,817
Ohio, Canton, Ohio	4,567	4,192
Astor, Reading	7,858	7,492

**New house records.*

"The Old Maid" this weekend enters its sixth week at the New York Strand, the first attraction to hold more than four weeks at this house in over six years. In the six weeks it is expected to gross more than $250,000.

Set Warner Club Elections

The annual election of the board of governors and officers of the National Warner Club, Inc., will be held at the Warner home office September 30th. Delegates from all branches of the club will take part in the election.

George A. Crouch has been elected president of the Warner Club of Washington, D. C., John J. Payette continues as honorary president of the club, which is affiliated with the national organization of Warner Clubs. Harry E. Holmeyer, Fred Thomas, Fred McMillan and C. E. McGowan were named vice-presidents; Nat B. Browne, secretary, and George Larkin, treasurer.

Charles Ryan has been elected president of the Warner Club of Chicago. The board of governors now includes James E. Coston, Mr. Ryan, Alex Halperin, Larry Stein, Tom Gilliam, Henry Herbel, H. W. Wheeler, H. A. Turrell and I. H. Barron.

Command Performance

Joe E. Brown has received an invitation for the "command performance" sponsored by King George and Queen Elizabeth for the annual cinematograph Trade Benevolent Fund October 18th in London. The comedian, whose latest film is Paramount's "$1,000 a Touchdown," said he will attend if screen and radio commitments permit.

Closes "Sudan" Deals

Mitchell Leichter has closed deals on "Sudan" with Jack Adams for Texas and Oklahoma; Majestic Film Exchange for California, Nevada, Arizona, New Mexico, Hawaiian Islands and Alaska, and Tom Branon, Atlanta, for nine southern states.

ASCAP Plans Free Concerts

A music festival, free to the public, to be held at New York's Carnegie Hall, is planned for the week of October 1st to 7th by the American Society of Composers, Authors and Publishers, holder of copyrights on music played in theatres, over the radio, and in places of public entertainment. Film and radio personalities will be featured.

Announced in New York by Mayor Fiorella La Guardia on Sunday as "a monument dedicated to art and to peace," and designed to offset "the gloom of European events," the concerts will present works of the Society's members presented by a variety of orchestras, to embrace American music from "symphony to swing." Included are two concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitzky; a presentation of light operas by Frank Black; an evening devoted to the creative works of Negro composers; an evening devoted to Symphonic Jazz, Melody and "Swing," with Paul Whiteman and his orchestra, Benny Goodman and his band and Fred Waring and his orchestra and choir; an evening devoted to band music, presented by Edwin Franko Goldman's Band and others, and an evening devoted to popular songs written by composers of the Society. This will feature Rudy Vallee and his orchestra, and some of the leading composers will sing and play some of their own works, such as Irving Berlin, George M. Cohan, Richard Rodgers, Cole Porter, and others.

"There's going to be no profiteering on sorrow and anxiety," Mayor La Guardia said. "I know of no better way to get this message across than through music."

The cost of the program, which is estimated at several hundred thousand dollars, will be met by the Society as a method of observing its own 25th anniversary. Tickets will be issued by ASCAP in the order in which requests are received at its New York office in Rockefeller Center.

Finish Yiddish Film

Production on "Mirele Efros," Yiddish drama, produced by Roman Rebush for Credo Pictures, has been completed at the Film Art studios under the direction of Josef Berne.

Krieger Opens Office

Louis Krieger, who entered the motion picture business 31 years ago but has not been active in the industry for several years, has opened an office in Pittsburgh for International Pictures Distributing Company.

Reese Promoted

Carl Reese, Republic salesman, has been appointed manager of the Omaha office of Republic Pictures. Formerly, Mr. Reese had been with Fox for 10 years and with Universal for 12 years.

Lowe in Johannesburg

A. A. Lowe, managing director for United Artists in South Africa, has arrived in Johannesburg and formally opened the company's offices there, which will be the headquarters of United Artists operations in the territory.

FROM READERS

WANTS BRAIN POWER MASSED AT STUDIOS

To the Editor of the Herald

Let us call this "What the Motion Picture Companies Don't Do for Me." I would like to take this opportunity to put in my two bits worth on just what is the matter with the motion picture business today.

I believe the story emanated from some MGM executive's office, to wit, "That there is nothing wrong with the motion picture business but what a good picture won't cure."

That is true, but who is doing what about it?

Every company in the business is screaming big budgets and wanting more money for the new season, this in the face and eyes of one of the most serious motion picture slumps since 1932. They promise great money making productions. You have to mortgage your house to pay some of the film rentals. Then, what happens? Eighty-five per cent of approximately every contract you play is inferior, stereotyped junk and you can't make enough on the other 15 per cent to pay the loss on the junk, let alone pay the said mortgage off. It seems to me that the film producers should take time off to think that the saturation point of peak film rentals was reached in the 37-38 film selling season, so why try to cram down the throats of the little fellow prices that are prohibitive.

Why not concentrate in their production department the brain power they are concentrating in their selling departments, figuring out new tricks to take more money from the exhibitor?

If the chief concentration was on making good pictures, the prices would adjust themselves. I imagine we are all a little sick of the usual guff, such as "Our Greatest Season in History" or "greatest budget ever," etc., etc. Why not a plain statement of fact, plus an emphasis on fair prices to all. I am sure the result would be amazing, as I know I am an average exhibitor and if I am making a fair return on my investment, I am sure I, as well as every other exhibitor, would push the product he is selling a little harder.

This is a bad condition and reflects itself on the entire industry. I say to you, producers, quit trying to hold us up with prices that are spelling suicide for the entire film business. Try and get closer to the men who have their problems in exhibition and make your price policy more elastic, so that your own men in your branches can regulate from year to year the price increase or decrease, as they are in closer touch with the individual.

This idea of setting a national policy of prices is as antiquated and ridiculous as dressing for summer weather at the North Pole, just because it might be July.

To give you an idea of what I mean, let me cite a case that happened to me. A year and a half ago, a major catastrophe happened in my town. A coal mine that had operated 31 years, employing hundreds of men, closed. I was buying an ——— contract at the time, and told the salesman I could not pay as much for the ——— as the year previous. He wired the information to his New York office. The answer that came back was absolutely amazing in its sympathy and understanding. (Quote): "Absolutely will not take a penny less than last year and will you please tell us what a coal mine closing down has to do with the price of ———." That, my friends, is complete understanding of the conditions that might exist by your average company official.—Fred Curtis, Managing Owner, Tepee Theatre, Thermopolis, Wyo.

Bromfield at Mansfield for Premiere of "Rains Came"

Louis Bromfield made a trip to his home town, Mansfield, Ohio, to help in the exploitation of the picture from his novel, "The Rains Came," for its world previere there simultaneously with the first showing of the picture at the Roxy in New York.

The picture played in two theatres for the Mansfield opening last Friday night. More than 3,200 persons crowded into the Ohio theatre and the Madison theatre for a showing at advanced admission prices.

The little town of Mansfield staged a regular Hollywood opening night with lights and a banquet at the Mansfield-Leland hotel preceding the screening. Mr. Bromfield was guest of honor at the dinner and was introduced to the guests by Mayor Harry M. Hunter. The banquet was attended by 278 of the town's leading citizens. In his speech Mr. Bromfield heaped praise on Mansfield and said it was the best home town any man could have. He also praised Darryl Zanuck for the faithful reproduction of his novel.

Hickey Gets Publicity Job

Duke Hickey, former trade writer and editor, who has recovered after an illness of almost two years duration, has been appointed by Johny Mednikow, in Chicago, to handle special publicity, advertising and exploitation of "When Germany Surrendered," rights to which Mr. Mednikow holds for Illinois, Michigan, Indiana and Missouri. Mr. Hickey was for more than a decade an exploitation man in the field for Universal.



LEE NEWBURY HEADS NEW JERSEY ALLIED

Advisory Board To Head Southern California ITO; Two Groups Set Dates

Two exhibitor meetings, one in the east and one on the coast, were concluded this week and two more, one in the south and one in the midwest, were set for the week after next.

In the east, Allied of New Jersey concluded a three day convention at Atlantic City electing Lee W. Newbury of Belman, president, to succeed George Gold, Newark, who was elected a director for one year. On the coast, the Independent Theatre Owners of Southern California meeting at Los Angeles abolished the offices of president and directors and created an Advisory Board to govern the policies of the organization.

R. H. (Bob) Poole, business manager, was made executive director, while Albert A. Galston, past president; Jack Berman, R. D. Whitson, Mrs. Jenne Dodge, C. A. Ferry, Al Gore, H. W. Bruen and Mr. Poole comprise the Advisory Board.

Two Set Dates

The Tri-State Theatre Owners set September 24th and 25th in Memphis and the Independent Theatres Protective Association of Wisconsin and Upper Michigan set September 27th and 28th in Milwaukee as their convention dates.

Other officers elected by New Jersey Allied include Maurice J. Miller of Passaic and Ralph Wilkins of Pitman, vice-presidents; Harry H. Lowenstein of Newark, secretary, and David Snaper of New Brunswick, treasurer; Harry H. Hecht of Passaic, Mrs. Helen B. Hildinger of Trenton, Harry Kridel of Newark, Jacob Unger of Hillside, and Mr. Gold, directors.

A product survey among members showed very little change from last year in the film rental charges, except that more percentage deals were being demanded. The membership saw dangers in additional major companies producing trailers. Members contended that this service should be left to trailer companies.

A complete report of past officers at the Southern California ITO convention was unanimously approved by the membership, which gave the new board "complete authority to continue the fine progressive policies established by the association during the past year."

A statement on the trade practice agreement and local situation concessions, promised by William F. Rodgers, co-chairman of the distributor-exhibitor negotiating committee on the code, was not received because, ITO officials said, Mr. Rodgers lacked time.

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Tri-State Owners Set Convention

The Tri-State Theatre Owners, an affiliate of the Motion Picture Theatre Owners of America, embracing Arkansas, Mississippi and Tennessee, will hold its convention at the Hotel Gayoso in Memphis, September 24th and 25th, according to R. X. Williams, Jr., president.

The Tri-State directors will meet September 24th at the hotel immediately prior to the opening of the regular sessions. A golf tournament will be a feature of the entertainment phase of the convention. M. A. Lightman of Memphis, chairman of the board, is in charge of the program.

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Wisconsin ITPA To Meet September 27th

A variety of problems, including film buying and unhealthy competition from free shows and 16 mm. films, are expected to be discussed at a two day meeting in Milwaukee September 27th and 28h of the Independent Theatres Protective Association of Wisconsin and Upper Michigan, Inc.

Exhibitors in the area have done little film buying with few contracts for new product reported closed. New officers for the ensuing year will also be named at the convention.

Republic Closes Five Product Deals

Republic Pictures has closed deals with the Schine circuit and the Publix-Great States circuit, covering 75 theatres in Illinois and Indiana, for 1938-'39 product. The Schine deal covers 122 houses in New York, Ohio, Maryland and Delaware. The deal was closed in Gloversville, N. Y., with James R. Grainger, president, signing for Republic, J. Meyer Schine, Louis Schine, George Lynch and Louis Goldstein acted for the circuit.

Republic has set "Man of Conquest" in the Panama territory with bookings at the Tropical in Panama City and the Rex at Colon.

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Republic has closed a new season product deal with Warners Pacific Coast theatres.

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Republic has closed a contract with the Minnesota Amusement Company, operating 80 theatres in Minnesota, North and South Dakota and Wisconsin.

Leroux Acquires Rights

Leroux Film and Trading Corporation, New York, has closed a deal for the North and South American distribution rights to "La Route Heroique," which is being produced by the French SIPEC company in Paris.

Peerless to Make Series

A series of action melodramas, calling for a maximum of eight and a minimum of six pictures, will be produced for the state rights market by Peerless Pictures, Inc., it was announced this week by Sam Efrus.

S. J. Francis, who recently acquired the Monogram franchise in Omaha, has moved the exchange to new and larger quarters on Film row. He also operates the American Distributing Corporation, handling films and portable equipment.

UA Production Called at Peak

With the coming half year conceded to be the "most important" in years, United Artists shortly will reach the highest peak of activity in 20 years, Murray Silverstone, chief executive of the company, said over the weekend, in New York.

Six of the United Artists' pictures are in front of the camera; five are completed and this week were awaiting release. Four more are in release.

Among new productions in work are "Rebecca" at Selznick International; "Send Another Coffin," Walter Wanger, and Samuel Goldwyn's "Raffles." Charles Chaplin has begun rehearsals of his tentatively designated "Production No. 6"; Alexander Korda's "Thief of Bagdad" is nearing completion and Hal Roach is well along with production of "Of Mice and Men."

Completed productions include Selznick's "Intermezzo"; Goldwyn's "The Real Glory"; Walter Wanger's "Eternally Yours"; Hal Roach's "The Housekeeper's Daughter," and Korda's "Over the Moon."

New season pictures already released are Wanger's "Winter Carnival," Korda's "Four Feathers," Edward Small's "The Man in the Iron Mask" and Goldwyn's "They Shall Have Music."

Approves Beacon Lease

John C. Knox, federal judge, this week approved a four-year lease on the Beacon theatre, New York, by the Beacon Theatre Corporation for an annual rental of $40,000. The Beacon was formerly operated by the Beacon and Midway Corporation which filed a petition in the United States district court in New York for a reorganization in May, 1936. Under the terms of the lease payment of rental is guaranteed by subsidiaries of RKO, Loew's Inc., and Skouras Theatres Corporation.

New Michigan Houses

The quarterly report of Allied Theatres of Michigan reveals that seven new houses have been added in Michigan. They are the Rainbow, Detroit; Albion, Albion; "B," Charlotte; New Century, Coopersville; Flatroc, Flat Rock; New Garden, Garden City, and the New Milan, Milan. Two theatres in the state are reported closed, the Wolverine and Times Square, both of Detroit; six houses upstate and one in Detroit changed hands in the period.

Collins in Legion Post

Tom Collins, nephew of the late M. E. Comerford and an official of the Comerford circuit, has been nominated without opposition for post commander of the Koch-Conley American Legion post.

The Dearborn theatre in Chicago, operated by Jones, Linick and Schaeffer, is the latest addition to the Allied Theatre group, according to Jack Kirsch, Allied of Illinois president.

A Yiddish film, "A Brivele der Mamen," released by Joseph Green's Sphinx Film Company, opened at the Waldorf theatre, New York, Thursday.

Warner Stars at Palomar Opening

Several Warner Brothers stars and featured players were to have attended the opening of the Fall season at John Danz's Palomar theatre in Seattle this week when the Warner-First National product has its initial showings there. "The Old Maid" will be the screen attraction.

Included among the players expected to appear are Hugh Herbert, Gloria Dickson, John Payne, Ronald Reagan, Dennis Morgan, Claire Windsor, Lya Lys, Jane Gilbert, William Lundigan, Jean Parker, Maris Wrixson, Seila Bromley, Lucille Fairbanks and Nanette Fabares.

Post Foreign Rights

Post Pictures Corporation will continue to handle foreign rights to the single reel color short subjects, "Popular Science" and "Unusual Occupations," produced by Jerry Fairbanks and Robert Carlisle. The agreement covers the 1939-'40 output on the two series.

Set Distribution Deal

J. H. Hoffberg, president of the J. H. Hoffberg Company, has closed a deal with Sam Nathanson, general sales manager of Coast Pictures Corporation, to handle Hoffberg's entire program in Southern California and Arizona. Coast Pictures was recently organized by Mr. Nathanson, formerly with Columbia; Maurice L. Fischer and Irwin E. Meyer.

Griffith Circuit Personnel Changes

The Griffith Amusement Company has made the following changes in personnel in cities that it operates theatres: E. R. Slocum, operator of the El Caro theatre in El Reno, Okla., has taken charge of all Griffith theatres in that city including the Criterion, Empress and Royal in addition to the El Caro, which the circuit acquired from him. Mr. Slocum has become a Griffith partner in El Reno.

Kenneth Blacklidge, who had been managing the El Reno theatres, has been transferred to Okmulgee, Okla., where he is now city manager for the circuit in charge of the Yale and Orpheum theatres. Turner Morrisett, city manager in Claremore, Okla., in charge of the Yale and Palace theatres there, has resigned and has been replaced by Calvin Council, who formerly managed the Wellington, Tex., theatres for the circuit.

W. L. Turk, city manager at Sunray, Tex., has been transferred to the Wellington theatres. Charles Oliver, assistant manager at Pampa, Tex., for Griffith, has been promoted to city manager of the Sunray, Tex., houses.

Ritter Continues Tour

Tex Ritter is continuing his personal appearance tour through the South and West, in which he visits Alliance, Ohio; Parkersburg and Moundsville, W. Va.; McConnellville, Nelsonville, Chillicothe and Galipolis, Ohio; Martin, Ashland and Cynthiana, Ky., and Ironton, Ohio. He returns to Hollywood and the Monogram studios September 20th.

National Decency Legion Classifies 27 Pictures

Of 27 pictures reviewed and classified by the National Legion of Decency in the past two weeks 19 were approved for general patronage, five were listed as unobjectionable for adults and three were cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "The Adventures of Sherlock Holmes," "The Angels Wash Their Faces," "Babes in Arms," "Charlie Chan at Treasure Island," "Death Rides the Range," "Everything on Ice," "Fighting Gringo," "Flight at Midnight," "In Old Monterey," "Konga, the Wild Stallion," "The Man Who Dared," "Nancy Drew and the Hidden Staircase," "Nurse Edith Cavell," "Oklahoma Frontier," "Perpetual Sacrifice," "She Married a Cop," "The Television Spy," "Torchy Plays with Dynamite," "The Under-Pup." Class A-2, Unobjectionable for Adults: "Blackmail," "Dust Be My Destiny," "News Is Made at Night," "One Hour to Live," "The Witness Vanishes." Class B, Objectionable in Part: "Midnight Menace," "Royal Divorce," "The Women."

Loew Shifts Ad Men

Gene Murphy of the Loew's circuit advertising and publicity staff, is now handling newspaper contacts for the New York circuit and Loew's State advertising. George Sharf, who has been handling the State, has been placed in charge of Brooklyn newspaper contacts and Loew's Metropolitan publicity under Edward Dowden, Brooklyn publicity director.



Pathe History Reviewed In Brokerage Survey

Josephthal and Company, New York brokerage house, in a statement this week on the current financial position of Pathe Laboratories, Inc., reviews the history of the company, which was formed in February, 1939, to take over the business and assets of Pathe Film, with the exception of that company's holdings of du Pont Film Manufacturing Corporation stock, in accordance with a plan for segregation of assets approved by stockholders.

At the present time, according to the statement, Pathe Laboratories, is engaged in developing and printing motion picture films. It holds a five year contract running to January 1, 1942 to handle exclusively all news printing, negative developing and rush work of Pathe News, Inc. Another contract with Monogram extends until April, 1943. In addition the company does work for some of the small independent motion picture producers.

The statement said that to expand Pathe's sources of income the management has endeavored to expand by manufacturing or distributing other products which would utilize its present laboratory and negative printing facilities. The statement listed the miniature movie camera called "Movie Viewer" and the "Pathe Film Recorder," an automatic, high-speed document camera for microfilming loose sheet papers of various sizes, as new developments to be exploited.

Second Series of Meetings In Kent Drive Are Begun

The second series of branch meetings for the S. R. Kent sales drive for Twentieth Century-Fox was begun in Los Angeles a week ago with Herman Wobber, general sales manager, and M. A. Levy, Minneapolis district manager and drive leader, conducting the rally.

The meetings will wind up at the New York exchange September 19th. Division and district managers will accompany Mr. Levy on his visits around the country. Mr. Wobber will attend the sessions at San Francisco, Portland, Salt Lake City and Denver.

William J. Kupper, western division head, will join Mr. Levy at Denver, and W. C. Gehring and William Sussman, division managers, will accompany him in the central and eastern sections, respectively. The meetings will be attended by sales staffs, bookers and ad sales managers, with staffs from two to four exchanges present.

Cosmic, Friedman and Documentary Formed

New incorporations at Albany, N. Y. this week were: Cosmic Theatrical Agency, Inc., 200 shares, no par value, directors Tony Kobrin, Max Tepperman, and Albert Leving; Documentary Film Productions, Inc., motion pictures, by John W. Cosgrove, Edwin Lindgren, and David Jackson; and Friedman Theatrical Enterprises, Inc., Newburgh, authorized to issue $100,000 of capital stock. Directors of this organization are Theodore J. Friedman, of Suffern; Harry J. Friedman, of Newburgh; and Rose Friedman, of the Bronx. Papers were submitted by Joseph Friedman. of Catskill.

Jack Cohn To Tour South American Cities

Jack Cohn, vice-president of Columbia, plans a tour of the company's South American exchanges in the fall. He will be accompanied by Joseph A. McConville, foreign manager. The two will go first to Buenos Aires to attend the company's convention there, in October.

Following that session, Mr. Cohn and Mr. McConville will undertake an extensive tour of the Columbia Latin American America offices, visiting Rio de Janeiro, Montevideo, Caracas and other Latin American centers.

The South American trip marks a final stage in a series of visits by Mr. Cohn to the company's exchanges in foreign countries. He recently toured offices in England and France.

Paramount Trailers To Start January 5th

Paramount's announcement last May, at its sales convention, that it would with the new season start producing its own trailers, which up to now have been produced and distributed by National Screen Service, was followed Tuesday by a decision to make the first Paramount trailer available for the feature to be released January 5, 1940.

In the announcement it was stated that the company believes that a trailer planned, made and distributed by the men who make the pictures can be packed with more showmanship, more originality, and more right-on-the-picture selling power than a trailer made any other way. Paramount plans to issue two styles of trailer for each picture, a De Luxe trailer for first-run houses and a regular trailer for subsequent runs.

Free Films Hurting Wisconsin Theatres

Wisconsin exhibitors are searching for some means of controlling the showing of free 16 mm. films by outdoor amusement parks, resorts and even dairy and ice cream stands. While producers and distributors claim they have no jurisdiction over these films, state exhibitors in resort territories are finding the competition serious.

One exhibitor operating theatres in a town of 5,000 population reports at least seven resorts and parks in his area showing free films and attracting as many as 25,000 persons. Competition from jackrabbit operators in Wisconsin has always been bad but this added opposition presents a serious problem for exhibitors.

AT&T Reduction on Leased Wire Rate

The long lines department of the American Telephone and Telegraph Company announced this week that it had filed a new rate schedule with the Federal Communications Commission, reducing charges for certain of its private line services. The reduction will total slightly more than $1,000,000 a year and is filed to become effective on September 16th.

The security business, it was announced, will be the chief beneficiary of the proposed new rate setup, but it will also affect some industrial companies and transportation services. Some 700 to 800 clients of the long lines department will gain by the reduction. Muzak wired music uses the service.

Batsel Completes Tour of Midwest

Max C. Batsel, RCA Photophone's chief engineer, has returned to Camden, N. J., from a tour of several midwestern cities where he visited more than a score of exhibitors and circuit operators to obtain their viewpoints on the practical operating phases of motion picture sound recording and reproducing.

"The research and development laboratories have been making better and better recording methods available to the industry," Mr. Batsel said, "and they have matched these advances with comparably improved reproducing equipment for the theatre, with which to pass on to the public the full measure of entertainment which Hollywood puts into the music and the dramatic sound effects of the modern motion picture.

"I found that some exhibitors are not getting anywhere near the full entertainment value out of their pictures or their sound equipment. Often, when the sound in a picture begins to work up to a dramatic climax, they turn down the volume, either out of ignorance or because their obsolete reproducing equipment does not have the power. Either way, all Hollywood's efforts to advance the art with effective, dramatic sound are stopped at the very point of sale to the public."

WPA Writers Project Continues in New York

The Federal Writers Project, which, according to Congressional decree, was to dissolve by September 1st unless sponsored locally, will be continued next year in New York State outside of New York City, under the sponsorship of the Bureau of State Publicity of the State Department of Conservation. One of the Project's works is a bibliography of the motion picture business, being compiled in conjunction with Iris Barry of the Museum of Modern Art Film Library.

The main effort of the New York State Writers Project has been devoted to the preparation of "The Guide to the Empire State," the manuscript of which is reported to be in the "pre-final" stage before publication.

Film Industry Hearings On Belgian Trade Treaty

The motion picture industry, in common with other business, will have an opportunity to file briefs in support of or in opposition to tariff concessions as proposed in the new trade treaty with Belgium which will be negotiated by the U. S. Department of State. The committee for reciprocity information has set September 16th as the closing date for filing briefs, and has announced that hearings relative to the new treaty will begin October 2nd.

On the list of products to be negotiated on are sensitized but not exposed or developed motion picture film having a width of one inch or more, and photographic films sensitized but not exposed or developed having a width of less than one inch.

Ray Higdon has been retained by Partnership Theatres, Inc., Dallas, Tex., as contact man in an expansion program. At present he will work in Arkansas, but his activities will include Missouri, Kansas, Nebraska and Arizona.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE and BLONDIE MEETS THE BOSS: Penny Singleton, Arthur Lake, Larry Simms—We used these two pictures on bargain nights to get them introduced but are promoting the rest of the Blondie series to better and bigger nights. For real entertainment for all the family you can't beat them. And we were afraid of them. Running time, 71 minutes. Played August 28-29.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

CLOUDS OVER EUROPE: Laurence Olivier, Valerie Hobson, Ralph Richardson—Entertaining programer. Pleased generally. The title will draw too. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FLIGHT TO FAME: Charles Farrell, Jacqueline Wells—A very good action picture for a dual bill. Saved our face as we double billed it with "Storm in a Teacup."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOOD GIRLS GO TO PARIS: Melvyn Douglas, Joan Blondell, Walter Connolly—A clever little comedy with Walter Connolly the whole show. Was well received but will not stand extended runs. Running time, 78 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Richard Barthelmess, Thomas Mitchell—Another top picture from Columbia. However, we had too much competition to rate it. Jean Arthur and Cary Grant turn in fine performances and I am sure everyone is glad to welcome Richard Barthelmess back. If your patrons like aviation epics out of the ordinary, they will go for this one. Running time, 127 minutes. Played September 1-2.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

SMASHING THE SPY RING: Fay Wray, Ralph Bellamy—Fine for any situation that likes action. Played it on weekend with western. Did average business. War tension reacted on box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

ANGELS WASH THEIR FACES: "Dead End Kids," Ann Sheridan, Ronald Reagan, Bonita Granville, Frankie Thomas—This picture is a decided disappointment if one is to compare it with "Angels with Dirty Faces," and since the title would suggest a comparison, it should have been a much better picture. However, we did above average business on Sunday and Monday but our patrons were expecting it to measure up to "Angels with Dirty Faces." There are some amusing situations but the payoff comes when they dig up laws as "spitting on the sidewalk" and "bowling on Sunday" to catch the tough crooks who would shoot to kill at the bat of an eye. It looks like silly, childish stuff to me. Ronald Reagan is coming to the front and gives a smooth performance. Ann Sheridan is supposed to be the "oomph" girl but she has a hard time showing much "oomph" in this atmosphere. Warner Brothers have the edge on other producers on such shows as this and they make it believable in spite of weak story. It has its amusing situations and some exciting scenes, but you will hear your customers trying to compare it with "Angels with Dirty Faces" and the answer is "No, that fine picture is hard to beat!" Running time, 86 minutes. Played August 27-28.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—I was kind of disappointed in the picture and the majority of the patrons were, too. It was drawn out and while it was fairly interesting, there wasn't enough to it to round out the story. No one walked out but there were a lot that didn't care for it. I think a better job could have been done on the material they had to produce it with. Running time, 100 minutes. Played August 11-13.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

COWBOY QUARTERBACK, THE: Bert Wheeler, Marie Wilson, Gloria Dickson—A little early for the football season but the picture has its funny moments and the usual weekend crowd got a big kick out of the comedy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—This picture was very well taken and drew extra business. The acting of Bette Davis is superb. Running time, 106 minutes. Played August 25-27.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

EACH DAWN I DIE: James Cagney, George Raft, Jane Bryan, George Bancroft—Here is a swell picture that will stand up in any spot. True, it is one of those gangster and penitentiary pictures that Warner Brothers have flooded our theatres with, but it is definitely a much higher type picture. It is sordid, brutal and cruel but it will hold interest from beginning to end. James Cagney gets better with every picture and he and George Raft turn out excellent performances. The jailhouse scenes, which constitute most of the picture, are the best I have ever seen on a screen and all the supporting players handle their parts to perfection. You can't go wrong on this one. It has box office appeal outside and customer appeal inside. I could not say many nice things about "Angels Wash Their Faces" but this powerful and frank melodrama certainly deserves all praises. Hats off to Warner Brothers for this one! Running time, 92 minutes. Played August 29-30.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

EACH DAWN I DIE: James Cagney, George Raft, Jane Bryan, George Bancroft—One of the best of the Cagneys from Warner.—B. C. Brown, Vernon and Temple Theatres, Viroqua, Wis. General patronage.

Metro-Goldwyn-Mayer

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—We did a very nice business on this picture for two nights, then ran into one of those championship soft ball games and the third night was just a washout. The picture pleased about as good as any but Metro slapped percentage on this after allocating at flat rental.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—This may be heresy but on this series, although they do business, they are getting into a rut and liable to bog down, if they don't get away from the stereotyped scenarios that have been the last three pictures. Base story and here it is; check me, if I am wrong. Stone gets into financial difficulties, pulling out okay at the last moment. Mickey falls in love and does a lot of mugging and believe it or not, the man to man stuff is getting slightly raspberry. There is just the deadly sameness to them and the audience is beginning to realize it. However, they have not slipped yet. But, I don't see how Metro can continually use this same old routine and keep the Hardys on top.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—Good picture; good business. Played August 30-31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce, Dennis Morgan—Played in place of "Broadway Serenade," and while we didn't break any house records, it saved us a loss on the other picture. It is still about as good as any of the big outdoor epics, and if you can get a print, I would say book it. —Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Frank Morgan, Ian Hunter—Feature had its points but very few. The songs were up to standard but nothing to go with them. This girl is not much of a draw without her old screen sweetheart, Eddy. Could have done better with another Tarzan picture. Running time, 112 minutes. Played July 23-24.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

CALLING DR. KILDARE: Lew Ayres, Lionel Barrymore—Not as good as the first but it took well. Seems to me that there could and should be more action in these. They sort of saunter along from one situation to another and never get any real action sequence as the general public visualize a hospital. Running time, 88 minutes. Played July 30-31.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

GOODBYE, MR. CHIPS: Robert Donat, Greer Garson—Don't expect this to lift the mortgage but it's a swell show. The magazines give it a good boost but Metro's trailer will kill it for you. If I were playing it again, I wouldn't run the trailer. Everybody reads the movie magazines and they have been full of praise for this picture. Run it any time. Running time, 114 minutes. Played August 23-24.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

GOODBYE, MR. CHIPS: Robert Donat, Greer Garson—A very artistic production that held interest from beginning to end. It pleased generally. Played August 27-28.—B. C. Brown, Vernon and Temple Theatres, Viroqua, Wis. General patronage.

HARDYS RIDE HIGH, THE: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—Not so good as "Out West with the Hardys" but still very good entertainment. Mickey, as usual, is a riot and all other members of the cast give an excellent performance. Running time, 81 minutes. Played August 11-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

IT'S A WONDERFUL WORLD: James Stewart, Claudette Colbert, Guy Kibbee, Nat Pendleton—James Stewart gets better in every role he plays and he was plenty good to start. Claudette Colbert is very good while Guy Kibbee and Nat Pendleton never fail to furnish the comedy. Goofy story but pleased. Running time, 96 minutes. Played August 25-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

KID FROM TEXAS, THE: Dennie O'Keefe, Florence Rice—We ran this bargain night and what a bargain. Good any time. Plenty of action and loaded with comedy. Running time, 70 minutes. Played August 22.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

LADY OF THE TROPICS: Robert Taylor, Hedy Lamarr—Classy. The lady has "oomph." Picture entertaining. Extended runs in any spot and it's clicking. Running time, 68 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

LADY OF THE TROPICS: Robert Taylor, Hedy Lamarr—We did only fair with a big bally on Hedy, and while the picture isn't so much a record breaker, we did have a lot of favorable comments on the most beautiful star in pictures. Metro have their sights set pretty high, seemingly thinking that there is just as much business as ever and they can't change. You can do all right with this one, if they'll allocate it right, but don't pay top prices.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Lionel Barrymore, Edward Arnold, Guy Kibbee, Victor McLaglen—Very fine picture which did not draw the rural patronage we thought it should. You'd be surprised the number of people who do not come to see a Nelson Eddy picture because they think he is going to sing some of those operatic numbers. This picture had a wonderful ending which all Americans should see at this particular time. Running time, 87 minutes. Played September 1-2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LUCKY NIGHT: Myrna Loy, Robert Taylor—Excellent entertainment with plenty of comedy, which is what they want. Myrna Loy is one of the best

(*Continued on following page*)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

(*Continued from preceding page*)

stars on the screen and Robert Taylor is always good. Very good supporting cast. Running time, 81 minutes. Played August 8-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LUCKY NIGHT: Myrna Loy, Robert Taylor—A fine show that was well liked. It has a few dead spots but there is enough else to please most everyone. Lots of good laughs and comedy situations. Running time, 83 minutes. Played August 13-14.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

LUCKY NIGHT: Robert Taylor, Myrna Loy—Weak story which was well played but did not draw worth a darn. In fact, was the weakest Sunday-Monday program in weeks. Running time, 81 minutes. Played August 27-28.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MAISIE: Ann Sothern, Robert Young—Tops in comedy with Ann Sothern coming into the niche she so richly deserves. Very, very good for a short run. Running time, 74 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAISIE: Ann Sothern, Robert Young—Excellent. Have had requests from people who missed it to have it back again and it only played five days ago. The picture just has everything. Running time, 75 minutes. Played August 20-21.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

TARZAN FINDS A SON!: Johnny Weissmuller Maureen O'Sullivan—There is no need to go in length on the box office merits of this picture. If you haven't run it, grab it, give it your best playing time, go heavy on the advertising and your customers will do the rest! It's a box office natural for any town, large or small. Running time, 82 minutes. Played July 23-24.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

TELL NO TALES: Melvyn Douglas, Louise Platt —This one surprised me. It turned out to be a swell little mystery story with action and suspense. Very fine mid-week or Friday-Saturday picture. Running time, 68 minutes. Played August 15-17.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

TELL NO TALES: Melvyn Douglas, Louise Platt —Here is a dandy little program picture. Lots better than most of the big specials. Melvyn Douglas at the head of a large newspaper does a very nice job as an amateur detective. The story is interesting and will hold attention of the theatregoers from start to finish. Running time, 69 minutes. Played August 25-26.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Paulette Goddard, Mary Boland, Joan Fontaine—This picture is slow starting and the action is slow but there are some of the best lines in it that any picture can boast of in the past few years. Rosalind Russell practically steals the show and if you can sell the title, the picture will satisfy. It's plenty long, so cut out the shorts. Played September 3-5.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Monogram

MYSTERY OF MR. WONG, THE: Boris Karloff, Dorothy Tree—Not as entertaining as the first Mr. Wong picture. This series seems to go pretty well here. They aren't big but they certainly hold your interest as well as having unusual plots. Running time, 66 minutes. Played July 28-29.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

Paramount

HERITAGE OF THE DESERT: Donald Woods, Evelyn Venable—Above average western that did a fair business. Most people remember the original story of this but it wasn't the show it could have been. Played it double bill and got by nicely. Running time, 73 minutes. Played July 21-22.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

INVITATION TO HAPPINESS: Irene Dunne, Fred MacMurray—An entertaining B picture that got by nicely. No extended runs. Running time, 95 minutes. —W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Rochester—I may be a little late reporting on this picture as we ran it in July. Top billing should have gone to that colored boy, Rochester, who packs a wallop in every scene and steals the show from Jack Benny, although I must say after his bad break in "Artists and Models Abroad," Jack Benny proves himself a much better actor with more amusing situations. In my opinion, Dorothy Lamour does not sing as well as she did and a lot of my patrons back me up on this. We did a good business on this picture and I repeat, watch this Rochester boy because he knows his stuff! Running time, 85 minutes. Played July 27-28.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

MAN ABOUT TOWN: Rochester, Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes—Note the heading of the cast. Well, that tells the tale. His stooge took the ball away from Benny and made a touchdown. Yes, sir, that's what he did, and hence it was a good picture with Rochester committing plain larceny.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Rochester—Good picture; good business. Rochester steals the show. Played August 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOME LIKE IT HOT: Bob Hope, Shirley Ross, Una Merkel, Gene Krupa and His Orchestra—Played with "Charlie Chan in Reno." Made a fairly entertaining program. They won't walk out.—W. E. McPhee, Strand Theatre, Old Towne, Maine. General patronage.

SOME LIKE IT HOT: Bob Hope, Shirley Ross, Gene Krupa and His Orchestra, Una Merkel—Produced for the younger generation. Sadly disappointed in Bob Hope in this picture as he usually does well here. However, Gene Krupa helps a lot. Business way below average. Running time, 64 minutes. Played August 30-31.—R. A. Moore, State Theatre, Clarence, Iowa, Rural patronage.

UNMARRIED: Buck Jones, Helen Twelvetrees—Buck Jones fans were surprised and pained to find him cast as a prize fighter instead of a western star. Just a program picture. Played September 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette, June Storey—They seem to keep coming to these Autrys, proving that he is popular.—B. C. Brown, Vernon and Temple Theatres, Viroqua, Wis. General patronage.

THREE TEXAS STEERS: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Carole Landis —Everyone seemed to like this. No raves. Played during war tension, which reacted on box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

FISHERMAN'S WHARF: Bobby Breen, Leo Carrillo, Henry Armetta—Bobby Breen is no good in this town at all. The fishing fleet was in and a few of them turned out and walked out. Didn't do any business; played it straight percentage and they got the lowest rental I have paid this year. Running time, 71 minutes. Played August 18-19.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

STORY OF VERNON AND IRENE CASTLE, THE: Ginger Rogers, Fred Astaire, Edna May Oliver, Walter Brennan—While not as lavish or spectacular as other Rogers and Astaire productions, it's good entertainment. If you can get 'em inside, they will talk it up 100 per cent. The oldtime songs everyone enjoys. Running time, 93 minutes. Played September 3-4.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

TWELVE CROWDED HOURS: Richard Dix, Lucille Ball—Poorest business in years. Did not make film rental. Just poor B product. Running time, 70 minutes. Played August 24.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Twentieth Century-Fox

BOY FRIEND: Jane Withers, Richard Bond, Arleen Whelan—Not up to the last couple of Withers pictures. It got a lot of laughs and still beat any Shirley Temple show I have seen. This little gal has what it takes and is well liked and we can use more of her. Running time, 72 minutes. Played August 4-5.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

BOY FRIEND: Jane Withers, Richard Bond, Arleen Whelan—Hardly up to Withers standards but did some extra business at the box office. Running time, 72 minutes. Played August 25-26.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CHARLIE CHAN IN RENO: Sidney Toler, Phyllis Brooks, Ricardo Cortez—Played with "Some Like It Hot." Made a fairly entertaining program. They won't walk out.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CHARLIE CHAN IN RENO: Sidney Toler, Phyllis Brooks, Ricardo Cortez—A good picture that pleased a bargain night crowd and worth a date on your off nights. Patrons seem to like Toler about as well as Oland, but the series never was a record breaker for us.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FRONTIER MARSHAL: Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes—This is a good picture that pleased but we couldn't get many in to see it. The price made us use it on a single bill and on Friday and Saturday but this class of patronage is noticeable by its absence. Takes more than a "Frontier Marshal" to get them in.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FRONTIER MARSHAL, THE: Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes—A better than average outdoor picture. Played too soon after the other big outdoor pictures and against "Each Dawn I Die." Both did well, however.—B. C. Brown, Vernon and Temple Theatres, Viroqua, Wis. General patronage.

HOUND OF THE BASKERVILLES, THE: Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce—Didn't know so many people read books till we played this. They liked it and they came out to see it fairly well, considering the weather. Running time, 80 minutes. Played August 9-10.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

IT COULD HAPPEN TO YOU: Gloria Stuart, Stuart Erwin—Willie, get the hammer; there's a fly on baby's head. Running time, 68 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

NEWS IS MADE AT NIGHT: Preston Foster, Lynn Bari—A mighty good programmer that is just full of action and comedy. We used it on a double with "Waterfront" and had plenty of stuff to please a small Friday and Saturday crowd. Played September 1-2.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

NEWS IS MADE AT NIGHT: Preston Foster, Lynn Bari—Just another picture; not strong enough to stand alone. Played August 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RETURN OF THE CISCO KID, THE: Warner Baxter, Cesar Romero, Lynn Bari, Henry Hull—A good Friday-Saturday or bargain night picture but definitely not a Sunday picture. That was our mistake. Fox didn't sell it to us for a Sunday picture but it has entertainment value and you'll need about three shorts to fill out a program. Running time, 70 minutes. Played August 27-28.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

RETURN OF THE CISCO KID, THE: Warner Baxter, Lynn Bari, Cesar Romero, Henry Hull—Picture is pretty fair but wish I had played a good Gene Autry instead. Would have done twice the business and realized more profit. Running time, 70 minutes. Played August 22-24.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

RETURN OF THE CISCO KID, THE: Warner Baxter, Lynn Bari, Cesar Romero, Henry Hull—Not a bad little picture. Enjoyed by all who saw it. Did not do so well because of Burt County Fair at Oakland. Running time, 71 minutes. Played August 23-24.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

ROSE OF WASHINGTON SQUARE: Tyrone Power, Alice Faye, Al Jolson—I would not say better than "Alexander's Ragtime Band" but will say just as dog-gone good. Enjoyed by the young as well as the older folks. We sure would like to see a lot more of Al Jolson in the future. Running time, 71 minutes. Played August 27-29.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

United Artists

I MET MY LOVE AGAIN: Henry Fonda, Joan Bennett—Although on old picture, it really isn't bad. Have seen much worse films. Henry and Joan make a nice little team. Running time, 78 minutes. Played August 30-31.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

STORM IN A TEACUP: Vivien Leigh, Rex Harrison—Brother exhibitor, if I ever gave you an honest tip, "don't play this one." They don't come much worse. So bad I was ashamed to meet our customers. Made customers one week and lost them the next week. Such film waste is a detriment for the film industry. Don't ask us what we did because we didn't do. The trailer was enough. If it were a free show, I doubt if they would come in, even to get away from their mother-in-law.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STAGECOACH: Claire Trevor, John Wayne, Andy Devine, George Bancroft, Thomas Mitchell, Louise Platt—Very good show that would have been just as good if it would have been twenty minutes shorter. Not enough action for the length. Running time, 96 minutes. Played September 1-3.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

TRADE WINDS: Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—An entertaining picture that did not deserve the beating it took at the box office. Took a nose dive that left my poor dog, Michael, wondering where the next bone was coming from. Fredric March is a forgotten man so far as my patrons are concerned. Joan Bennett is very good but the real star is Ann Sothern. That girl is headed for stardom. She is even better in this than she was in "Maisie." Pleased the very few who came. Running time, 95 minutes. Played September 1-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WINTER CARNIVAL: Ann Sheridan, Richard Carlson, Helen Parrish, Robert Armstrong—Sheridan may have "oomph" but the picture didn't. It is very poor and the chill wind not only blew over Dartmouth,, it blew over the audience, and they hurried out of the storm through the exits.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WUTHERING HEIGHTS: Laurence Olivier, Merle Oberon, David Niven, Geraldine Fitzgerald, Flora Robson—Split decisions on this. The elite were enthusiastic and the common run not so certain. In fact, they were very doubtful if it was worth their money. The acting is tops and the recording just so-so. It is very heavy and no comedy relief. And I am frank in saying that it is not a picture that has much chance of doing business the second day in a rural town. That was true here.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Warner Brothers

DEVIL'S ISLAND: Boris Karloff, Nedda Harrigan —Well, this held up to average for mid-week but the trailer drove people away instead of increasing business. They put all the gruesomeness they could find in the trailer and the people are not looking for that these days. Running time, 62 minutes. Played August 30-31.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DODGE CITY: Olivia de Havilland, Errol Flynn, Ann Sheridan, Alan Hale, Bruce Cabot, Frank McHugh, Victor Jory—Nothing can be added to the many favorable reports that have appeared. It was a small town natural for us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HELL'S KITCHEN: "Dead End Kids," Margaret Lindsay, Ronald Reagan—Excellent entertainment for my crowd and thoroughly enjoyed by all. Many complimentary remarks, which helps in these days of depression in our line. Play it by all means. Running time, 80 minutes. Played September 7.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

HELL'S KITCHEN: "Dead End Kids," Margaret Lindsay, Ronald Reagan—This time it's hockey and what a game. About on a par with their best efforts. Some like them and on a bargain night this picture really pleased.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

NAUGHTY BUT NICE: Dick Powell, Ann Sheridan, Gale Page—Powell didn't sing enough for most people. They said they wanted to hear more from him. The picture has lots of laughs. There is pep most of the time and most everyone will get a kick out of it. Running time, 91 minutes. Played August 6-7.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

SECRET SERVICE OF THE AIR: Ronald Reagan, John Litel, Irene Rhodes—An excellent action drama with several old time airplane shots that made this picture one that was well taken by the audiences. Running time, 61 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WATERFRONT: Dennis Morgan, Gloria Dickson, Marie Wilson—This new boy has some good looks and ability but the rough spots need smoothing off. The picture has action and that is what it takes to please the weekend patrons, if you can get them in. We can't—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Short Features

Metro-Goldwyn-Mayer

COUSIN WILBUR: Our Gang—Better than most of the recent Gang comedies.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DARK MAGIC: Robert Benchley—This is one of the good Benchley shorts. He buys his kid a lot of parlor tricks but they don't work so good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DOG DAZE: Our Gang—The usual Our Gang laugh riot. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DUEL PERSONALITIES: Our Gang—A good comedy but this series is getting a trifle worn and threadbare. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GIANT OF NORWAY: Passing Parade, No. 7—Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOLDILOCKS AND THE THREE BEARS: Cartoons—We have set this twice, have advertised it, then Metro pulled it out and substituted. That don't make us any friends and what a disappointment to the kids.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HAPPILY BURIED: Musical Comedies—Excellent two-reel musical. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HOLLYWOOD HOBBIES: MGM Miniatures—Pretty good but I couldn't make my patrons believe that a new-born colt could be so frisky.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOW TO EAT: Robert Benchley—Entertaining single reel. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LITTLE GOLDFISH, THE: Cartoons—Excellent.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SEAL SKINNERS: Cartoons—My patrons cannot see these sepia cartoons after the wonderful cartoons. No good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TINY TROUBLES: Our Gang—Metro went back to the old midget gag for this one but it is very good. Drew a lot of laughs and they all enjoyed it. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

WANTED: NO MASTER: Cartoons—Wanted: no more of these sepia cartoons. Not worth the electricity it took to run it.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WHILE AMERICA SLEEPS: Crime Doesn't Pay Series—A short on the spy ring activities in this country that should be repeated if you have already run this one. Excellent. Running time, 18 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YANKEE DOODLE GOES TO TOWN: Passing Parade, No. 6—An excellent reel and timely.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

DATE TO SKATE, A: Popeye the Sailor—Good Popeye and if you have ever learned to skate, you will appreciate it. Running time, six minutes.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

FROLICKING FROGS: Grantland Rice Sportlights

(Continued on following page)



(Continued from preceding page)

—Some of the ladies didn't like frogs but the subject is very fine and interesting. Running time, eight minutes.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

PARAMOUNT PICTORIAL: No. 12—Interesting filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNUSUAL OCCUPATIONS: No. 6—Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BROTHER GOLFERS: RKO Pathe Sportscope—No entertainment value. Fancy having to pay for such bunk to entertain educated people. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

CLEAN SWEEP, A: Edgar Kennedy Comedies—Kennedy is always good for laughs. This one is average and they like it. Running time, 16 minutes.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

CRIME RAVE: Leon Errol Comedies—Little better than the average from this company. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MARCH OF TIME: No. 12—This is the best in a long time. Our patrons are getting very tired of the war subjects in March of Time this year.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

POINTER, THE: Walt Disney Cartoons—A fair Disney cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SEA SCOUTS: Walt Disney Cartoons—A perfect picture cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TALENT AUCTION: Nu-Atlas Productions—Good single reel. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

UGLY DUCKLING, THE: Walt Disney Cartoons—Next to "Ferdinand the Bull," this is one of Disney s best cartoons. Lots of laughs. Running time, eight minutes.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

Twentieth Century-Fox

GANDY THE GOOSE IN DOOMSDAY: Terry-Toons—Better than some cartoons but still not up to average short subject entertainment. Running time, seven minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

GANDY THE GOOSE IN DOOMSDAY: Terry-Toons—Color cartoon that is quite good. Based on a fable, it goes well with everyone. Running time, seven minutes.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

GANDY THE GOOSE IN G-MAN JITTERS: Terry-Toons—Just another cartoon. Why don't some film company make a few good comedies. These animated affairs are a waste of time and money. Running time, seven minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

HOUSEWIFE HERMAN: Terry-Toons—This is a very poor cartoon. The kids wouldn't even stay to see the second showing. Running time, eight minutes.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

HUNTING DOGS: Ed Thorgersen (Sports)—If you have any hunters or dog lovers, this will go over big. Running time, 11 minutes.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

HUNTING DOGS: Ed Thorgersen (Sports)—Men will like this reel on trailing dogs.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: Unquestionably the best.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OLD FIRE HORSE: Terry-Toons—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TEMPEST OVER TUNIS: Magic Carpet Series—Would be OK if you have plenty of short subjects with it. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

YOUTH IN THE SADDLE: Ed Thorgersen (Sports)—For horse lovers, very good. Running time, 10½ minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

Universal

GOING PLACES: No. 63—This is a trip through the Adler Planetarium of Chicago and is a very dry subject for a small town. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HAWAIIAN CAPERS: Mentone Musical Comedies—Very poor. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION: No. 63—Very good with plenty of diversification. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

BLUE BARRON AND HIS ORCHESTRA: Melody Masters—Another band act that seemed to please.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CLYDE LUCAS AND HIS ORCHESTRA: Melody Masters—Most of these Melody Masters are okay. Some have enough variety to be different.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

GOLD RUSH DAZE: Merrie Melodies—A good colored cartoon and worth a date.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

KNIGHT IS YOUNG: Hal LeRoy—Another one from Vitaphone that isn't so good. Got quite a few remarks on how fine the shorts were but when we came to this one it let the program down again. Running time, 18 minutes.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

LITTLE PANCHO VANILLA: Merrie Melodies—One of the cutest cartoons we have ever run, including Disneys. If your audience know anything about Mexicans or their language, they'll get a big kick out of this. Running time, seven minutes.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

MERLE KENDRICKS AND HIS ORCHESTRA: Melody Masters—Just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MINUTE FROM DEATH, A: Floyd Gibbons' "Your True Adventure" Series—Good as any of these True Adventures. Will make you sit up and take notice in spots.—Mayme P. Musselman Princess Theatre, Lincoln, Kansas. Small town patronage.

MIRACLES OF SPORT: Color Parade—The print on this was so bad that we only tried to run it one time, then canned it and shipped it back. Would have been all right if we could have kept it in the machine.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

NAUGHTY BUT MICE: Merrie Melodies — Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NIGHT WATCHMAN: Merrie Melodies—Good color cartoon. These cartoons are one place where Vitaphone really do us some good. Running time, six minutes.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

PORKY AND TEABISCUIT: Looney Tunes—A good cartoon that pleased the kids.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PORKY AND TEABISCUIT: Looney Tunes—One of the best black and white cartoons this season. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PORKY'S MOVIE MYSTERY: Looney Tunes—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RAY KINNEY AND HIS HAWAIIANS: Melody Masters—Very fine. Play it. Orchids to Warners.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROBBIN' GOOD: Vitaphone Varieties—A good expose of the crooked gamblers, and worth a date.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ROBIN HOOD MAKES GOOD: Merrie Melodies—Another colored cartoon that did fill in some running time. Kids like these and after all they rate some consideration.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SEEING SPOTS: Broadway Brevities—Very ordinary. Running time, 20 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SMALL TOWN IDOL, A: Broadway Brevities—Be sure to date this one. It will bring back a lot of memories and it really is funny. All about the movies of Mack Sennett days. It will do you good to hear them laugh at this old timer.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SNOW MAN'S LAND: Merrie Melodies—A clever little cartoon that was well received. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STAR DUST: Benny Davis—Have had no luck with most of Vitaphone shorts in black and white. Running time, 16 minutes.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

TAX TROUBLE: Vitaphone Varieties — A very good Grouch Club. Plenty of laughs for all. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THUGS WITH DIRTY MUGS: Merrie Melodies—A very good cartoon with plenty of laughs. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TWO SHADOWS: Broadway Brevities—Just fair entertainment. Print on this not so good. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

WITNESS TROUBLE: Vitaphone Varieties—Just ordinary. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Serial

Columbia

SPIDER'S WEB, THE: Warren Hull, Iris Meredith—We have just run the ninth episode and are using it on bargain night, so get them back each week. They make plenty of fun of this serial but go to see it on that account. Think maybe they are right.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Cedric Worth, screen writer; Robert Richards, former managing editor of the March of Time radio program, and Peter Lyon, radio writer, have been added to the staff of The March of Time, according to Louis de Rochemont, March of Time producer.

FOR TOP SPEED
PLUS
CONVENIENCE
...PHONE
RAILWAY EXPRESS

Whatever you have to ship—news reels, feature films, "props"—anything—just call RAILWAY EXPRESS, and *presto* they're there, delivered and receipted! It's one, complete, day and night top-speed shipping service for the entire film trade. *No extra charge* for convenient pick-up and delivery in all cities and principal towns. Low rates also include receipts and $50 insurance. For super-speed on *rush* deliveries use 3-mile-a-minute AIR EXPRESS—2500 miles overnight! Arrange regular shipping schedules with your local RAILWAY EXPRESS agent today, or whenever you have anything to send

1839...*A Century of Service*...1939

RAILWAY EXPRESS AGENCY INC.

See our exhibits at the two great Fairs!

UNIVERSAL NET IS IMPROVEMENT OF $1,743,102 FOR NINE MONTHS

Pathe and Telephone Company Both Show Profit; Paramount Votes Dividend, Twentieth Century-Fox on Preferred

In the midst of the war news came the announcement this week that Universal Pictures earned a net profit of $989,955 for the nine months ending on July 29th of this year.

Two other corporations, allied with and in the motion picture industry, Pathe Film Corporation, and American Telephone and Telegraph Company, issued financial figures, Pathe disclosing less profit this year than last, and the A. T. & T. showing an improvement over its income one year ago.

Taking a "long view," and citing "the present uncertainty of revenue from foreign markets," the directors of Twentieth Century-Fox Film Corporation passed the dividend on the company's common stock. However, they voted a dividend of 37½ cents per share, on the outstanding preferred.

The Universal figures were for the consolidated profit, after all charges, but before federal income taxes. They were contained in a letter by J. Cheever Cowdin, chairman of the board, to the stockholders.

$1,743,102 Improvement

The figures represent an improvement of $1,743,102 over the same nine months in 1938 and an improvement of $2,126,964 over the same period in 1937. In 1938, the company had a loss of $753,107; in 1937, a loss of $1,136,968.

In 1936 the company showed a loss of $812,473 for a similar period. The new profit figures represent an improvement of $1,802,469.

Dividend on Preferred

At the same time, the company's directors voted a dividend of 37½ cents per share for the third quarter of 1939 on the outstanding preferred stock, payable September 30th to stockholders of record on September 18th.

The Pathe Film Corporation financial report shows a decline in net profits, thus: $35,310 for the six months ended June 30th, 1939, against $51,679 for the same period in 1938.

The consolidated income account for the six months, compares with previous years, as follows:

	1939	1938	1937
Income from film development, rents, etc.	$173,477	$483,974	$705,436
Costs and expenses	201,475	511,956	680,057
Operating loss	$ 27,998	$ 27,982	*$ 25,379
Other income	71,501	80,821	84,224
Total income	$ 43,503	$ 52,839	$109,603
Interest, etc.	8,193	1,160	5,054
Net profit	$ 35,310	$ 51,679	$104,549

*Profit.

The A. T. & T. report shows a large improvement for the seven months of this year up to July 31st, amounting to a net income of $80,673,486, against $75,881,172 a year ago. This includes dividends received from subsidiary and other companies.

Directors of Western Electric on this Tuesday voted a dividend of 75 cents per share on its common stock. This is payable on September 30th, this year, to stockholders of record on September 22d, 1939.

—

The directors of Paramount Pictures, Inc., on Tuesday declared the regular quarterly dividend of $1.50 per share on first preferred stock and the regular quarterly dividend of 15c per share on the second preferred stock. These dividends are payable on Oct. 2, 1939, to stockholders of record at the close of business on September 22, 1939.

Marcus Loew's Theatres, Ltd., in Toronto, operating Loew's Yonge Street and leasing the Uptown to Famous Players Canadian Corporation, has declared a further payment of dividend arrears on the preferred shares of the company, the latest distribution, payable September 30th, being the interest of 3½ per cent for the half yearly period ending June 30, 1937.

Columbia Films' Consolidated Statement for 53 Weeks Period

Columbia Pictures, in the 53 weeks ended July 1, 1939, showed a net profit of $2,046.76, after provisions for federal and other taxes, as reported in MOTION PICTURE HERALD *last week. The company's consolidated statement of operations and earned surplus account follows:*

Gross income from rentals and sales of film and accessories		$19,413,794.83
Deduct:		
Amortization of production costs	$11,571,371.02	
Share to producers and participants	762,529.04	
Cost of accessories and prints	396,443.25	
		12,730,343.31
		$ 6,683,451.52
General, administrative and selling expenses		6,663,946.52
Net operating profit		$ 19,505.00
Other income, including discount on purchases, excess duties recovered, interest income, recoveries from obsolete prints, etc.	$ 91,149.55	
Other deductions, including profit and loss on foreign exchange (net), interest expense, etc.	21,753.63	
		69,395.92
		$ 88,900.92
Interest on debentures of Columbia Pictures Corporation		61,979.16
		$ 26,921.76
Provisions for Federal taxes:		
Income taxes (estimated)	$ 7,500.00	
Capital stock taxes	17,375.00	
		24,875.00
Net profit		$ 2,046.76
Earned surplus at June 25, 1938	$4,098,680.16	
Deduct: Additional assessments of taxes applicable to prior years (net)	25,677.26	
		4,073,002.90
		$ 4,075,049.66
Deduct—Dividends:		
On $2.75 preferred convertible stock	$ 206,261.74	
On common stock (in stock)	120,148.34	
		326,410.08
Earned surplus at July 1, 1939, per balance sheet (including undistributed profits of foreign subsidiary companies of approximately $256,000.00)		$ 3,748,639.58

The statement includes operations of foreign subsidiary companies for the 12 months ended May 27, 1939, converted at prevailing rates of exchange, save for depreciation of fixed assets, which are valued at dollar cost.

NEW!!

NOW READY

THE MOST SIMPLIFIED THEATRE BOOKKEEPING SYSTEM YET DEVISED

SECTIONS

- Holiday and Date Record
- Film Clearance Chart
- Insurance Record
- Equipment Purchase Record
- Fixed Expense Apportionment
- Income (Ticket Numbers, Prices, Cash, Taxes, Costs of Features, Shorts)
- Payroll and Check Record, Bank Record, Social Security Tax Deductions by Individual and complete listing of all expenses
- Profit & Loss, weekly and cumulative
- Summary Sheet
- Contract Record for each exchange



Compiled by THEODORE J. SULLIVAN

$2.00 POSTPAID

FEATURES

- Running Times
- Entire Week's Transactions on one page
- Complete Contract Information
- Complete yearly and departmental summaries
- Vari-colored stock throughout for speedy reference
- DuPont Fabkote Cover
- Hammermill Paper
- Special "Wire-o" Binding that holds sheets firmly and keeps them absolutely flat
- Size of Book is 13" x 10"
- Entire book a miracle of convenience and simplicity

ALL SECTIONS ARE DEVISED SO THAT FULL TAX INFORMATION IS READILY AVAILABLE

QUIGLEY BOOKSHOP, ROCKEFELLER CENTER, NEW YORK

Here is my check for $2.00. Send me "Theatre Management Record".

Name _____

Address _____

City and State _____

Theatre _____

TEAR OUT AND MAIL COUPON ← TODAY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

ABOUT THE WAR

One member writes that, in an endeavor to bring war-curious patrons away from their radios to the theatre, he is using the house p.a. between breaks to announce important moves on the European front. The service is carried in newspaper copy and, according to the Round Tabler, is appreciated by his patrons.

At this stage of the conflict, obviously, the war is crowding everything else off the front page. It can be reasoned that the newness of the situation has created a desire for spot news and the manager who aims to satisfy it is merely doing his job.

There are also those who say that folks are looking to the theatre for entertainment to relax from the menace of what is happening overseas. They argue that the manager can contribute importantly to that relaxation by soft-pedaling within reason aspects of war that do not concern his immediate program.

There can be no arbitrary regulation to fit every theatre. How much of it is to pass under the general heading of entertainment will be determined by the individual situation. At the present, it would seem a safer bet to restrict war stuff to the screen.

▽ ▽ ▽

It was a tremendous storm that hit New York in the late afternoon of the opening day of "The Rains Came" at the Roxy. And immediately, the office wits declared it an exploitation stunt on behalf of the picture. Which prompted Gert Merriam to declare that if it was, the timing was perfect, since the rains came only during the supper show at the theatre.

▽ ▽ ▽

SALVAGING LOST GROSSES

That his situation is a 15-cent fourth-run, dependent mainly upon return dates, is not the reason why Woodrow Praught is praised here for his profitable handling of the Empress, in Rochester, Minn. The bow is extended to the manager for the ingenuity used in presenting his wares within the confines of a tiny budget without cutting in on the other Minnesota Amusement houses in the same spot. Instances of these exploitations are detailed elsewhere in the pages to indicate the Round Tabler's precision in this direction.

It is expected that business missed on a date in one situation often will be picked up by a subsequent-run playing the same program. Praught's showmanship is distinguished for salvaging from a potential patronage of transient trade those extra grosses that otherwise might completely be lost to the local theatres.

▽ ▽ ▽

BOXOFFICE FOR EVERYONE

Whether or not the weather at this writing points to it, the recent all-star benefit games announce that football is once again in the sport spotlight. Which is not set down as a reminder to knowing theatremen that pigskin tieins are now in order. By now, a lot of boxoffice hookups are in process of arrangement. As reports arrive on what they are and where, the members will be told.

Increasing interest in the professional game and continued popularity of the amateurs, college and high school, make football the Number One publicity tiein on the sports page of every newspaper. No matter what size his community, the manager who realizes this interest can declare himself in.

▽ ▽ ▽

COMPILED BY A THEATREMAN

Any volume that eases the business of keeping readily understood theatre records is obviously to be welcomed by the many exhibitors who seek a simple and airtight system. Thus, your Chairman is pleased now to put in an honest plug on behalf of "Theatre Management Record and Annual Tax Register", compiled by Ted Sullivan, Quigley Publishing Company comptroller, and distributed by this organization.

In addition to being a fancy figure-man, Mr. Sullivan is a kind of "rare bird", by instinct and experience a showman who knows all the bookkeeping answers. That should be recommendation enough.

A-Mike Vogel

Round Table In Pictures



At right are the managers of the Chakeres-Warner Theatres who met in Springfield, Ohio, to attend a two-day convention presided over by Phil Chakeres, general manager, with Mike Chakeres, city manager, in charge of the program. Speakers included Frank Collins, district manager in Ohio, and Charles Fry, contact manager.



Fifty of the cards reproduced below were distributed around Miami by Alfred Weiss, Jr., as advance on "Bachelor Mother" at the Olympia. Cards good for admissions had to be presented at the boxoffice by a red-headed girl and could not be rolled or folded in any way. Another street bally used by Al was man in dress suit and top hat pushing bannered perambulator.



Entire front of the Colonial Theatre in Detroit was converted into cell effect by Manager B. V. Samuels for his date on "Blackwell's Island". Consisting mostly of 30 by 40 inch black-and-white blowups, title letters were silhouetted against a simulated brick wall. Scene stills were also profusely spotted. . . . Novel lobby display two weeks ahead of opening of "The Man in the Iron Mask" was created by Round Tabler William Waldron at the Hollywood Theatre in East Orange, N. J. Cross-sabres and shield were planted at base of blowup with suit of armor and accoutrements at left.





Selling local lumber company on the idea of building a bungalow in the lobby of Loew's in Houston, Texas, Homer McCallon, publicist, proceeded to plant blowups of stills from new season hits inside the house. Doors at each end permitted patrons to walk through the display. Total cost to theatre-man was for carpenter's time.

An "Upside-down Man" street gag was used by Round Tabler Billie Popham for his engagement on "Wrong Way Corrigan" at the Roxy Theatre in Saskatoon, Sask., Canada. With feet protruding from the top of a 24-sheet sandwich sign, and walking on his "hands" with head hanging down, the man covered business districts and wherever crowds congregated.





Chief stunt in advance of "Maisie" at the Princess in Sioux City, Iowa, was the street bally illustrated above by Warren Butler. Girls distributed visiting cards to passersby reading: "For the grandest show you've ever seen, make a date to see 'Maisie' ".



Stunt conceived by Maurice Gable of the Boyd in Philadelphia for "The Wizard of Oz" is reproduced above. Costumes were promoted from the Studios and the group toured the town distributing heralds. Colonel Casper, shown in the photograph, actually worked in the production.



Contacting the Hella Temple Shrine in Dallas, Louie Charninsky at the Capitol got them to hold a special show at his house for ladies and kiddies of the Shrine. In the foreground may be seen Louie on hand to greet his guests. Cost was met by organization.

Summer Campaign Raises Grosses At Fourth-Run House

The Empress, in Rochester, Minn., a "C" situation depending mainly upon repeat dates during the summer months, enjoyed a successful season nevertheless, according to Charlie Winchell, Minnesota Amusement ad head, who reports highlights of the summer merchandising campaign executed by Manager Woodrow Praught, and aimed directly for new business from transients.

Since the theatre does not afford a cooling plant, Praught overcame this handicap by giving the house the effect of coolness especially out front. Lighting, in and out, was in keeping. Effective, also, was a price campaign, featured by a two-dollar rubber stamp marked "Attend the 15c Empress Theatre Tonight" with which the doorman stamped paper bags, meal checks, etc., mornings before house opened. The price angle was also emphasized with the use of dollar-bill cellophane covers used for distribution to patrons in change. Covers were marked: "This dollar will buy 6⅔ adult admissions to the Empress Theatre, approximately 13½ hours of perfect summer entertainment." The reverse side contained dates on coming attractions, the low admission price again emphasized.

Mailing Service Offered

Visitors were further encouraged with a lobby "Guest Book," card inviting out-of-towners to sign names and addresses. Copy also announced that cashier would on request furnish free postcards to be mailed back home. Address side contained theatre greetings with reverse left blank for message. Additionally, and at cost of few passes, Praught tied in with local shopping news to run on front-page list of coming attractions and to offer passes to readers whose initials correspond with those of any pictures listed.

Fronts Draw Transient Trade

The Round Tabler leaning heavily upon his front to attract transients, did very well with "Heart of the North" by transforming the lobby into a trading post background, the effect heightened by use of real bear skins, deer antlers, etc. Under canopy was suspended a bannered canoe and real paddles used in the lobby panels. Entire cost, including painting of salvaged material, came to some twelve dollars. House-to-house distribution of flashy heralds also aided.

"Boys' Town Is Coming Back," the campaign theme for the return of that date, was used in many ways, as circular stickers, on window cards, in ads. Ingenious was typewritten copy on the picture enclosed in regular eight by ten frames and suspended from the canopy right in the path of passersby. It received a surprising amount of attention, says Woodrow. "Submarine Patrol" return date was sold by tieing in with recent sub disasters in front and in ads. On "Too Hot to Handle," Praught hung a regular window shade out front with small card below inviting passersby to "pull down for a present surprise." Copy on shade told about picture.

MANAGERS ANNOUNCE BULLETINS OF WAR

As is to be expected, theatremen are employing various devices to tie war news to their programs. In Washington, Ind., A. J. ("Kal") Kalberer has promoted a radio from local dealer over which important reports are announced, but only during breaks. The tiein has helped keep grosses up to normal, "Kal" says.

In South Norwalk, Conn., Al Hamilton promoted the Empress into the special edition, announcing the war, of the local Sentinel, *the only daily in that sector to put out a Sunday issue for the occasion. Hamilton bought 500 copies for distribution at the theatre, in return for front-page box plugging first-run newsreel war pictures. Al also delivered papers in surrounding towns.*

Many Ingenious Gags Employed by Leighton

Novelty heralds on "Four Feathers" were distributed by Bert Leighton of the Grand, in Lancaster, Pa. in the form of firecrackers. Rolled and wrapped in red cellophane the words "It's Dynamite" in bold letters showed through. On opening, herald contained cut of scene still together with picture copy, title, cast and playdates.

Another good stunt used by Leighton on "Miracles for Sale," was a miniature floating lady illusion working all day in front of the theatre. Display was a small cabinet with glass front and back so that the curious could look right through. In the middle, apparently unsuspended was a cutout of a girl lying on a small couch, girl continually floated through the air in a circular motion. Apparatus was borrowed from a local baking company who used it for advertising purposes.

"LET'S HEAR FROM YOU"

Visitors Snapped at Fair Invited to "Name Only"

A tieup with the Ohio State Fair, asking visitors to identify themselves and worked out with the aid of the Columbus *Citizen,* highlighted the exploitation arranged by Manager Harry Schreiber, of the Palace, in Columbus, for his date on "In Name Only." Run daily in the cooperating paper were blowups of photographs of some of the Fair's visitors and to those identifying themselves, guest tickets were awarded. The paper in return devoted a daily news column to the stunt, large banners were spotted around the Fair grounds for the entire week crediting the theatre, attraction and playdate, and Station WKKC carried a special daily half-hour broadcast in connection with the contest.

Street Broadcast Featured

Other features included a man-on-the-street program over WCOL which asked the question: "What should a woman do who suddenly discovers she is a wife in name only?" This 15-minute program was broadcast day in advance and continued opening day, in this connection passes also were presented to those participating.

"Loew Moviegoer" Published by Bell Is Self-Sustaining

Already established firmly in the attentions of the capital city's theatre patrons is "Loew's Moviegoer," distributed gratis to patrons of the Capitol, Palace and Columbia theatres in Washington, originated, published and edited by Ray Bell, Washington Loew Theatres publicist. It is being printed by the *Daily News* and the format is the same as that tabloid. Size runs eight pages. 25,000 copies are printed each two to three weeks, while distribution is accomplished principally by ushers in each of the three houses, supplemented with distribution of four to five thousand by magazine counters of local five-and-tens.

Ratio of three pages of ads to five of editorial content is to be maintained, object is to be self-sustaining, thus only enough ads to defray cost are sought. Space is based at $25 the full column including the usual agency commission. Cost per issue averages $300. Two initial issues have each been self-sufficient. Bell does not publish until there is ad space to defray full cost. Publicist has himself solicited ads from merchants who have been cooperative in the past, and one of the town's largest laundries will occupy back page either every issue or every other issue. Ray is now working on six-month and year contracts.

Guest Columns Regularly Featured

Bell writes all local stories plus editorial column. Other material is obtained directly from major studios. M-G-M and the Loew home office are regularly shooting in material especially designed for the publication. Each issue also has a guest column contributed either by local critic or person of prominence. Publication also features contests with either theatre or producer providing prizes. For instance, in next issue Bell will feature "My Son, My Son" casting contest for which United Artists is donating ten copies of the novel.

Bell is lining up several capable writing youngsters at nominal cost who will periodically do research work for original articles. While mats are obtained from the studios, Ray desires to use original engravings wherever possible.

Trailers will announce each issue, suggesting that patrons ask ushers for free copy when leaving the theatre. One-sheets are stationed in each lobby, readers mailed to drama editors and three radio commentators have likewise discussed the publication on their programs.

"LET'S HEAR FROM YOU"

Van Dyck's Lobby Artist

Lobby stunt arranged by Manager Eric Van Dyck for "These Glamorous Girls" at Loew's 83rd Street, New York City, was artist in lobby week ahead of opening painting oil portraits of Lew Ayres and Lana Turner. In addition, the finished drawings were offered to the two best entries submitted on a one word title for Lana Turner, such as "Oomph Girl," etc., etc.

Leand Inaugurates Baseball Party For Revere Youth

Conceived by Harold Leand of the Revere Theatre, in Revere, Mass., was a slant to send as many local boys as wanted to go, to a big league ball game in nearby Boston, permission secured from Bob Quinn, president of the Boston Bees to bring the boys in free. Cooperation of the Revere *Journal* was sought by the theatreman and received. It then became solely a matter of transportation to get the boys to the game and back. The Revere and Boulevard Theatres, another unit in the same circuit, started things off with a contribution equivalent to the cost of four buses with the paper donating two, local organizations, service clubs and city officials following suit.

Coupon was run in the cooperating paper for boys to fill out, giving credit to the theatre as co-sponsor. Parents' permission had to be given by signature on the coupon, which boys brought to either theatre. Registration was then made and each lad given a numbered bus ticket, said tickets being numbered to enable Leand to keep a check on the number of buses which would finally be required. Publicity emphasized that boys did not have to buy an admission ticket to the theatre to register.

Leand Writes Publicity

To insure the theatres getting a fair break in the newspaper publicity, Harold wrote all the newspaper stories as per agreement with the paper. From a local market, Leand promoted bags of popcorn, and since he was over-subscribed on buses, additional funds were available for other goodies for the kids.

Day of the game, boys met at the two local theatres, where an amateur contest was held in order to keep them quiet while waiting time for departure. Passes were awarded to participants. Prominent men acted as chaperones, and entourage was led by police escort as they paraded through all parts of the city. Buses, needless to say, were properly bannered. At the end of the game all boys were checked back into the buses and all declared it a banner day, so much so that it has already been decided to make it an annual event.

"LET'S HEAR FROM YOU"

Street Bally and Contest Aid Wright on "Million"

Teaser bally was used by Erle Wright before leaving Schine's Paramount for the Strand, in Syracuse, as an advance on "I Stole a Million." Man dressed in shabby clothing crouched in doorways with his face hidden. As forlks approached he displayed a cardboard sign on which was printed "They hunt me like a beast of prey because I stole a million." For window contest, money bags were planted stuffed with fake money, guest tickets went to those coming closest to guessing amount contained.

On "Leading Citizen," Wright arranged for the Mayor's office to appoint a committee to select the leading citizen who was presented with the Bob Burns plaque, arrangements were handled through the Chamber of Commerce.

TWO PERIODS LEFT

Thirty-seven "Fortnighters" share the 36 Appointments in this, the fourth preliminary period of the Third Quarter, as the winning theatremen wash up the summer business with an exact barrage of seasonal showmanship. As usual, who they are and where from is listed below.

IVAN D. ANDERSON
Liberty, N. Wilkesboro, N. C.

RAY BELL
Loew's, Washington, D. C.

MOON CORKER
Palace, Athens, Ga.

WALLACE COWEN
Princess, Modesto, Calif.

E. E. CRABTREE
Fischer, Danville, Ill.

JULIUS DANIELS
Strand, Perth Amboy, N. J.

FRANCIS DEERING
Loew's, Houston, Tex.

E. V. DINERMAN
RKO Palace, Cincinnati, O.

ED FITZPATRICK
Poli, Waterbury, Conn.

BOB FULTON
Paramount, Waterloo, Ia.

AL HAMILTON
Empress, South Norwalk, Conn.

KEN HOEL
Alvin, Pittsbugh, Pa.

GEORGE HUNT, JR.
Loew's, Louisville, Ky.

GEORGE IRWIN
Lyceum, Duluth, Minn.

MAYNARD JOINER
Capitol, Vancouver, B. C.

A. J. KALBERER
Indiana, Washington, Ind.

BOB KESSLER
Penn, Philadelphia, Pa.

GUS LAMPE
Keith's, Syracuse, N. Y.

HAROLD LEAND
Revere, Revere, Mass.

JACK LEXEY
Broadway, Philadelphia

P. E. McCOY
Georgia, Athens, Ga.

PAT McGEE
Paramount, Syracuse

HOMER McCALLON
Loew's, Houston, Tex.

R. J. MENDENHALL
Pinney, Boise, Idaho

ED MILLER
MANNY PEARLSTEIN
Hippodrome, Cleveland

HARRY L. MINOR
Gaiety, Ronan, Mont.

KAY P. NIELSEN
M-G-M, Copenhagen, Denmark

CARMON PHILLIPS
Lea, Eunice, N. Mex.

RALPH PHILLIPS
State, Sioux Falls, So. Dak.

LES POLLOCK
Loew's, Rochester, N. Y.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

TOM ROGERS
Loew's, Valencia, Jamaica, L. I.

BERNARD STEWART
Gorman, Framingham, Mass.

RALPH TULLY
Central, Biddeford, Me.

AL WEISS, JR.
Olympia, Miami, Fla.

A. K. VEACH
State, Uhrichsville, O.

At this writing, there still remain two Fortnights before the ending of the Third Quarter, the date set being October 14th. Entries received within that time will also be eligible for consideration for the Quarter-Master Plaques, Medals and Certificates.

Blondes Race Brunettes In Advance of "Name Only"

A foot race against time and obstacles between a dozen beautiful blondes and as many attractive brunettes was the climax to the exploitation campaign arranged by Manager Don Cottrall at the Chief Theatre, Colorado Springs, for "In Name Only." Race was between neighboring resort cities to determine whether a blonde could outdistance a brunette or vice versa. All contestants carried cards reading "Racing to see" etc. etc. and stunt was covered by local newspapers.

Other features included distribution of heralds to auto camps, restaurants, filling stations and other tourist gathering places crediting the attraction, theatre and playdates. Special attractive window displays were secured, numerous spot announcements, in additional to lobby and hotel displays.

"LET'S HEAR FROM YOU"

Relative of Houston Guest at "Conquest"

Reported by Perry Spencer, director of publicity for Republic Pictures of the southeast, is the campaign executed on "Man of Conquest" by James Howell, manager of the Riviera Theatre, at Knoxville, Tenn. Additional newspaper coverage was secured through the invitation extended to a cousin of Sam Houston, a local city judge. Relative was invited to the opening and much was made over the event. Papers also devoted a front-page spread to Richard Dix as Houston and another page on the "Fall of the Alamo."

Station WROL got into the spirit by running a man-on-the-street broadcast, guest tickets to those correctly answering questions pertaining to the picture. Numerous book windows were secured, mill district was canvassed with catchy heralds, and display of old and up-to-date guns were featured.

"LET'S HEAR FROM YOU"

Tree Stationed in Lobby Aids "On Borrowed Time"

Carrying out the theme of "On Borrowed Time," Manager Henry Sutton at the Regent, in Pittsburgh planted a tree in his lobby two weeks ahead spotted on which were seven snipes which carried appropriate tiein copy. Also stressed by the theatreman throughout his campaign was the fact that the picture should be seen from the beginning. Postcards were mailed to doctors and nurses, trailer was run three weeks ahead stating that because of the unusual theme and ending no one would be seated during the last 15 minutes and in front of his house, Sutton pasted a 24-sheet with two arrows pointing to it.

Exploitation Briefs Here & There

Before transferring from Schine's Hippodrome to the Glove, in Gloversville, Manager Lou Hart on "East Side of Heaven" tied up local milk company for some space ads tying in Sandy and the picture. In addition, dairy distributed milk bottle hangers, which they paid for, and gave away ice cream at the theatre on a lucky number gag.

▽

On "Four Girls in White" a teaser campaign was engaged in by Wayne Sweeney at the La Porte, in La Porte, Ind. Preview was held for nurses, the morning ahead of opening, any local nurse invited to attend in uniform if desired. For his street stunt, Sweeney dressed four girls in nurses uniforms and had them cover downtown area with appropriate tiein copy.

▽

Highly laudatory letter over the signature of Fred E. Forry was sent out by him for the engagement of "Young Mr. Lincoln" at the Colonial Theatre, in Lancaster, Pa. Appealing to American youth and educators, the theatre man sent his letter to a special list, urging them to see the picture and recommend it to their friends.

▽

For his showing of the golf short "Smooth Approach," William Briemann, at the Ambassador, in Baltimore, sent special letters of commendation to the secretaries of various clubs around Baltimore and the vicinity urging each of those addressed to bring the short and the bulletin enclosed to the attention of their membership.

▽

On "Only Angels Have Wings," Frank Shaffer, Dixie Theatre, Staunton, Va., printed up several thousand tinted heralds which were distributed and inserted in the Sunday *Washington Post,* and given to factory workers. Throwaways were made up with special permission received from local newspaper to use their masthead. Mailing list was covered by postcards which were sent from New York, local restaurants aided by plugging the date on their menus and special lobby display was set up for the occasion with scene stills, cutouts, etc.

▽

Anyone passing the Broadway in Baltimore couldn't help but know that "Wuthering Heights" was opening, since Manager Robert Marhenke pasted a 24 sheet to the sidewalk in front of house and then varnished over it. Bob planted it two days ahead and during run where it drew much comment from his patrons.

▽

Some additional newspaper publicity was garnered by Mike Carroll of the American Theatre, in Bridgeport, Conn., when he recently arranged for a local aged woman who had never seen a movie to be guested by him at the opening of "Wuthering Heights." Papers took up the stunt and wrote human interest stories in all of which the theatre and picture were prominently mentioned.

Chicago Warnermen Report Activities

Numerous are the activities engaged in by the various managers in the Herbert Wheeler-Charles Ryan sector of the Warner Theatres in Chicago and below are detailed some of their doings.

To exploit "On Borrowed Time," Manager Fred Reeths at the Sheboygan, in Sheboygan, Wis., the first big mailing list of the summer to all the lake cottages and surrounding country was put out, using the theatre special list to appeal to the class trade. In addition, on opening day a fur fashion show was staged with the cooperation of local dry goods company. Special invitations, radio advertising and telegrams on the morning of the opening were sent out.

Arranged for by Marlowe Conner, at the Rhodes in Chicago was a lobby display of Mexican mementos from the collection of a local merchant and used in advance of "Juarez." In addition, the Paul Muni plaque was on advance display in window of cooperating merchant, later moved to the theatre lobby during run of picture.

Sedlack Holds Archery Contest

Contacting local archery range, E. Sedlack at the Shore, in Chicago for "Return of the Cisco Kid," sold them on the idea of having a target made up with picture of Warner Baxter and title of picture. A card was placed next to the target offering passes to those hitting a bullseye. Archery sponsor was supplied with seven passes a day, four days in advance.

On "Union Pacific," Manager R. O. Dunn at the Orpheum in Hammond, Ind., secured the cooperation of local paper on a classified ad page contest. Idea was to have the readers pick out the stations along the "Union Pacific" route, the names of the stations being hidden among the classified ads. Winners received guest tickets.

Field Dresses Staff for "Conquest"

Renting a frontiersman costume which was donned by house usher, J. P. Field, at the Grove in Chicago sent the lad out with rifle and back sign selling "Man of Conquest." Usher visited all soft ball game courts and covered business districts and other spots where crowds congregated. Field also sent a letter to local librarian selling the idea of having her patrons read the story of "The Life of Sam Houston, Savior of Texas" and then see the picture at the Grove. This was secured in exchange for two passes to the librarian.

While for "Ex-Champ," Field promoted show store in his neighborhood on a stunt whereby guest tickets were given to every father and son purchasing shoes at a certain time on a certain day. Picture was well tied into the stunt.

"LET'S HEAR FROM YOU"

Spieler Sells "Rapture" for Johnson

Borrowing a stuffed pachyderm from a localite, Don Johnson planted the animal outside the Vic Theatre, in Indiana Harbor, Ind., as his advance on "Dark Rapture." Mounting it on a base which was covered with artificial grass, the elephant created plenty of attention during run of picture. Opening night, man in tropical uniform performed with a whip and continued a spiel about the show.

Rules for the Quigley Awards

Awards are now voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas as well as those on pictures.

▽

Each Quarter is divided into two-week preliminary contests.

▽

Winners in each preliminary are appointed Fortnighters.

▽

Entries of Fortnighters in each Quarter are judged for Quigley Quarterly Plaques, Medals, Citations.

▽

Quarterly Plaque, Medal and Citation Winners are appointed Quartermasters.

▽

Entrants registering the best records of Quigley Plaques, Medals and Citations in the four Quarters will be eligible for the Grand Awards judging.

▽

There are no classifications of population or situation. Everyone starts from scratch.

▽

Every theatreman everywhere is eligible to compete.

▽

All product is eligible — features, shorts, serials. Also stage shows, amateur presentations, etc.

▽

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

▽

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered.

▽

At this writing, two two-week Fortnight periods still remain in the Third Quarter, the ending of which is set for October 14th. It is to be kept in mind that, with everything else equal, theatremen who score more often in the Fortnighters will receive greater consideration in voting the Quarter-Master Awards.

It Takes Lots of Savvy to Operate a Theatre

Which Is Indicated in Addresses by Schine-men at the Recent Convention

The most important meetings at the August managers' conference of the Schine Theatres in Gloversville, had to do with intracircuit discussions on vital phases of operation. Pithy talks were made by home office heads and men in the field. From verbatim reports recently received is set down in part what the boys had to say about what, as follows:

▽

by LOUIS GOLDSTEIN

Head Booker, Home Office

It is recognized that intelligent booking is our life blood, consequently, very great thought and discussion is given to every picture before it is booked. Every feature picture and a large number of shorts are screened in the private screening room at home office.

A committee consisting of Mr. L. W. Schine, George Lynch, all Bookers, and the Publicity Department, usually eight of us, look at each picture and hand in a confidential written report. These reports are then studied and thoroughly discussed before a single booking is made. No one man's judgment is taken or acted upon. We try in every way to book the product in such a way as will give maximum results. When we are in doubt we try out a picture in five or six spots to get the public's reaction before booking it generally.

After all this is done each Booker gives each individual situation close study and consideration based upon these discussions plus past experience and upon what the picture has done elsewhere in towns of similar kinds.

▽

by LEW HENSLER

District Manager in Kentucky

Big ballyhoo emanates from the source of the film production but the reputation of the theatre depends upon the local theatre manager.

Merchandising the theatre therefore seems one of the natural business efforts any theatre man would put forth. If the name of the theatre itself has gained real prestige, the manager operating it has something upon which he can bank for patronage come great films or poor ones.

The theatre must be regarded as a community institution, just as the City Hall, bank, civic center, etc. This needs the constant build-up by aggressive showmanship to sell the theatre itself as an attraction. Prestige and a loyal following of resident patronage is what keeps the successful community theatre operating profitably even when the screen attractions do not have a star or story drawing power.

The theatre realizes its greatest business building efficiency when it is tied up intimately to the community through constant cultivation of the neighbor to neighbor spirit in its publicity advertising and public relations.

by JIM LEVINE

District Manager in Ohio

It is an indisputable psychological fact that if you leave people standing for any length of time with their tickets in their hands, the urge upon the more impatient ones to leave the theatre and use their tickets some other day is much greater than if their tickets have been already taken from them. Furthermore, less impatient ones seeing the others leave, will often also leave, because of mass psychology.

It is more important, therefore, to try to get as many people past the doorman as you possibly can by moving the doorman out further into the lobby than where he normally stands. We would call this "position No. 2," and where you have a double set of doors, it would be at the outer set. In some of our theatres, there are three sets of doors (or two sets with considerable space between the inside doors, and where the doorman usually stands) so that the doorman can even take up a third position if necessary. By moving him from his normal station to the second position, and finally out to the third position, most of the patrons waiting in the lobby will have given up their tickets and are thus less liable to walk away. Even though we have received the money at the box-office the first night, we lose on subsequent nights if people buy tickets, walk away and use the tickets later. In other words, we get only one admission instead of two.

Says Keep Line Moving

Another psychological fact is that people are usually satisfied to stand even for long periods if the line is moving, be it ever so slowly. People willingly stand in line for two hours or more to see the General Motors Exhibit at the World's Fair just because the line is always slowly moving. It's the same in the theatre. The Manager and floor staff should use all their ingenuity to keeping the lobby standees moving even if they let in only two patrons at one time in short *but frequent* intervals. This can be usually accomplished by posting an usher at the entrance to the foyer. As soon as he sees a few people being ushered to seats, he will open the door and admit two more people to stand in the foyer. At the same time, this usher can announce in a pleasant voice that "seats will be available shortly" or some other reassuring message to those still standing outside.

▽

by MARSH GOLLNER

District Manager in Maryland

I am not interested in mere artistry, but in the showmanship which makes money for the theatre. If you cannot get back with a profit every dime you spend on the effects we discuss, do not use them. Don't spend company money to gratify your own artistic ambitions, or only to get what looks good when reported in the trade paper. The only test of practical showmanship is the box office. This is cold turkey, but we like it sliced that way. Any other slicing would be just baloney.

The better a showman you are, the more you can do with less money. It is the way you use your show-sense rather than the way you spend money that counts. Some of the most attractive effects are gotten with pennies. Some of the dullest have been the most expensive. Spending is no substitute for show-sense.

*

Every holiday or local celebration gives you an opportunity for showmanship. At such times your patrons are in the mood of the holidays. They will respond to appeals that are focused on the sentiment of the occasion. Your community is anxious to celebrate in the spirit of the holiday and it is the theatre that gives the right setting. On patriotic holidays, besides displaying the flag or bunting or insignia, you can have some patriotic number on your program—even if it is only a soloist. The enjoyment of a program is enhanced by this timeliness.

▽

by WILLIAM HEISS

District Manager in Northern Ohio

It is your duty to analyze your business and prove that a change is necessary, if you think it is. Do not, however, suggest changes just because you have a hunch that a change would be better. You have got to back up your arguments with cold, logical facts. This can only be done if you learn to intelligently analyze your business.

You must learn to draw conclusions from the figures available. You have enough records in the theatre to give you the necessary data on past experience and by making comparisons of comparable periods, you will be able to intelligently diagnose any trouble you may have.

For example, three months ago, you may have had a change of policy from a 3-2-2 to a 2-2-2-1. To analyze the results of the new policy, it is necessary to figure out the average business each day that you have done since the inception of the new policy and compare it with the average daily business for the same period before the change, taking into consideration, of course, any natural seasonal fluctuations. You will then be able to see over a respective period what effect the policy has had on each day's receipts and form your conclusions accordingly.

Analyze your attendance. Study the hourly box office statement. Don't just be a manager of a theatre. Develop an analytical mind. Don't be satisfied with the surface impressions. Dig down into the guts of your business and discard from your mind all non-essentials.

PAST "FORTNIGHT" EXPLOITATIONS

Forester Hosts Organization Heads At "Goodbye, Mr. Chips" Opening

Dressing the old telegram gag up and wording it in a sincere and convincing manner, Eddie Forester, at the Omaha, in Omaha, Nebraska, addressed his message to the heads of approximately 200 small groups such as sewing circles, bridge clubs, etc., copy reading "Critics have said 'Goodbye, Mr. Chips' is the greatest motion picture ever produced. Knowing your organization is interested in good things, we wish to say that this very human masterpiece starts at the Omaha on blank date. This telegram admits yourself and one as our guests on the opening day." Telegrams were timed to dovetail right in after Forester's private screenings. In addition, a 15-minute gratis broadcast was received over WOW by the Better Homes editor, who was one of the invited guests.

Prison Implement Exhibit Planted By Lampe for "Each Dawn I Die"

Implements used by convicts of the Onondaga Penitentiary in attempted and successful escapes from imprisonment were obtained from the superintendent by Gus Lampe for display at the Keith Theatre, in Syracuse for "Each Dawn I Die." Attached to each article was a self-explanatory card. Entire exhibit was placed in display case in front of theatre with large card reading: "Look! Here are some of the methods used to escape prison. See how George Raft escapes to freedom in," etc., etc.

Permission was received to park two wrecked cars on the streets three days ahead with copy: "When two runaway cars collide, it's like Cagney meeting Raft in," etc. Usher dressed in convict's garb with tiein back copy paraded streets, and a turn table with amplifier was planted in front of theatre playing a record of an angry mob, giving the same sound effect used in the picture's prison rioting scenes.

Cowen Builds Atmospheric Front As Advance on "Frontier Marshal"

A complete false front selling the western thrills and also emphasizing the name Tombstone was built by Wally Cowen for his date on "Frontier Marshal' at the Princess Theatre, in Modesto, Cal. 24-sheets of Randolph Scott and Nancy Kelly were mounted over the title, also cut from a 24-sheet and mounted atop marquee. This was lighted by large spotlight each evening. An usher hidden behind a cutout fired blank shots throughout the day and at each break of show.

Through the cooperation of Station KTRB, a "Man on the Street" broadcast was held and 12 spot announcements were secured gratis. Teaser campaign was launched in the newspapers, heralds were distributed within a radius of 20 miles, window cards distributed throughout business district and lucky numbered badges were distributed to kids, guest tickets to those holding numbers corresponding to those posted in lobby.

"MILLION DOLLARS," SAYS JIM REDMOND

The terms of the policy were not revealed in his report, but it's Jimmie Redmond, the ground-covering publicist of the Bonham in Fairbury, Neb., who claims promotion of a million-dollar insurance on the limbs of the winner as buildup for a beautiful legs contest on behalf of "Million Dollar Legs". Tiein was good enough to land page one in the local dailies.

In addition to the respectable amount of "gam" coverage, the lucky damsel also received a complete wardrobe from twelve cooperating merchants who plugged the deal in ads and windows.

Search for "Miss Washington" Instituted by Kalberer

Through cooperation of the Washington *Herald,* A. J. Kalberer, manager of the Indiana Theatre, in Washington, Ind., held a contest on his stage to choose the local "Miss Washington." With the judging done according to points, popularity, beauty, figure and poise each meriting 25 points, all contestants were graded accordingly. Local prominents acted as judges, with Mayor Hugh Cox officially crowning the winner on stage and bidding her good luck in her competition in Michigan City. Girl was presented with gifts promoted from merchants, and was guested by leading hotel and provided with expenses for herself and chaperone paid by the cooperating paper for a three day trip. Paper involved carried daily stories and art work ahead and during life of contest.

Booking Special Athletic Films Tomber Puts on "Sports Night"

A special show, dubbed "Sports Night" was recently staged by Stuart Tomber at the Fargo, in Sycamore, Ill. All local organizations were contacted to publicize the event, p. a. announcements were made at meetings and posters were erected at parks and golf courses. The shorts booked by the theatreman for the occasion included baseball, swimming, golf, fishing, dogs and hobbies. For the evening, a Chicago newspaper sports editor was invited to act as master of ceremonies, introducing all the leading sports figures of the counties who were also guests of Tomber's. Sports merchandise was promoted from merchants and awarded as door prizes.

The recent AP wire story in the Boston papers about the bridal couple whose honeymoon came to a dead end in Bali with the groom said to have succumbed to the lure of that country's fascinating "topography," was used as a reprint in herald form by George Kraska at the Fine Arts Theatre in Boston to perk up added interest in the re-run of "Lagong," the Bali story filmed in that spot some years back by Henri de la Falaise.

Gooch Features Campaign On Theatre's First Birthday

The Uptown Theatre, in Bath, Maine recently celebrated its first anniversary and Manager Francis Gooch staged a birthday party at his matinee. Through promotion effected with local dairy, the theatreman received enough ice cream for distribution to all attending. Opening gun was fired in the house program, entire back page of which was devoted to a teaser ad on the party. These were distributed through regular mailing list, at the theatre and with parcels at 12 stores which tied in on the event.

Special "anniversary week" window cards were posted about town, and featured on the marquee during the week, stage announcements made and a special kid show arranged for the younger element. Special letters were also mailed to each person who had submitted a name for the theatre in the contest held before opening.

Board of Trade Brochure Prepared By McKibbon for Visitors to City

Since Russell McKibbon, manager of the Famous Players Royal Theatre, in Guelph, Ontario is Chairman of Publicity for the local Board of Trade, he recently created a four page brochure, which was made available by the Board to visitors. With the front page carrying banner, "Welcome to Guelph," inside spread was devoted to list of places of interest. Much goodwill was created through the theatreman's efforts on behalf of the Board.

Hotel Cooperates with Wright On "Hotel for Women" Date

Tying up with one of Syracuse's hotels, Erle Wright before leaving the Paramount for the Strand there arranged for guest tickets to "Hotel for Women" to be given to the first 50 women dining on given nights. Stunt was played up in lobby of the hotel and roof garden broadcast. Planted in selected bars and cafes were cards directed to men only carrying a list of telephone numbers, to those identifying their numbers guest tickets were distributed. Through tieup effected with local shoe store, imprinted lucky number theatre ticket stubs were available, hosiery going to winners. And for restaurant distribution small envelopes containing spices were available with copy on outside reading: "The spice contained in this envelope is mild compared to" etc., etc.

Newspapers Cooperate with Vennett On Advance Publicity for "Union"

Local papers of Bath, Maine, were generous with their stories when Manager Frank Vennett of the Opera House recently went to South Boston to be on hand to greet the stars who arrived on the "Union Pacific" train. Since the theatreman was playing the picture a few weeks later, the timely publicity aided to ushering in the engagement. Photos were also planted showing the manager with various celebrities and stressed in stories was the fact that Joel McCrea, the male lead, was due to visit relatives in Bath.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abraham Lincoln Boggs, Mel.....Rep
Abe Lincoln in Illinois, 009, Mel.....RKO
Across the Plains, 3855, West.....Mono
Adventurer, The, 012, Mel.....20th-Fox
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Allegheny Frontier, 006, Mel.....RKO
All This and Heaven Too, Mel.....WB
Almost a Gentleman, 920, Mel.....RKO
Ambush, 3820, Mel.....Para
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Arizona Handicap, West. (C).....GN
Arizona Kid, The, West.....Rep
Arizona Legion, 982, West.....RKO
Arizona Wildcat, 929, Com.....20th-Fox
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes in Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Lands, 933, West.....RKO
Balalaika, Mus. .....MGM
Beachcomber, The, 3863, Mel.....Para
Beau Geste, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Beware Spooks, Com.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, Mel.....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Bluebird, The, Com.....20th-Fox
Blue Montana Skies, 844, West.....Rep
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3820, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Boy Trouble, 3824, Mel.....Para
Bridal Suite, 937, Com.-Mel.....MGM
British Intelligence, Mel.....WB
Broadway Melody of 1940, Mus.....MGM
Broadway Serenade, 931, Mus.....MGM
Brother Orchid, Mel.....WB
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cabira, Mel. .....Foreign
Cafe Society, 3826, Mel.....Para
Call a Messenger, Mel.....Univ
Calling All Marines, Mel.....Rep
Calling Dr. Kildare, 932, Mel.....MGM
Campus Wives, Mel.....Para
Captain Fury, Mel.....UA
Captain Scorpiob, Com.....Foreign
Career, 930, Mel.....RKO
Cat and the Canary, The, Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Champs Elysees, Com.-Mel.....Foreign
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel. .....GB
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, Mel.....WB
Children of the Wind, Mel.....GN
Chip of the Flying U, West.....Univ
Chump at Oxford, Com.....UA
City in Darkness, Mel.....20th-Fox
City of Lost Men, The, Mel.....WB
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Cactus, West.....St. Rts.
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, 846, West.....Rep
Comet Over Broadway, 370, Mel.....FN
Confessions of a Nazi Spy, Mel.....FN
Conspiracy, 935, Mel.....RKO
Convict's Code, 3822, Mel.....Mono
Coral Rocks, The, Mel.....Foreign
Cowboy Quarterback, The, 366, Com.....WB
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, Com.....MGM
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Day the Bookies Wept, The, 002, Com...RKO
Dead End Kids on Dress Parade, Com.-Mel. .....WB
Dead Men Tell No Tales, Mel.....Foreign
Death of a Champion, Mel.....Para
Desperate Trails, The, West.....Univ
Destry Rides Again, Mel.....Univ.
Devil's Island, 313, Mel.....WB
Diamonds Are Dangerous, Mel.....Para
Disbarred, 3818, Mel.....Para
Discoveries, Mus. .....Foreign
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginot Line, Mel. .....Foreign
Down Our Alley, Mus.-Com.....Foreign
Down the Wyoming Trail, 3864, West....Mono
Drifting Westward, 3853, West.....Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
East Side of Heaven, Mus-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel.....Para
Empty World, Mel.....GB
Escape, The, Mel.....20th-Fox
Espionage Agent, Mel.....FN
Eternally Yours, Mel.....20th-Fox
Everybody's Baby, 931, Com.....20th-Fox
Everything's on Ice, 946, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Farmer's Daughter, The, Com.....Para
Fast and Furious, Mel.....MGM
Fast and Loose, 924, Mel.....MGM
Fifth Avenue Girl, 934, Com.....RKO
Fighting Gringo, 986 West.....RKO
Fighting Thoroughbreds, 821, West.....Rep
First Love, Mus.....Univ
First Offenders, Mel.....Col
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, 911, Mel.....Rep
Flirting with Fate, 914, Com.-Mel....MGM
Flying Deuces, 010, Com.....RKO
Flying Irishman, 919, Mel.....RKO
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
40 Little Mothers, Mel.....Foreign
Four Feathers, Mel. (C).....UA
Four Girls in White, 921, Mel.....MGM
Four Wives, Mel.....WB
Frog, The, Mel..... GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Frontiers of '49, West.....Col
Fugitive at Large.....Col
Full Confession, 003, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Galloping Kid, West.....Univ
Gambling on the High Seas, Mel.....WB
Gambling Ship, 3023, Mel.....Univ
Gang's All Here, The, Com.-Mel.....Foreign
Geronimo, Mel. .....Para
Girl and the Gambler, 926, Mel.....RKO
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, 945, Com.-Mel....MGM
Good Girls Go to Paris, Com.-Mel.....Col
Gorilla, The 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel...Para
Grand Jury's Secrets, Mel.....Para
Great Man Votes, 913, Com.....RKO
Green Hell, Mel.....Univ
Gunga Din, 912, Mel.....RKO

H

Happy Ending, Mel.....Para
Hardys Ride High, 934, Com.-Mel.....MGM
Harlem Rides the Range, West.....St. Rts.
Harvest, Mel.....Foreign
Hatred, Mel.....Foreign
Hawaiian Nights, Mus.....Univ
Heaven with a Barbed Wire Fence, Mel. 20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
Herbst-Manover, Com.....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, Mel.....Univ
Heroes of the Desert, 7118 West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power, Mel.....Col
High School, Com.....20th-Fox
Hitler—The Beast of Berlin, Mel.....St. Rts
Hobby Family, The, 376, Com.....FN
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Homicide Bureau, Mel.....Col
Honeymoon in Bali, Com.....Para
Honolulu, 922, Mus.-Com.....MGM
Honor of the West, 3055, West.....Univ
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hound of the Bakersville, 936, Med...20th-Fox
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel.....Foreign
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Notre Dame, Mel.....RKO

I

Ice Follies of 1939, 925, Com.-Mel.....MGM
Idiot's Delight, 920, Com.-Mel.....MGM
I Killed the Count, Mel.....Foreign
I'm From Missouri, 3830, Com.....Para
Incredible Mr. Williams, Com.-Mel.....Col
Indianapolis Speedway, The, 315, Mel....WB
Indiscretions, Mel.....Foreign
In Name Only, 936, Mel.....RKO
In Old Montana, West.....St. Rts.
In Old Monterey, 847, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Intermezzo, a Love Story, Mel.....UA
International Crime, Mel.....GN
Invisible Stripes, Mel.....WB
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.....MGM
Itto, Mel. .....Foreign
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, Mel.....Para
Jeepers Creepers, Com.....Rep
Jesse James, 921, Mel. (C).....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Jaurez, 301, Mel.....WB
Juarez and Maximillan, Mel.....St. Rts.
Just William, Com.....Foreign

K

Kansas Terrors, The, West.....Rep
Kid from Kokomo, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
King of Chinatown, 3827, Mel.....Para
King of the Turf, Mel.....UA
King of the Underworld, 317, Mel.....WB
Knights of the Range, West.....Para.
Konga, The Wild Stallion, Mel.....Col
Kreutzer Sonata, Mel.....Foreign

L

Lady and the Mob, The, Com.....Col
Lady Dick, Mel.....WB
Lady of the Tropics, 947, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com.-Mel.....GN
Lady Vanishes, 8011, Mel.....GB
La Immaculada, Mel.....Foreign
Lambeth Walk, The, Mus.-Com.....Foreign
Last Express, 3028, Mel.....Univ
Law Comes to Texas, The, West.....Col
Law of the Pampas, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, Mel.....Univ
Let Freedom Ring, 926, Mus.....MGM
Let Us Live, Mel.....Col
Light That Failed, The, Mel.....Para
Listen Kids, Mel.....Univ

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Little Princess, The, 932, Mel. (C)..20th-Fox
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London After Dark, Mel.....Para
Lone Star Pioneers, West.....Col
Lone Wolf Spy Hunt, The, Mel.....Col
Long Shot, The, 313, Mel.....GN
Lost Patrol, 991, Mel.....RKO
Lost Squadron, The, 994, Mel.....RKO
Love Affair, 916, Mel.....RKO
Lucky Night, 933, Com.....MGM

M

Made for Each Other, Mel.....UA
Magnificent Fraud, The, 3847.....Para
Maisie, 940, Com.-Mel.....MGM
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Man from Montreal, Mel.....Univ
Man from Sundown, The West.....Col
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man of Conquest, 801, Mel.....Rep
Man They Could Not Hang, The, Mel.....Col
Man Who Dared, 375, Mel.....FN
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Marshal of Mesa City, 081, West.....RKO
Marx Brothers at the Circus, Com. Mus.-Com.
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Midnight, 3828, Mel.....Para
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Miracle on Main Street, Mel.....GN
Miracles for Sale, 946, Mel.....MGM
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Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel.
20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong at Headquarters, 3808, Mel,..Mono
Mr. Wong in Chinatown, 3807, Mel.....Mono
Mothers of Today, Mel.....Foreign
Mountain Rhythm, 845, West.....Rep
Murder in Soho, Mel.....Foreign
Mutiny in the Big House, 3803, Mel...Mono
Mutiny on the Blackhawk, Mel.....Univ
Mutiny on the Bounty, 536, Mel.....MGM
My Song of Love, Mel.....Foreign
My Son Is a Criminal, Mel.....Col
Mysterious Miss X, 809, Mel.....Rep
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel.....Mono
My Wife's Relatives, 810, Com.-Mel....Rep

N

Nancy Drew and the Hidden Staircase,
Mel. .....WB
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Never Mind the Guard.....GN
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New Frontier, 868, West.....Rep
News Is Made at Night, 953, Mel...20th-Fox
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90 Degrees South, Mel.....Foreign
Night Work, Com.....Para
Ninotchka, Mel. .....MGM
No Place to Go, Mel.....FN
North of Shanghai, Mel.....Col
North of the Yukon, Mel.....Col
Northwest Passage, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Off the Record, 314, Com.-Mel.....WB
Of Human Bondage, 993, Mel.....RKO
Of Mice and Men, Mel.....UA
Oklahoma Frontier, West.....Univ
Oklahoma Kid, 308, Mel.....WB
Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Maid, The, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....WB
One Hour to Live, Mel.....Univ
One Third of a Nation, 3825, Mel.....Para
$1,000 a Touchdown, Com.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Orage, Mel. .....Foreign
Our Leading Citizen, Com.....Para
Our Neighbors—the Carters, Com.....Para
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Outsider, The, Mel.....Foreign
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep.
Over the Moon, Mel. (C).....UA

P

Pacific Liner, 914, Mel.....RKO
Pack Up Your Troubles, 011, Com...20th-Fox
Panama Lady, 925, Mel.....RKO
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Papa's Misadventures, Com.....Foreign
Pardon Our Nerve, 931, Mel.....20th-Fox
Parents on Trial, Mel.....Col
Paris Honeymoon, 3821, Mus.-Com.....Para
Parole Fixer, Mel.....Para
Patsy, Com.....MGM
Peasant Wedding, Mel. (C).....Foreign
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Philo Vance Comes Back, Mel.....WB
Pirates of the Skies, 3033, Mel.....Univ
Poisoned Pen, Mel.....Foreign
Pride of the Blue Grass, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Prison Without Bars, Mel.....UA
Private Lives of Elizabeth and Essex, The,
Mel., (C) .....WB
Pygmalion, 980, Com.-Mel.....MGM

Q

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R

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Raffles, Mel. .....UA
Rains Came, The, Mel.....20th-Fox
Range War, West.....Para
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Reform School, Mel.....St. Rts
Remember, Mel.....MGM
Remember the Night, Mel.....Para
Renegade Law, West.....Col
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Return of the Cisco Kid, Mel.....20th-Fox
Ride 'Em Cowgirl, W1-2, West.....GN
Riders of Black River, West.....Col
Riders of the Frontier, West.....Mono
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Risky Business, 3029, Mel.....Univ
Roaring Twenties, The, Mel.....WB
Rolling Westward, 3863, West.....Mono
Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942,
Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rulers of the Sea, Mel.....Para

S

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Saint Strikes Back, 918, Mel.....RKO
St. Louis Blues, 3822, Mel.....Para
Santa Fe Stampede, 863, West.....Rep
San Francisco, 636, Mel.....MGM
Scandal Sheet, Mel.....Col
School for Husbands, Com.-Mel.....Foreign
Scouts of the Air, 3816, Mel.....Mono
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Service of the Air, 320, Mel.....WB
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Sergeant Madden, 927, Mel.....MGM
Seventeen, Com. .....Para
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....Foreign
Should a Girl Marry? 3830, Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Silver on the Sage, 3858, Mel.....Para
Simple Life, The, Com.-Mel.....20th-Fox
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, W1-3, West.....GN
Six-Gun Rhythm, W1-19, West.....GN
6,000 Enemies, 938, Mel.....MGM
Sky Patrol, 3815, Mel.....Mono
Slalom, Mel. .....Foreign
Smiling Along, 300, Com.....20th-Fox
Smuggled Cargo, 825, Mel.....Rep
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Son of Frankenstein, 3004, Mel.....Univ
Song of the Street, Mel.....Foreign
Sorority House, 924, Mel.....RKO
Smashing the Money Ring, Mel.....FN
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
Southward Ho 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
Spoilers of the Range, West.....Col
Spy in Black, Mel.....Col
Stagecoach, Mel. .....UA
Stand Up and Fight, 918, Com.-Mel....MGM
Stanley and Livingstone, Mel.....20th-Fox
Star Maker, The, Mus.....Para
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Star Reporter, 3821, Mel.....Mono
State Cop, Mel.....WB
Stolen Life, 3864, Mel.....Para
Stop, Look and Love, 008, Com.....20th-Fox
Story of Alexander Graham Bell, The,
938, Mel. 20th-Fox
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838, Mus. .....RKO
Straight to Heaven, Mel.....St. Rts.
Strange Money, Mel.....Para
Stranger from Texas, The, West.....Col
Street of Missing Men, 811, Mel.....Rep
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudden Money, 3829, Com.-Mel.....Para
Sued for Libel, Mel.....RKO
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....Univ
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com-Mel.
20th-Fox
Swanee River 017, Mus. (C).....20th-Fox
Sweepstake Winner, Com.....FN

T

Tail Spin, 925, Mel.....20th-Fox
Taming of the West, West.....Col
Tarzan Finds a Son! 939, Mel.....MGM
Television Spy, Mel.....Para
Tell No Tales, 35, Mel.....MGM
Texas Stampede, West.....Col
Texas Wildcats, West.....St. Rts.
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Made Me a Criminal, 307, Mel.....WB
They Shall Have Music, Mel.....UA
This Man in Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Three Musketeers, 927, Mus.-Com...20th-Fox
3 Smart Girls Grow Up, 3001, Mus-Com.
Univ
Three Sons, 004, Mel.....RKO
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, Mel.....MGM
Thundering West, The, West.....Col
Timber Stampede, 985, West.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Topper Takes a Trip, Com.....UA
Torchy Blane in Chinatown, 371, Mel....FN
Torchy Plays with Dynamite, 326, Mel...WB
Torchy Runs for Mayor, 322, Mel.....WB
Torture Ship, Mel.....St. Rts
Tower of London, Mel.....Univ
Trapped in the Sky, Mel.....Col
Trigger Pals, W1-13, West.....GN
Trigger Smith, 3854, West.....Mono
Tropic Fury, Mel.....Univ
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West. .....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
20,000 Men a Year, 013, Mel.....20th-Fox
Two Bright Boys, Mel.....Univ
Two Gun Troubador, West.....St. Rts.
Typhoon, Mel.....Para

U

Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Under-Pup, The, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Untamed, Mel. .....Para

V

Victor Herbert, Mus.....Para
Vigil in the Night, 007, Mel.....RKO

W

Wall Street Cowboy, West.....Rep
Wanted by Scotland Yard, 3829, Mel.....Mono
Wanted for Murder, Mel.....St. Rts
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Water Rustlers, W1-1, West.....GN
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....WB
Western Caravans, West.....Col
What a Man! Com.....Foreign
What Do You Think, Chums? Mel.....Foreign
When the Husband Travels, Mus.-Com. Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wings of the Navy, 309, Mel.....WB
Wings Over the Pacific, Mel.....GN
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....UA
Witch Night, Mel.....Foreign
With a Smile, Mus.-Com.....Foreign
Within the Law, 928, Mel.....MGM
Witness Vanishes, The, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A., Mel.....Col
Women, The, Com.-Mel.....MGM
Women in the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World Moves On, The, Mel.....WB
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat An Honest Man, 3005,
Com. .....Univ
You Can't Get Away with Murder, 364,
Mel. .....FN
Young Man's Fancy, Mel.....Foreign
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth in Revolt, Mel.....Foreign

Z

Zaza, 3819, Mel.....Para
Zenobia, Com. .....UA
Zero Hour, The 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62.	Aug. 26,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71.	Apr. 29,'39
Blondie Meets the Boss (G) (Exploitation: May 13,'39, p. 66.)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39	74.	Feb. 25,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71.	July 22,'39
Clouds Over Europe (G) (Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)	Laurence Olivier-Valerie Hobson	June 20,'39	79.	Mar. 11,'39
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72.	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39		
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39	62.	
Frontiers of '49 (See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)	Bill Elliott-Luana De Alcaniz	Jan. 19,'39	54.	
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	101.	Aug. 19,'39
Good Girls Go to Paris (G) (Exploitation: July 29,'39, p. 66.)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78.	June 24,'39
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	*60.	May 27,'39
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39	59	Feb. 11,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39		
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39	66.	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Berg-Dorothy Faye	Apr. 16,'39	58.	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39	69.	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39	56.	
Lone Wolf Spy Hunt, The (G)	Warren William-Ida Lupino-Virginia Weidler	Jan. 27,'39	71.	Jan. 28,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith-Sons of the Pioneers	July 15,'39	59.	
Man They Could Not Hang, The	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39		
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59.	June 24,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39	59.	
North of Shanghai (See "In the Cutting Room," Nov. 12,'38.)	Betty Furness-James Craig	Feb. 10,'39	59.	
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39	64.	
Only Angels Have Wings (G) (Exploitation: June 24,'39; p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121.	May 20,'39
Outpost of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63.	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58.	
Parents on Trial (See "In the Cutting Room," May 27,'39.)	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59.	
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39		
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'59	67.	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58.	
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39	57.	
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39	57.	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61.	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58.	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39	61.	Feb. 18,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62.	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beware Spooks	Joe E. Brown-Mary Carlisle	Oct. 24,'39†		
Blondie Brings Up Baby	P. Singleton-A. Lake-L. Simms			
Fugitive at Large (G)	Jack Holt-Patricia Ellis		*65.	Aug. 5,'39
Incredible Mr. Williams, The	Joan Blondell-Melvyn Douglas			
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbe-Eugene Pallette	Oct. 15,'39†		
Renegade Law*	Chas. Starrett-Iris Meredith-Sons of the Pioneers			
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Sept. 30,'39†		
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82.	Apr. 15,'39
Stranger from Texas, The	Charles Starrett - Lorna Grey - Sons of the Pioneers			
Taming of the West	Bill Elliott-Iris Meredith			
Those High Grey Walls	Walter Connolly-Iris Meredith	Sept. 21,'39†		

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews, Michael Redgrave-Noel Madison	Apr. 28,'39	71.	Dec. 17,'38
Lady Vanishes, The (A) 8011 (Exploitation: June 10,'39, p. 60.)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39	88.	Sept. 3,'38

Coming Attractions

Title	Star
Chicago Ben	
Empty World	Nova Pilbeam
Frog, The	Noah Beery-Gordon Harker

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71.	Aug. 26,'39
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39	60.	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69.	Feb. 25,'39
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39	53.	Jan. 21,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39	57.	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39	57.	Feb. 18,'39
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39	55.	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39	56.	

Coming Attractions

Title	Star
Arizona Handicap	Joan Barclay-John King
At Your Age	
Children of the Wild	Joan Valerie-James Bush
Full Speed Ahead	
Isle of Destiny	W. Ford-J. Lang-W. Gargan
Lady Takes a Chance, The (See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)	Heather Angel-John King
Miracle on Main Street	Margo-W. Abel-L. Talbot
Never Mind the Guard	
Wonder World	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923 (Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39	92.	Feb. 11,'39
Andy Hardy Gets Spring Fever (G) 944 (Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85.	July 15,'39
Blackmail (G)	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70.	May 27,'39
Broadway Serenade (G) 931 (Exploitation: Apr. 15,'39, p. 81.)	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113.	Apr. 8,'39
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39	86.	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86.	Oct. 17,'39
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich	June 2,'39	86.	Apr. 29,'39
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39	79.	Feb. 18,'39
Four Girls in White (G) 921 (Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39	73.	Feb. 4,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114.	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81.	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39	83.	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52; July 22,'39, p. 82; July 29,'39, p. 69; Aug. 12,'39, p. 70.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39	109.	Jan. 28,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71.	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91.	Aug. 12,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81.	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Spet. 2,'39, p. 60.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99.	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83.	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78.	Apr. 1,'39
Stand Up and Fight (G) 918	Robert Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39	97.	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78.	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82.	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69.	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carson-J. Bryan	Aug. 18,'39	80.	Aug. 19,'39
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70.	July 8,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65.	Mar. 18,'39
Wizard of Oz 949 (G)	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101.	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77.)				
Women, The (A)	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39

Coming Attractions

Another Thin Man	Myrna Loy - William Powell - Ruthy Hussey-Virginia Grey
(See "In the Cutting Room," Sept. 9,'39.)	
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull
(See "In the Cutting Room," July 1,'39.)	
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver
(See "In the Cutting Room," Aug. 12,'39.)	
Broadway Melody of 1940*	E. Powell-F. Astaire-G. Murphy
Dancing Co-ed	Lana Turner-Richard Carlson—Oct. 6,'39†
(See "In the Cutting Room," Aug. 19,'39.)	
Fast and Furious	Ann Sothern-Franchot Tone—Sept. 29,'39†
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss
(See "In the Cutting Room," Aug. 12,'39.)	
Marx Brothers at the Circus	Marx Bros.-F. Rice-K. Baker—Oct. 20,'39†
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)	
Ninotchka	G. Garbo-M. Douglas-I. Claire—Oct. 13,'39†
(See "In the Cutting Room," July 8,'39.)	
Northwest Passage	S. Tracy-R. Young-W. Brennan
Patsy	Virginia Weidler-Gene Reynolds—Oct. 27,'39†
Remember	R. Taylor-G. Garson-L. Ayres
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy — 112. Jan. 18,'35
Thunder Afloat	W. Beery-C. Morris-V. Grey—Sept. 22,'39†
(See "In the Cutting Room," July 1,'39.)	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3655	Jack Randall	Apr. 30,'39	59.	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61.	May 13,'39
Convicts' Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39	62.	Feb. 11,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62.	June 24,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39	55.	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62.	
(See "In the Cutting Room," July 15,'39.)				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58.	Aug. 26,'39
Man from Texas 3865	Tex Ritter	July 21,'39	60.	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70.	July 22,'39
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39	66.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39	60.	Feb. 18,'39
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39		
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	*59.	Sept. 9,'39
Rolling Westward (G) 3823	Tex Ritter	Mar. 1,'39	55.	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61.	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39		
(See "In the Cutting Room," Aug. 12,'39.)				
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62.	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39	53.	
Trigger Smith 3854	Jack Randall	Mar. 22,'39	51.	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56.	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62.	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60.	May 20,'39

Coming Attractions

Crashing Thru	J. Newill-W. Hull-M. Stone	Sept. 19,'39†		
Mr. Wong at Headquarters 3808	Boris Karloff	Nov. 24,'39		
Mutiny in the Big House 3803	Chas. Bickford-Barton MacLane	Sept. 30,'39		
Overland Mail 3857	Jack Randall	Oct. 13,'39		
Scouts of the Air 3816	J. Trent-M. Reynolds-M. Stone	Oct. 4,'39		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39	62.	Jan. 21,'39
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste (G)	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39	74.	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57.	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Death of a Champion (G)	Lynne Overman-Susan Paley	Sept. 1,'39†	*67.	Sept. 2,'39
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39	60.	Jan. 14,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74.	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80.	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95.	May 13,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64.	Aug. 5,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77.	Apr. 15,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78.	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85.	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39	94.	Mar. 18,'39
(Exploitation: May 27,39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G) 3846	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39	65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82.	Mar. 11,'39
Night Work (G)	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39	76.	Feb. 18,'39
Our Leading Citizen (G)	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39

(THE RELEASE CHART--CONT'D)

Paris Honeymoon (G) 3821....Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff .....Jan. 27,'39.....85.Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)
Persons in Hiding (G) 3823...L. Overman-Patricia Morison.....Feb. 10,'39.....70.Jan. 28,'39

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Range War (G)	William Boyd-Russell Hayden	Sept.	8,'39†	66.	Aug. 5,'39
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug.	18,'39		
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)					
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Gulzar	Feb.	3,'39	87.	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)					
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar.	31,'39	68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)					
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May	19,'39	64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)					
Star Maker, The (G)	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug.	25,'39	94.	Aug. 26,'39
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May	26,'39	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar.	31,'39	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb.	24,'39	68.	Oct. 22,'38
This Man in Paris (A) 3865	Barry K. Barnes - Valerie Hobson	Aug.	18,'39	86.	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June	9,'39	65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May	5,'39	125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug. 5,'39, p. 102.)					
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May	26,'39	65.	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan.	13,'39	86.	Jan. 7,'39
(Exploitation: July 15,'39, p. 62.)					

Coming Attractions

Campus Wives .....J. Allen-Jean Cagney-V. Dole.. ... .
Cat and the Canary, The.....Bob Hope-Paulette Goddard.....Dec. 1,'39†.....
Diamonds Are Dangerous.....Isa Miranda-George Brent.....
Disputed Passage .....Dorothy Lamour-Akim Tamiroff-John Howard .....Oct. 27,'39†.....
(See "In the Cutting Room," May 20,'39.)
Dr. Cyclops .....Albert Dekker-Janice Logan.....Dec. 22,'39†.....
Emergency Squad .....W. Henry-R. Paige-L. Campbell.....
Farmer's Daughter, The*.....Martha Raye-Charlie Ruggles.....
Geronimo .....P. Foster-A. Devine-E. Drew...Nov. 10,'39†.....
(See "In the Cutting Room," Apr. 15,'39.)
Happy Ending .....P. O'Brien-O. Bradna-R. Young..Jan. 5,'40†.....
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)
Honeymoon in Bali.....Fred MacMurray-Madeline Carroll-Helen Broderick .....Sept. 29,'39.....
(See "Are Husbands Necessary," "In the Cutting Room," Aug. 19,'39.)
Jamaica Inn (A).....Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams .....Oct. 13,'39†....99.May 27,'39
Knights of the Range.....Russell Hayden-Jean Parker.....
Law of the Pampas.....W. Boyd-R. Hayden-S. Duna....Nov. 3,'39†.....
Light That Failed, The.....R. Coleman-W. Huston-I. Lupino.....
Llamo Kid .....Tito Guizar-Gale Sondergaard....Nov. 17,'39†.....
London After Dark*.....Charles Laughton .....Dec. 15,'39†.....
Medicine Show .....William Boyd-Russell Hayden.....
$1,000 a Touchdown.....Joe E. Brown-Martha Raye.....Sept. 22,'39†.....
(See "In the Cutting Room," July 22,'39.)
Our Neighbors—the Carters....Fay Bainter-Frank Craven.....
(See "In the Cutting Room," Sept. 9,'39.)
Parole Fixer .....W. Henry-V. Dale-R. Paige.....Dec. 8,'39†.....
Remember the Night.....Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson .....
Rulers of the Sea.....Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe .....Nov. 24,'39†.....
(See "Ruler of the Seas," "In the Cutting Room," July 15,'39.)
Seventeen .....J. Cooper-B. Field-O. Kruger.....
(See "In the Cutting Room," Aug. 19,'39.)
Strange Money* .....Ellen Drew-Robert Paige.....
Television Spy, The.....William Henry-Judith Barrett...Oct. 20,'39†.....
(See "In the Cutting Room," Aug. 5,'39.)
Typhoon .....Dorothy Lamour-Robert Preston.....
Untamed .....Ray Milland-Patricia Morison-Akim Tamiroff .....Dec. 29,'39.....
Victor Herbert .....Allan Jones - Mary Martin - Walter Connolly .....
What a Life.....Jackie Cooper - Betty Field - Lionel Stander - John Howard..Oct. 6,'39†.....
(See "In the Cutting Room," May 20,'39.)

REPUBLIC

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May	4,'39	56.	May 6,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July	31,'39	64.	Aug. 5,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan.	6,'39	65.	Jan. 21,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug.	28,'39†	66.	Sept. 2,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb.	24,'39	61.	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr.	19,'39	58.	Feb. 11,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb.	3,'39	58.	Apr. 15,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar.	6,'39	65.	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June	19,'39	57.	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug.	14,'39	73.	Aug. 12,'39

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May	15,'39	97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)					
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar.	27,'39	58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July	3,'39	65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June	9,'39	59.	July 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan.	10,'39	65.	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar.	20,'39	65.	Mar. 4,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug.	10,'39	57.	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr.	12,'39	58.	Apr. 8,'39
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan.	23,'39	65.	Jan. 21,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar.	13,'39	58.	Mar. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July	12,'39	66.	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July	26,'39	65.	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug.	21,'39	62.	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June	2,'39	61.	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May	19,'39	58.	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr.	28,'39	65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May	12,'39	57.	June 17,'39
Wall Street Cowboy (G)	R. Rogers-G. Hayes-R. Hatton	Sept.	6,'39	66.	Sept. 9,'39
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb.	6,'39	65.	Feb. 4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June	27,'39	56.	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May	26,'39	65.	May 27,'39

Coming Attractions

Abraham Lincoln Boggs.....Edward Ellis-Anita Louise.....
Arizona Kid, The.....Roy Rogers-George Hayes.....
Calling All Marines (G).....D. Barry-H. Mack-W. Hymer....Sept. 28,'39†...*65.Sept. 9,'39
Jeepers Creepers* .....Weaver Bros. & Elviry - Roy Rogers .....
Kansas Terrors, The.....3 Mesquiteers-Jacqueline Wells. ....
Sabotage .....Chas. Grapewin-Arleen Whelan-Gordon Oliver .....

RKO RADIO

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar.	31,'39	65.	Mar. 25,'39
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan.	20,'39	58.	Jan. 14,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug.	4,'39	82.	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74.)					
Bad Lands (G) 933	Robert Barrat-Noah Berry, Jr.-Andy Clyde	Aug.	11,'39	70.	Aug. 19,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb.	24,'39	68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb.	10,'39	72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July	7,'39	80.	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept.	1,'39	59.	Aug. 26,'39
Day the Bookies Wept, The 002	Joe Penner-Betty Grable	Sept.	15,'39†		
(See "In the Cutting Room," July 22,'39.)					
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept.	8,'39	59.	Aug. 26,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb.	3,'39	72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June	23,'39	75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr.	21,'39	68.	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan-Paul Kelly-Robert Armstrong	Apr.	7,'39	72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)					
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept.	8,'39†	73.	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June	16,'39	63.	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June	2,'39	71.	May 20,'39
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan.	13,'39	72.	Jan. 14,'39
Gunga Din (G) 912	Cary Grant-Victor McLaglen-D Fairbanks, Jr.-J. Fontaine	Feb.	17,'39	107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)					
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug.	18,'39	94.	Aug. 5,'39
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb.	17,'39	73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor	July	14,'39	79.	Mar. 5,'32
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr.	7,'39	89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)					
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July	14,'39	83.	July 7,'34
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan.	6,'39	59.	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May	12,'39	65.	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May	26,'39	62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr.	28,'39	60.	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June	30,'39	72.	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar.	10,'39	64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May	5,'39	64.	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July	28,'39	69.	July 29,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb.	17,'39	90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers Edna May Oliver - Walter Brennan	Apr.	28,'39	93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)					

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	69	Mar. 25,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39	64	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39
Coming Attractions				
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard	Nov. 24,'39†		
Allegheny Frontier 006	John Wayne-Claire Trever-Brian Donlevy-George Sanders	Oct. 27,'39†		
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	*65	Sept. 9,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
Flying Deuces 010	Laurel & Hardy-J. Parker	Oct. 20,'39†		
(See "In the Cutting Room," Aug. 19,'39.)				
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone			
(See "In the Cutting Room," Sept. 9,'39.)				
Marshal of Mesa City 081	George O'Brien-Virginia Vale	Nov. 3,'39†		
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	*95	Aug. 26,'39
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Nov. 3,'39†	95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Reno 008	R. Dix. G. Patrick-A. Louise	Nov. 17,'39†		
Sued for Libel	Kent Taylor-Linda Hayes			
Three Sons 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Vigil in the Night 007	Carole Lombard-Anne Shirley-Brian Aherne	Nov. 10,'39†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39	69	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond-Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39	68	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62	Nov. 26,'38
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39	76	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39	106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65; June 24,'39, p. 74.)				
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez - Virginia Field	Jan. 20,'39	71	
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39	68	Nov. 19,'38
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	104	Sept. 9,'39
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71	Apr. 22,'39
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86.)				
Smiling Along (G) 933	Gracie Fields - Mary Maguire - Roger Livesey	Jan. 20,'39	83	Oct. 22,'38
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Three Musketeers, The (G) 927	Ritz Brothers - Don Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39	73	Feb. 11,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70.)				
Coming Attractions				
Adventurer, The 012	Cesar Romero-Binnie Barnes	Oct. 20,'39†		
Bluebird, The*	Shirley Temple-Nancy Kelly			
City of Darkness	Sidney Toler			
Drums Along the Mohawk 015	Henry Fonda-Claudette Colbert-Dorris Bowdon - Edna May Oliver	Nov. 10,'39†		
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62	
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Heaven with a Barbed Wire Fence	Jean Rogers-Glen Ford			
Here I Am a Stranger 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†		
High School	Jane Withers-Paul Harvey			
Hollywood Cavalcade 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Pack Up Your Troubles 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Nov. 3,'39†		
Simple Life	M. Weaver-S. Erwin-P. Knowles			
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Nov. 24,'39†		
Too Busy to Work 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†		
20,000 Men a Year 013	R. Scott-M. Healy-M. Lindsay	Oct. 27,'39†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Four Feathers (A)	John Clements - June Duprez-C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
Intermezzo, a Love Story	L. Howard-I. Bergman-E. Best	Sept. 15,'39†		
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39	94	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 55.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79	Apr. 15,'39
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73.	Mar. 18,'39

Coming Attractions

Chump at Oxford	Laurel and Hardy			
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 6,'39†		
(Exploitation: July 22,'39, p. 81.)				
Housekeeper's Daughter	Joan Bennett-Adolphe Menjou	Oct. 12,'39†		
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles*	David Niven-Olivia de Havilland			
Real Glory, The	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†		
(See "In the Cutting Room," July 1,'39.)				
Rebecca*	L. Olivier-J. Fontaine-J. Anderson			
Send Another Coffin*	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton MacLane - Tom Brown - Ed. Sullivan	Apr. 21,'39	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39	69.	Feb. 4,'39
Desperate Trails, The	John Mack Brown - Bob Baker - F. Robinson - F. Knight	Sept. 8,'39†		
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey - Constance Moore	May 19,'39	72.	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61.	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67.	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67.	July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39	62.	Aug. 20,'38
Hawaiian Nights (G)	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Honor of the West 3055	Bob Baker	Jan. 13,'39	58	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66.	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62.	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80.	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63.	Dec. 10,'38
Mikado, The (G) 0904	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G)	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½.	Mar. 11,'39
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39	70.	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39	94.	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96.	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61.	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87.	Mar. 25,'39
Two Bright Boys	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	
(See "Bad Company," "In the Cutting Room," Aug. 5,'39.)				
Under-Pup, The (G)	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	89.	Aug. 26,'39
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78.	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunn-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Call a Messenger	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe			
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
Destry Rides Again*	Marlene Dietrich-James Stewart-Chas. Winninger-Mischa Auer			
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-S. Bylngton	Sept. 29,'39	*65.	Aug. 19,'39
Gallopiing Kid	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran			
Green Hell	Douglas Fairbanks, Jr., - Joan Bennett - John Howard - Alan Hale-George Sanders - George Bancroft-Vincent Price	Oct. 20,'39†		
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran	Oct. 13,'39†		
Legion of Lost Flyers	R. Arlen-A. Devine-A. Nagel			
(See "In the Cutting Room," Aug. 19,'39.)				
Listen Kids	C. Moore-J. Downs-E. Kennedy			
Little Accident*	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice-Joy Hodges	Oct. 20,'39†		
Man from Montreal	R. Arlen-A. Devine-G. Gwynne			
Missing Evidence	Preston Foster-Irene Hervey			
(See "In the Cutting Room," Sept. 9,'39.)				
Oklahoma Frontier	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live	C. Bickford-D. Nolan-J. Litel			
(See "In the Cutting Room," Aug. 12,'39.)				
Rio	Sigrid Gurie-Basil Rathbone-Victor McLaglen-Robert Cummings-Leo Carillo	Sept. 22,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Tower of London	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Oct. 6,'39†		
Tropic Fury	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Witness Vanishes, The	Edmund Lowe-Wendy Barrie	Sept. 29,'39†	66.	

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"—B. Granville	Aug. 26,'39	86.	Sept. 9,'39
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71.	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58.	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102.	Apr. 29,'39
(Exploitation: July 29,'39, p. 69.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107.	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G)	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39	92.	July 22,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Hobby Family, The 376	Henry O'Neill-Irene Rich	Aug. 26,'39		
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39	68.	Feb. 4,'39
Old Maid (A)	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson	Sept. 1,'39†	*95.	Aug. 5,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39	58.	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Espionage Agent	Joel McCrea - Brenda Marshall-Jeffrey Lynn-Frank McHugh	Oct. 7,'39†		
(See "Career Man," "In the Cutting Room," July 22,'39.)				
No Place to Go	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Smashing the Money Ring	R. Reagan-Margot Stevenson	Oct. 21,'39†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39	62.	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dodge City (G) 304	Erroll Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, p. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81.	July 8,'39
Indianapolis Speedway (G) 315.	Pat O'Brien - John Payne - Ann Sheridan-Gale Page	Aug. 5,'39	82.	July 22,'39
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39	69.	Jan. 14,'39
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60.	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69.	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90.	July 1,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39	71.	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61.	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61.	Mar. 11,'39
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39	92.	Jan. 7,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322.	Glenda Farrell-Barton MacLane	May 13,'39	60.	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64; Aug. 26,'39, p. 86.)				
Women in the Wind (G) 316.	K. Francis-W. Gargan-V. Jory	Apr. 15,'39	65.	Feb. 4,'39

Coming Attractions

All This and Heaven Too		
And It All Came True		
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page	
British Intelligence	Boris Karloff-Margaret Lindsay	
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Sept. 30,'39† — 79
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)		
City of Lost Men, The	John Garfield - Pat O'Brien - Ann Sheridan	
Dead End Kids on Dress Parade	Dead End Kids-John Litel	
(See "Dead End Kids in Military School," "In the Cutting Room," July 29,'39.)		
Four Wives	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains -J. Lynn-D. Foran-F. McHugh-M. Robson	
Gambling on the High Seas*	W. Morris-J. Wyman-J. Litel	
Invisible Stripes*	George Raft - William Holden - Humphrey Bogart-Jane Bryan	
Kid Nightingale	J. Payne-J. Wyman-W. Catlett	
(See "In the Cutting Room," June 24,'39.)		
Lady Dick	Jane Wyman-Dick Foran	
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	
(See "In the Cutting Room," July 8,'39.)		
Philo Vance Comes Back	J. Stephenson-Margot Stevenson	
Pride of the Blue Grass	Edith Fellows-James McCallion	Oct. 14,'39
Private Lives of Elizabeth and Essex, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	
(See "The Lady and the Knight," "In the Cutting Room," June 10,'39.)		
Return of Dr. X, The	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	
(See "In the Cutting Room," July 8,'39.)		
Roaring Twenties, The	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†
State Cop	D. Morgan-J. Payne-G. Dickson	
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne	
We Are Not Alone	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39.	*80.	May 6,'39
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Hitler—The Beast of Berlin	Producers Dist.	Oct. 22,'39		

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95.	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55.	Mar. 18,'39
Man from Oklahoma*	George Houston	Producers Dist.	Oct. 29,'39.		
Sagebrush Family Trails West, The	Bobby Clark	Producers Dist.	Oct. 22,'39		
Straight to Heaven (G)	Nine May McKinney.	Domino		56.	July 1,'39
Torture Ship	Lyle Talbot	Producers Dist.	Oct. 15,'39		
Wanted for Murder		Producers Dist.	Oct. 29,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83.	Apr. 29,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85.	May 27,'39
Bizarre Bizarre (A)	Louis Jeuvet	Lenauer-Int'l	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72.	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Cabiria		Brodie	Feb. 3,'39	85.	
Captain Scorpion	Ecunomou	Brodie	Apr. '39	85.	
Champs Elysees (A)	Sascha Guitry	Tri-National	Feb. 27,'39	89.	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (Le Récif de Corail (A)	Jean Gabin	Alliance		100.	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70.	July 29,'39
Discoveries	Carroll Levis	Grand National		66.	Sept. 2,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83.	Apr. 22,'39
Down Our Alley (G)	Hughie Green	British Screen		65.	Aug. 12,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85.	June 24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94.	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78.	Apr. 1,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80.	Aug. 5,'39
Hatred	Harry Baur	World	Feb. 15,'39	80.	Aug. 5,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (Les Otages) (A)	Annie Vernay	Nero		90.	Apr. 22,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83.	Feb. 26,'38
Human Beast, The (A)	Simone Simon	Paris Film		110.	Apr. 1,'39
I Killed the Count (A)	Syd Walker	Grand National		89.	Sept. 2,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Just William* (G)	Dicky Lupino	Assoc. British		75.	Sept. 9,'39
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema. Arts	Feb. 1,'39	87.	Jan. 7,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95.	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102.	
Man and His Wife, A (A).	Harry Baur	French Film Ex.	Mar. 27,'39	80.	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92.	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70.	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90.	Jan. 21,'39
Outside, The (A)	Mary Maguire	Assoc. British		91.	Feb. 25,'39
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98.	Sept. 2,'39
Peasant Wedding		Amer. Trading			
Poisoned Pen (A)	Flora Robson	Assoc. British		78.	July 15,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70.	Feb. 18,'39
Shipyard Sally (G)	Gracie Fields	20th Cent.-Fox		80.	July 29,'39
Singing Charro, The (Cu-and Canta La Ley) (G)	Tito Guizar	Paramount		77.	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108.	
Song of the Street* (A)	V. Sokoloń	Mayer-Burstyn	Sept. 1,'39	75.	Aug. 26,'39
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85.	Feb. 4,'39
Spain In Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84.	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
What a Man! (G)	Sydney Howard	British Lion		74.	Feb. 18,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75.	Sept. 2,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95.	
Witch Night	Gosta Ekman	World			
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74.	Aug. 19,'39
With a Smile (G)	Maurice Chevalier	Maimar	Feb. 4,'39	79.	Feb. 18,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77.	Sept. 2,'39
Youth In Revolt (A)	Jean-Louis Barrault.	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr.	7,'39.
All American Blondes 1423. Andy Clyde	Oct.	20,'39†.
Boom Goes the Groom 9431 Andy Clyde	Mar.	24,'39.
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug.	25,'39†
Chump Takes a Bump, The 9433 Charley Chase	May	5,'39.
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug.	11,'39.
Mutiny on the Body 9429. Smith & Dale	Feb.	10,'39.
Now It Can Be Sold 9434. Andy Clyde	June	2,'39.
Oily to Bed, Oily to Rise 1402 (3 Stooges)	Oct.	6,'39†.
Pest from the West (6-17-39) 9435 Buster Keaton	June	16,'39.
Rattling Romeo 9436 Charley Chase	July	14,'39.
Sap Takes a Wrap, The 9430 Charley Chase	Mar.	10,'39.
Saved by the Bell (8-12-39) 9408 (3 Stooges)	June	30,'39.
Skinny the Moocher 1421 Charley Chase	Sept.	8,'39†
Star Is Shorn, A 9432 (All Star)	Apr.	21,'39.
Static in the Attic 1422 Walter Catlett	Sept.	22,'39†
Swing, You Swingers 9428 Andy Clyde	Jan.	20,'39.
Teacher's Pest 1424 Charley Chase	Nov.	3,'39†.
Three Little Sew and Sews 9404 (3 Stooges)	Jan.	6,'39.
Trouble Finds Andy Clyde 9437	July	28,'39.
We Want Our Mummy 9045 (3 Stooges)	Feb.	24,'39.
Yes, We Have No Bonanza 9407 (3 Stooges)	May	19,'39.

COLOR RHAPSODIES

Crop Chasers 1502	Sept.	22,'39†.
Dreams on Ice 1504	Nov.	3,'39†.
Gorilla Hunt, The 9507	Feb.	24,'39.
Happy Tots (4-22-39) 9508.	Mar.	31,'39.
Hollywood Sweepstakes (8-12-39) 9512	July	28,'39.
House That Jack Built, The 9509	Apr.	14,'39.
Jitterbug Knights (9-9-39) 1501	Aug.	11,'39†.
Lucky Pigs (6-17-39) 9510	May	26,'39.
Nell's Yells 9511	June	30,'39.
Mountain Ears 1503	Oct.	20,'39†.
Peaceful Neighbors (2-18-39) 9506	Jan.	16,'39.

COLUMBIA TOURS

Big Town Commuters (New York) 9553	Feb.	3,'39.
Holland 1551	Sept.	15,'39†.
Man-Made Island (6-17-39) 9554 (Friseo Fair)	May	26,'39.
Modern Cities of India 1552	Oct.	27,'39†.
Morocco 9556	Aug.	11,'39.
Sojourn in India 9555	July	7,'39.

COMMUNITY SING

No. 5 (2-18-39) 9655 (Friendship Songs)	Jan.	27,'39.
No. 6 9656 (Moon Songs)	Feb.	24,'39.
No. 7 9657 (Parade of Hits)	Mar.	24,'39.
No. 8 (4-29-39) 9658 (Strauss Music)	Apr.	21,'39.
No. 9 9659 (Songs of the West)	May	19,'39.
No. 10 (6-17-39) 9660 (Romance Songs)	June	16,'39.
(New Series)		
No. 1 (9-9-39) 1651 (Crosby Hit Songs)	Aug.	4,'39†.
No. 2 1652 (Old Time Songs)	Sept.	8,'39†.
No. 3 1653 (College Songs)	Oct.	13,'39†.
No. 4 1654 (Stephen Foster Songs)	Nov.	17,'39†.

FABLE CARTOONS

Park Your Baby 1752	Dec.	22,'39†.
Little Lost Sheep 1751	Oct.	6,'39†.

FOOLS WHO MADE HISTORY

No. 1 (Charles Goodyear) 1601	Aug.	25,'39†.
No. 2 (Elias Howe) 1602	Oct.	6,'39†.

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

No. 1 9471	Feb.	22,'39.
No. 2 9472	Mar.	23,'39.
No. 3 9473	Apr.	21,'39.

KRAZY KAT CARTOONS

29. Krazy's Bear Tale 9704	Feb.	17,'39.
30. Golf Chumps 9705	Apr.	6,'39.
31. Krazy's Shoe Shop 9706	May	12,'39.

MUSIC HALL VANITIES

Montmartre Madness (6-3-39)	June	30,'39.
Night In a Music Hall, A (2-18-39) 9961	Jan.	20,'39.
Night at the Troc 9962	Mar.	2,'39.
Yankee Doodle Home (5-27-39) 9964	May	19,'39.

PHANTASIES CARTOON

Charm Bracelet, The (9-9-39) 1701	Sept.	1,'39†.
Millionaire Hobo 1702	Nov.	24,'39†.

PICTUREGRAPH

No. 1 9951	Feb.	10,'39.

SCRAPPY CARTOONS

Scrappy's Added Attraction 9753	Feb.	3,'39.
Scrappy's Rodeo 9756	June	2,'39.
Scrappy's Sideshow 9754	Mar.	3,'39.
Worm's Eye View, A (5-20-39) 9755	Apr.	28,'39.

SCREEN SNAPSHOTS

No. 5 9855	Jan.	3,'39.
No. 6 9856	Feb.	17,'39.
No. 7 9857	Mar.	17,'39.
No. 8 (4-29-39) 9858	Apr.	8,'39.
No. 9 (5-20-39) 9859	May	12,'39.
No. 10 9860	May	26,'39.
No. 11 9861	June	15,'39.
No. 12 (8-19-39) 9862	July	28,'39.
(New Series)		
No. 1 1851	Sept.	15,'39†.
No. 2 1852	Oct.	20,'39†.
No. 3 1853	Nov.	24,'39†.

SPECIAL SPORT THRILLS

Big Fish (9-9-39) 9810	Aug.	18,'39.
Bows and Arrows 1801	Sept.	29,'39†.
Diving Rhythm (5-20-39) 9806	Apr.	21,'39.
Jai Alai 1802	Nov.	3,'39†.
Jockeys Up (6-17-39) 9807.	June	2,'39.
King Vulture (1-21-38) 9803	Jan.	6,'39.
Navy Champions (4-22-39) 9805	Mar.	17,'39.
Odd Sports 9804	Feb.	10,'39.
Technique of Tennis (6-17-39) 9808	June	30,'39.
There Goes Rusty (8-26-39) 9809	July	15,'39.

WASHINGTON PARADE

No. 2 (2-18-39) 9902 (Inside the White House)	Feb.	21,'39.
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr.	28,'39.
No. 4 9904 (Library of Congress)	Aug.	4,'39.

1939-'40

No. 1 1991 (Smithsonian Institution)	Oct.	6,'39†.

EDUCATIONAL

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SONG AND COMEDY HITS

Cavalcade of Stuff, No. 1 E1-1	Jan.	6,'39.
Cavalcade of Stuff, No. 2 E1-2	Jan.	20,'39.

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Mama's New Hat W-882	Feb.	11,'39.
Petunia Natural Park W-693 (Color)	Jan.	14,'39.
Seal Skinners W-881 (Sepia)	Jan.	28,'39.

CARTOONS

Art Gallery (6-3-39) W-886. (Color)	May	13,'39.
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June	10,'39.
Bookworm, The W-889 (Color)	Aug.	26,'39.
Goldilocks and the Three Bears (7-22-39) W-888	July	15,'39.
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb.	25,'39.
Little Goldfish, The (4-22-39) W-885 (Color)	Apr.	15,'39.

CRIME DOESN'T PAY

No. 21—Money to Lean (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar.	11,'39.
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr.	15,'39.
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June	10,'39.
No. 24—Think First P-815.	Sept.	9,'39.

FITZPATRICK TRAVEL TALKS

Ancient Egypt (3-4-39) T-856	Jan.	21,'39.
Colorful Curacao (7-29-39) T-862	May	27,'39.
Day on Treasure Island, A T-51	Sept.	2,'39†.
Glimpses of Australia (5-27-39) T-859	Apr.	15,'39.
Imperial Delhi (4-1-39) T-857	Feb.	18,'39.
Java Journey (6-3-39) T-858	Mar.	18,'39.
Picturesque Udaipur (7-15-39) T-861	May	13,'39.
Rural Hungary (6-24-39) T-860	Apr.	29,'39.
Sydney, Pride of Australia (2-4-39) T-854	Dec.	3,'38.

MGM MINIATURES

Ash Can Fleet M-72	Sept.	9,'39†.
Failure at 50, A M-73	Oct.	7,'39†.
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May	27,'39.
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May	13,'39.
Ice Antics (2-24-39) M-876 (Sepia)	Feb.	11,'39.
Love on Tap M-877 (Sepia) Mary Howard	Mar.	18,'39.
Prophet Without Honor (6-17-39) M-879 Tom Neal	May	20,'39.
Rhumba Rhythm (9-9-39) (9-9-39) M-71 (Sepia)	Sept.	2,'39†.

MUSICAL COMEDIES

Dream of Love, A (3-4-39) R-803 (Sepia)	Jan.	28,'39.
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr.	15,'39.
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar.	29,'39.

OUR GANG

Alfalfa's Aunt (2-4-39) C-935	Jan.	7,'39.
Auto Antics C-942	July	22,'39.
Captain Shanty's Showboat C-131	Sept.	9,'39†.
Clown Princess (6-3-39) C-938	Apr.	15,'39.
Cousin Wilbur (6-17-39) C-939	Apr.	29,'39.
Dog Daze (7-29-39) C-941	July	1,'39.
Duel Personalities (4-8-39) C-937	Mar.	11,'39.
Joy Scouts (7-29-39)	June	24,'39.
Tiny Troubles (3-25-29) C-936	Feb.	18,'39.

PASSING PARADE

(Sepia)

No. 2—(3-4-39) K-922 (New Roadways)	Jan.	28,'39.
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb.	18,'39.
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar.	18,'39.
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May	20,'39.
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June	17,'39.
No. 7—Giant of Norway (7-22-39) K-927	June	24,'39.
No. 8—Story That Couldn't Be Printed K-928	July	22,'39.
No. 9—One Against the World K-929	Aug.	19,'39.
No. 10—Unseen Guardians K-930	Aug.	26,'39.

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July	1,'39.
Double Diving (1-28-39) S-904 (Sepia)	Jan.	14,'39.
Football Thrills of 1938 S-912	Sept.	16,'39.
Heroes at Leisure (3-4-39) S-905	Feb.	11,'39.
Marine Circus (4-22-39) S-906 (Color)	Mar.	11,'39.
Poetry of Nature (7-8-39) (Sepia)	May	20,'39.
Radio Hams (6-17-39) S-908	May	20,'39.
Take a Cue S-911 (Sepia)	Aug.	12,'39.
Weather Wizards (4-22-39) S-907	Apr.	8,'39.

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May	13,'39.
Home Early (6-17-39) F-957	May	27,'39.
Hour For Lunch, An (4-22-39) F-955	Mar.	18,'39.
How to Eat (7-8-39) F-958	June	10,'39.
How to Sublet (2-4-39) F-954	Jan.	28,'39.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May	12,'39.
My Friend the Monkey (2-18-39) T8-6	Jan.	27,'39.
On With the New (12-17-38) T8-3	Dec.	2,'38.
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec.	23,'38.
Rhythm on the Reservation (7-22-39) T8-10	July	7,'39.
Scared Crows, The (7-8-39) T8-9	June	9,'39.
So Does an Automobile T8-7	Mar.	31,'39.
Yip Yip Yippy (7-29-39) J8-6	July	28,'39.

COLOR CLASSICS

Always Kickin' (2-25-39) C8-3	Jan.	27,'39.
Barnyard Brat (7-15-39) C8-5	June	30,'39.
Small Fry (5-6-38) C8-4	Apr.	21,'39.

COLOR CRUISES

Colombia (8-12-39) K8-7	July	21,'39.
Ecuador K9-1	Sept.	1,'39†.
Fresh Vegetable Mystery, The C9-1	Sept.	22,'39†.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Jamaica (7-15-39) K8-6	May	26,'39.10....
Land of the Inca Memories (2-4-39) K8-4	Jan.	27,'39.10....
Republic of Panama K8-5	Mar.	24,'39..1 rl..
HEADLINERS		
Artie Shaw's Class in Swing No. 1—V9-1	Sept.	8,'39†10....
Champagne Music of Lawrence Welk (3-4-39) A-8	Mar.	3,'39.10....
Moments of Charm of 1940 A9-2	Oct.	13,'39†.1 rl..
Phil Spitalny & Girl Orch.		
Music Through the Years (2-25-39) A8-7	Feb.	3,'39.11....
Jan Garber and Orch.		
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May	5,'39.10....
Song Is Born, A (12-24-38) A8-6	Jan.	6,'39.10....
Larry Clinton and Orch.		
Sweet Moments (9-9-39) A8-12	Aug.	11,'39.11....
Russ Morgan and Orch.		
Tempo of Tomorrow (7-1-39) A8-11	June	2,'39.10....
Richard Himber and Orch.		
Three Kings and a Queen A8-9	Apr.	7,'39..1 rl..
Vincent Lopez and Orch.		
PARAGRAPHICS		
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10....
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39.10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Fisherman's Pluck V8-9	Apr.	14,'39..1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38.10....
Public Hobby No. 1 V9-1	Sept.	22,'39†.1 rl..
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39.10....
Swans (5-27-39) V8-10	May	19,'39.10....
That's Africa (3-4-39) V8-7	Feb.	10,'39.10....
PARAMOUNT PICTORIAL (New Series)		
No. 6—P8-6	Jan.	6,'39..1 rl..
No. 7—(2-11-39) P8-7	Feb.	3,'39..1 rl..
No. 8—(3-11-39) P8-8	Mar.	3,'39.10....
No. 9—(5-20-39) P8-9	Mar.	31,'39.10....
No. 10—P8-10	May	5,'39..1 rl..
No. 11—(6-24-39) P8-11	June	2,'39.10....
No. 12—(8-12-39) P8-12	July	7,'39.10....
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr.	7,'39.22....
Customers Wanted (2-18-39) E8-6	Jan.	27,'39..7....
Ghost Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7....
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7....
Leave Well Enough Alone (5-13-39)	Feb.	24,'39..7....
Wotta Nitemare (7-15-39) T8-8	Mar.	24,'38..7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 3—J8-3	Jan.	6,'39..1 rl..
No. 4—J8-4	Mar.	10,'39..1 rl..
No. 5—(5-27-39) J8-5	May	12,'39.11....
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....
1939-40		
No. 1—V9	Oct.	15,'39†.1 rl..
GRANTLAND RICE SPORTLIGHTS		
No. 58—Frolicking Frogs R8-6	Dec.	23,'38..1 rl..
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan.	20,'39.10....
No. 60—Hold Your Breath (2-18-39) R8-8	Feb.	17,'39.10....
No. 61—The Sporting Irish (3-4-39) R8-9	Mar.	17,'39.10....
No. 62—Good Skates (5-6-39) R8-10	Apr.	14,'39.10....
No. 63—Diamond Dust (63-3-99) R8-11	May	12,'39.10....
No. 63—Death Valley Thrills (6-24-39) R8-12	June	9,'39.10....
No. 64—Watch Your Step (8-19-39 R8-13	July	7,'39.10....
No. 65—Hydro-Maniacs (9-9-39) R9-1	Sept.	1,'39†10....
No. 66—A Desert Adventure R9-2	Sept.	29,'39†.1 rl..
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 4—(1-28-39) L8-4	Feb.	3,'39.10....
No. 5—(5-6-39) L8-5	Apr.	14,'39,11....
No. 6—(7-29-39) L8-6	June	16,'39.10....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan.	13,'39.18....
Home Boner 93,704	Mar.	10,'39.20....
Moving Vanities (5-6-39) 93,705	May	5,'39.17....
Ring Madness 9370	June	30,'39.19....
Wrong Room 03,701	Sept.	22,'39†.2 rls.
HEADLINERS		
No. 2—Romancing Along 93,602	Dec.	30,'38.21....
No. 3—Swing Vacation 93,603	Feb.	24,'39.17....
No. 4—Sales Slips 93,604	June	2,'39.17....
EDGAR KENNEDY COMEDIES		
Act Your Age 03,401	Oct.	6,'39†.2 rls.
Baby Daze 93,405	May	19,'39.15....
Clean Sweep, A, 93,402	Dec.	2,'38.17....
Clock Wise (4-1-39) 93,404	Mar.	24,'39.18....
Feathered Pests 93,406	July	14,'39..2 rls.
Kennedy the Great 03,402	Dec.	1,'39†.2 rls.
Maid to Order 93,403	Jan.	27,'39.18....
MARCH OF TIME 1938-39		
No. 6—State of the Nation (1-28-39) 93,106	Jan.	20,'39.18....
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb.	17,'39.19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39.18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39.19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May	12,'39.19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5,'39) 93,113	Aug.	4,'39.18....
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210	May	12,'39.11....
Lillian Roth		
Cafe Rendezvous (12-3-38) 94,205	Dec.	23,'38.10....
Hello Mama (4-1-39) 94,209	Apr.	14,'39.11....
George Jessel		
Readin' Ritin' and Rhythm 94,207	Feb.	17,'39.10....
Lucky Millinder and Orch.		
Samovar Serenade 94,208	Mar.	17,'39..1 rl..
Luba Malina		
Tropical Topics 94,206	Jan.	20,'39.10....
Rosita Ortega		
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Coat Tails 03,202	Nov.	17,'39†.2 rls
Marriage Go-Round 93,204	July	28,'39.18....
Pan-Domonium 03,201	Oct.	20,'39†.2 rls.
Plumb Crazy 93,202	Feb.	3,'39.16....
Dog-Gone 93,208	Apr.	21,'39.16....
RAY WHITLEY COMEDIES		
Bandit and Ballads 03,502	Dec.	15,'39†.2 rls.
Cupid Rides the Range 03,501	Sept.	8,'39†.2 rls.
Prairie Pappas 93,502	Dec.	16,'38.18....
Ranch House Romeo (4-1-38) 93,503	Apr.	7,'39.17....
Sagebrush Serenade 93,504	June	6,'39.19....
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39.10....
Gold 94,606	Feb.	10,'39..1 rl..
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Pack Trip 94,613	Aug.	18,'39..9....
Pilot Boat 94,605	Jan.	20,'39..9....
Soldiers of Sea 94,608	Apr.	7,'39..9....
Television (5-6-39) 94,609	May	5,'39..9....
Swinquet (7-15-39) 94,610	May	26,'39..8....
World of Tomorrow (7-15-39) 94,611	June	23,'39..9....
Zoo (8-12-39) 94,612	July	21,'39..9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39..9....
Blue Grass (12-17-38) 94,304	Dec.	2,'38.10....
Bow Strings 94,306	Jan.	27,'39..9....
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
Gun Play 04,301	Sept.	1,'39†.1 rl..
On the Wing 94,305	Dec.	30,'38.10....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Smooth Approach (5-20-39) 94,310	May	19,'39..9½..
Snow Falls (3-18-39) 94,307	Feb.	24,'39..1 rl..
Sporting Wings (4-1-39) 94,308	Mar.	24,'39..9....
WALT DISNEY CARTOONS		
Autograph Hound 94,116	Sept.	1,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Donald's Cousin Gus (5-20-39) 94,113	May	19,'39..8....
Donald's Lucky Day (10-1-38) 94,107	Jan.	13,'39..8....
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Goofy and Wilbur (10-1-38) 94,110	Mar.	17,'39..8....
Hockey Champ (5-20-39) 94,110	Mar.	17,'39..7....
Merbabies 94,105	Dec.	9,'38..8....
Mother Goose Goes Hollywood (10-38) 94,106	Dec.	23,'38..7½..
Officer Duck 04,101	Sept.	22,'39†.1 rl..
Practical Pig, The (10-1-38) 94,109	Feb.	24,'39.....
Sea Scout 94,115	June	30,'39..8....
Society Dog Show (11-12-38) 94,108	Feb.	3,'39..8....
Ugly Duckling, The (10-1-38) 94,111	Apr.	7,'39..8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11....
Daily Diet of Danger, A 9203	Dec.	9,'38..9....
Filming the Fleet 0202	Oct.	27,'39†.1 rl..
Sand Hogs 9205	May	12,'39.10....
FASHIONS (In Color)		
Fashion Forecast, No. 2 (12-31-38) 9602	Dec.	23,'38.10....
Fashion Forecast, No. 3 9603	Mar.	31,'39.10....
Fashion Forecast, No. 4 9604	July	7,'39..1 rl..
Fashion Forecasts, No. 5 0601	Sept.	15,'39†.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11....
LEW LEHR		
Monkeys Is the Craziest People 0401	Sept.	29,'39†.1 rl..
Muscle Maulers (5-6-39) 9404	Apr.	14,'39.11....
What Every Inventor Should Know 9403	Jan.	20,'39.11...
MAGIC CARPET SERIES (Lowell Thomas)		
Evergreen Empire, The 0102	Oct.	13,'39†.1 rl..
Good Neighbors 9106	May	26,'39.11....
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39.11....
Mystic Slam (5-6-39) 9105	Mar.	17,'39.10....
Tempest Over Tunis 9107	June	9,'39.11....
Viking Trail (12-31-38) 9104	Feb.	17,'39.10....
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7....
Barnyard Baseball 9517	July	14,'39..7....
Barnyard Egg-citement (5-6-39) 9528 (color)	May	5,'39..7....
Cuckoo Bird, The 9511	Apr.	7,'39..7....
Frozen Feet 9509	Feb.	24,'39..7....
Gandy Goose In a Bully Romance 9515	June	16,'39..7....
Gandy Goose In G Man Jitters 9510	Mar.	10,'39..7...
Gandy the Goose In the Frame Up 9507	Dec.	30,'38..7....
Gandy Goose In Doomsday 9524 (color)	Dec.	16,'38..7....
Golden West, The (8-26-39) 0501	Aug.	25,'39†.7....
Hook Line and Sinker 0552	Sept.	8,'39†.1 rl..
Nick's Coffee Pot 9513	May	19,'39..7....
Nutty Network, The 9527 (color)	Mar.	24,'39..7....
One Gun Gary In Nick of Time 9503	Jan.	27,'39..7....
Orphan Duck, The 0553	Oct.	6,'39†.1 rl..
Owl and Pussycat, The 9525 (color)	Jan.	13,'39..7....
Prize Guest, The, 9514	June	2,'39..7....
Sheep in the Meadow 0502	Sept.	22,'39†.1 rl..
Their Last Bean (4-29-39) 9512	Apr.	21,'39..7....
Three Bears, The 9526 (color)	Feb.	10,'39..7....
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7....
Village Blacksmith 9506	Dec.	2,'38..7....
ED THORGERSEN (Sports)		
Big Game Fishing 0301	Sept.	1,'39†.1 rl..
Hunting Dogs (5-6-39) 9303	Mar.	3,'39.11....
Inside Baseball 9304	Apr.	28,'39.11....
Shooting for Par 9302	Jan.	6,'39.11....
Sports Immortals 9305	June	23,'39.11....

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Fox Hunting (1-21-39)	Jan.	3,'39.10....
Jerusalem (1-14-39)	May	1,'39.10....
Labanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
Rome Symphony (12-31-38)	Feb.	15,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....
Wanderers of the Desert	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
COLORED CARTOONS		
Life Begins for Andy Panda	Oct.	9,'39†.1 rl..
GOING PLACES WITH GRAHAM McNAMEE		
No. 58—(2-11-39) 3356	Dec.	26,'38..9....
No. 59—(2-25-39) 3357	Jan.	30,'39..9....
No. 60—(3-11-39) 3358	Feb.	20,'39..9½..
No. 61—(4-15-39) 3359	Mar.	13,'39..9....
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr.	10,'39..9....
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May	15,'39..9½..
No. 64—(7-15-39) 3362	June	26,'39..9½..
No. 65—(7-29-39) 3363	July	17,'39..9....
No. 66—4351	Sept.	25,'39†.1 rl..
No. 67—4352	Oct.	16,'39†.1 rl..
LANTZ CARTUNES		
A-Haunting We Will Go (7-15-39) (Color)	Sept.	4,'39..9....
Arabs with Dirty Fezzes (8-26-39) 3259	July	31,'39..7....
Baby Kittens (12-3-38) 3245	Dec.	19,'38..1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39..7....
Birth of a Toothpick 3250	Feb.	27,'39..7½..
Bola Mola Land (5-27-39) 3256	May	29,'39..7....
Charlie Cuckoo (5-13-39) 3254	Apr.	24,'39..7....
Crack Pot Cruise 3253	Apr.	10,'39..8½..
I'm Just a Jitterbug (1-21-39) 3248	Jan.	23,'39..7....
Little Blue Blackbird (12-10-38) 3246	Dec.	26,'38..7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Little Tough Mice		
(4-15-39) 3251	Mar.	13,'39..7....
Magic Beans (3-11-39)		
3249	Feb.	13,'39..7½..
Nellie of the Circus		
(5-20-39) 3255	May	8,'39..7....
One Armed Bandit		
(4-8-39) 3252	Mar.	27,'39..7....
Silly Superstition 3262	Aug.	28,'39..7....
Slap Happy Valley 3216	Aug.	21,'39..7....
Snuffy Skunk's Party 3260	Aug.	7,'39..1 rl..
Soup to Mutts (2-4-39)		
3247	Jan.	9,'39..7....
Stubborn Mule (8-12-39)		
3258	July	3,'39..7....
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228	Mar.	15,'39.19....
Gus Van		
Cafe Boheme (4-1-39)		
3229	Apr.	12,'39.17....
Ray Smeck & Islanders		
Gals and Gallons (6-3-39)		
3232	July	12,'39.17½..
East and Dumke		
Music and Models (12-3-38)		
3225	Dec.	14,'38.18....
Jack Arthur		
Nautical Knights (1-28-39)		
3226	Jan.	11,'39.19....
Arthur & Morton Havel		
Pharmacy Frolics (5-20-39)		
3230	May	17,'39.18....
Three Playboys		
Stars and Stripes (7-2-38)		
2172	Feb.	15,'39..2 rls.
Ed East-Ralph Dumke		
Swing Sanatorium (5-20-39)		
3231	June	14,'39.18....
Dorothy Stone-Chas. Collins		
Wild and Bully (2-18-39)		
3227	Feb.	15,'39.19....
J. Harold Murray		
With Best Dishes (6-3-39)		
3233	Aug.	9,'39.17....
Charles Kemper		
SPECIAL		
March of Freedom		
(5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 58—Novelty (1-28-39)		
3369	Jan.	2,'39..9½..
No. 59—Novelty (3-4-39)		
3370	Feb.	6,'39..9....
No. 60—Novelty (3-4-39)		
3371	Mar.	6,'39..9....
No. 61—Novelty (4-22-39)		
3372	Apr.	3,'39..9....
No. 62—Novelty (5-20-39)		
3373	May	1,'39..9....
No. 63—Novelty (6-3-39)		
3374	June	5,'39..9....
No. 64—Novelty (9-9-39)		
3375	July	3,'39.10....
No. 65—Novelty (7-15-39)		
3376	Aug.	7,'39..9½..
No. 66—Novelty 4371	Sept.	18,'39†.1 rl..
No. 67—Novelty 4372	Oct.	9,'39†.1 rl..
TWO REEL MUSICALS		
Boy Meets Joy 4221	Sept.	6,'39†17....
Pinky Tomlin-Joy Hodges		
Swing Hotel 4222	Oct.	18,'39†.2 rls.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Boarder Trouble 4016	Dec.	17,'38..2 rls.
Joe and Asbestos		
Swing Time in the Movies		
(1-7-39) 4003	Jan.	7,'39.20....
Fritz Feld (color)		
Hats and Dogs 4017	Dec.	31,'38.20....
Wini Shaw		
Sophomore Swing (2-4-39)		
4021	Jan.	21,'39.20....
Harvest Moon Dancers		
Sundae Serenade 4020	Feb.	25,'39..2 rls.
Rosie Moran		
Projection Room 4022	Mar.	4,'39..2 rls.
Arthur and Case		
Small Town Idol, A		
(3-11-39)	Feb.	11,'39.20....
Ben Turpin		
Home Cheap Home 4023	Mar.	18,'39..2 rls.
Henry Armetta		
A Fat Chance 4024	Mar.	25,'39..2 rls.
Johnny Perkins		
Rollin' in Rhythm 4025	Apr.	15,'39..2 rls.
Seeing Spots 4026	Apr.	29,'39..2 rls.
Duke McHale		
You're Next to Closing		
4027	May	13,'39..2 rls.
Cross and Dunn		
Broadway Buckaroo		
(6-17-39) 4028	June	3,'39.20....
Red Skelton		
Quiet Please (5-27-39)		
4006	July	1,'39.20....
Fritz Feld (Color)		
Wardrobe Girl 4029	June	17,'39.....
Ginger Manners		
A Swing Opera 4030	July	22,'39..2 rls.
Tess Gardella		
Seeing Red (8-26-39) 4018	Aug.	26,'39.20....
Red Skelton		
Slapsie Maxie 5303	Sept.	10,'39†.2 rls.
Maxie Rosenbloom		
COLOR PARADE		
Points on Pointers 4606	Jan.	28,'39..1 rl..
Mechanix Illustrated, No. 3		
(3-4-39) 4607	Feb.	25,'39.10....
The Roaming Camera		
(4-15-39) 4608	Mar.	25,'39.11....
Mechanix Illustrated, No. 4		
(5-27-39) 4609	Apr.	22,'39.10....
For Your Convenience		
(6-17-39) 4610	May	20,'39.10....
Mechanix Illustrated, No. 5		
4612	June	17,'39..1 rl..
Modern Methods (8-12-39)		
4611	July	15,'39.10....
Mechanix Illustrated, No. 6		
4613	Aug.	5,'39..1 rl..
Mechanix Illustrated, No. 1		
(9-2-39) 5401	Sept.	30,'39.10....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
The Human Bomb		
(1-28-39) 4305	Jan.	7,'39.12....
High Peril (3-4-39) 4306	Feb.	18,'39.12....
A Minute from Death 4307	Mar.	4,'39..1 rl..
Chained (4-15-39) 4308	Apr.	1,'39.12....
Voodoo Fires (5-27-39)		
4309	May	6,'39.12....
Haunted House (6-24-39)	June	3,'39.12....
Lives in Peril 4311	July	1,'39.1 rl..
Three Minute Fuse (9-2-39)		
4312	July	29,'39.11....
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Declaration of Independence, The (10-15-38) 4002	Nov.	28,'38.19....
John Litel (color)		
Lincoln in the White House		
(1-14-39) 4004	Feb.	11,'39.20....
Frank McGlynn (color)		
(Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)		
Sons of Liberty (3-25-39)		
4005	May	20,'39.20....
Claude Rains		
Bill of Rights 4007	Aug.	19,'39†.2 rls.
LOONEY TUNES		
No. 62—Porky the Gob		
(12-31-38) 4805	Dec.	17,'38..7....
No. 63—The Lone Stranger and Porky 4806	Jan.	7,'39..7....
No. 64—It's an Ill Wind		
4807	Jan.	28,'39..1 rl..
No. 65—Porky's Tire Trouble 4808	Feb.	18,'39..1 rl..
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar.	11,'39..7....
No. 67—Chicken Jitters		
(4-1-39) 4810	Apr.	22,'39..1 rl..
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr.	1,'39..7....
No. 69—Kristopher Kolumbus, Jr. 4812	May	13,'39..1 rl..
No. 70—Polar Pals		
(6-17-39) 4813	June	3,'39..7....
No. 71—Scalp Trouble		
4814	June	24,'39..1 rl..
No. 72—Porky's Picnic		
4815	July	15,'39..1 rl..
No. 73—Wise Quack		
(8-19-39) 4816	Aug.	5,'39..7....
No. 74—Porky's Hotel		
5601	Sept.	2,'39†.1 rl..
MELODY MASTERS		
Dave Apollon and Orch.		
(12-17-38) 4706	Dec.	24,'38.11....
Clyde Lucas and Orch.		
(1-21-39) 4707	Jan.	7,'39.10....
Blue Barron and Orch.		
4708	Jan.	21,'39..1 rl..
Jerry Livingston and Orch.		
4709	Feb.	4,'39..1 rl..
Russ Morgan and Orch.		
(3-4-39) 4710	Feb.	25,'39.10....
Dave Apollon and Orch.		
4711	Apr.	22,'39..1 rl..
Clyde McCoy and Orch.		
(5-27-39) 4712	Mar.	18,'39.10....
Artie Shaw and Orch.		
(4-8-39) 4713	Apr.	29,'39.10....
Larry Clinton and Orch.		
4714	May	20,'39..1 rl..
Leith Stevens and Orch.		
(6-17-39) 4715	June	10,'39.10....
Rita Rio and Orch. 4716	July	1,'39..1 rl..
Will Osborne and Orch.		
(8-5-39) 4717	July	22,'39†10....
Eddie Delange and Orch.		
4718	Aug.	12,'39..1 rl..
Swing Styles 5501	Sept.	2,'39†.1 rl..
MERRIE MELODIES (In Color)		
No. 72—The Mice Will Play 4508	Dec.	31,'38..7....
No. 73—Dog Gone Modern		
(1-21-39) 4509	Jan.	14,'39..7....
No. 74—Ham-ateur Night		
4510	Jan.	28,'39..7....
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb.	11,'39..7....
No. 76—Gold Rush Daze		
4512	Feb.	25,'39..1 rl..
No. 77—A Day at the Zoo		
4513	Mar.	11,'39..1 rl..
No. 78—Presto Chango		
4514	Mar.	25,'39..1 rl..
No. 79—Bars and Stripes Forever 4515	Apr.	8,'39..1 rl..
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr.	22,'39..7....
No. 81—Thugs with Dirty Mugs 4517	May	6,'39..1 rl..
No. 82—Naughty But Mice		
4519	May	10,'39..1 rl..
No. 83—Believe It or Else		
4520	June	3,'39..1 rl..
No. 84—Hobo Gadget Band		
(6-17-39) 4518	June	17,'39..7....
No. 85—Old Glory		
(6-17-39) 4521	July	1,'39.10....
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl..
No. 86—Snow Man's Land		
4523	July	29,'39..1 rl..
No. 87—Hare-Um Scare-Um		
(8-12-39) 4524	Aug.	12,'39..7....
No. 88—Detouring America		
(9-9-39) 4525	Aug.	26,'39..7....
No. 89—Little Brother Rat		
4526	Sept.	2,'39..1 rl..
No. 90—Sioux Me 5301	Sept.	9,'39†.1 rl..
TECHNICOLOR SPECIALS		
The Master's Touch 4408	Feb.	18,'39..1 rl..
Romance in Color 4404	Aug.	19,'39..1 rl..
SPECIAL		
Nine Million, The		
(2-18-39)		9....
VITAPHONE VARIETIES		
Ski Girl (1-28-39) 4905	Jan.	14,'39.10....
"Gadgeteers" 4906	Feb.	18,'39..1 rl..
Tax Trouble 4907	Mar.	18,'39..1 rl..
Grouch Club		
The Crawfords "at Home" 4909	Apr.	15,'39..1 rl..
Dean of the Pasteboard		
(5-27-39) 4910	May	27,'39.10....
Luis Zingone		
Right Way, The (6-17-39) 4908	July	1,'39..9....
Irene Rich		
Witness Trouble 4911	July	29,'39..1 rl..
Grouch Club		
One Day Stand (8-26-39) 4912	Aug.	19,'39.10....
Vote Trouble 5701	Sept.	9,'39..9....
Grouch Club		

OTHER PRODUCT

Title	Rel. Date	Min.
ABPC		
Come Back to Erin		
(5-20-39)		33....
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
Warning, The (4-1-39)	Aug.	1,'39.32....
AMERICAN RED CROSS		
Footsteps (5-27-39)		11....
AMERICAN TRADING		
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old		
(6-3-39)		25....
BRITISH		
Border Collie (8-12-39)		
Londoners, The (4-29-39)		35....
Reporter Investigates Liberty (5-6-39)		17....
CENTRAL		
Chinook's Children (6-3-39)		10....
CIVIC		
City, The (5-20-39)		44....
ENNIS		
Memory Lingers On, The		
(8-5-39)		10....
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10....
G. P. O.		
Health for the Nation		
(7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
MOTION PICTURE INDUSTRY		
For Auld Lang Syne		
(4-22-39)		10....
PATHE COMMERCIAL		
Miracles of Modernization		
(7-8-39)		8....
SPECTATOR-DENNING		
Point of View (6-3-39)		
U. S. FOREST SERVICE		
4,000 Gifts of the Forest		
(8-26-39)		2 rls.
WORLD		
Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		
WPA		
Shock Troop of Disaster		
(2-25-39)		10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39)	Jan.	28,'39.18....
James Craig-Lorna Gray		
Mandrake, the Magician		
(5-13-39)	May	6,'39.....
Warren Hull-Doris Weston		(1st episode 27 min.)
Overland with Kit Carson		
(9-2-39)	July	21,'39.....
Bill Elliott-Iris Meredith		
Shadow, The 1140	Oct.	27,'39†.....
(15 episodes)		

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39)	June	10,'39.18....
Charles Quigley-Herman Brix		(each)
		(1st episode 30 min.)
Dick Tracy's G-Men		
(8-19-39)	Sept.	2,'39.....
Ralph Byrd		
(15 episodes)		(1st episode 29 min.)
Lone Ranger Rides Again	Feb.	25,'39..2 rls.
Robert Livingston-Chief Thunder Cloud		(each)
(15 episodes)		(1st episode 30 min.)
(Exploitation: Nov. 11,'39, p. 55.)		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39)		
3881-92	Apr.	11,'39.....
Buster Crabbe		
Green Hornet, The		
Gordon Jones-Anne Nagel		
Oregon Trail, The		
(5-20-39) 4581-95	July	4,'39†21....
John Mack Brown-Louise Stanley		(each)
(15 episodes)		
Phantom Creeps, The		
(9-2-39) 4681-92	Oct.	17,'39†21....
		(each)
Bela Lugosi-Dorothy Arnold		
Scouts to the Rescue		
(12-31-38) 3781-92	Jan.	17,'39.....
Jackie Cooper-Vandell Darr		
(Exploitation: Jan. 14,'39, p. 65.)		

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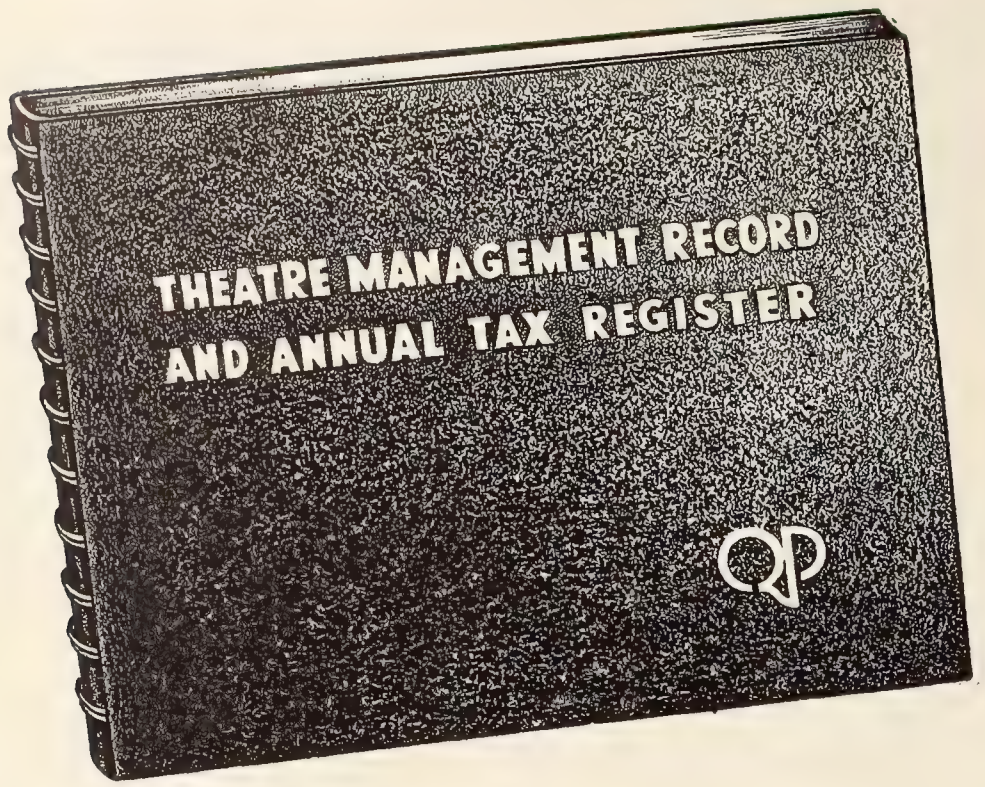
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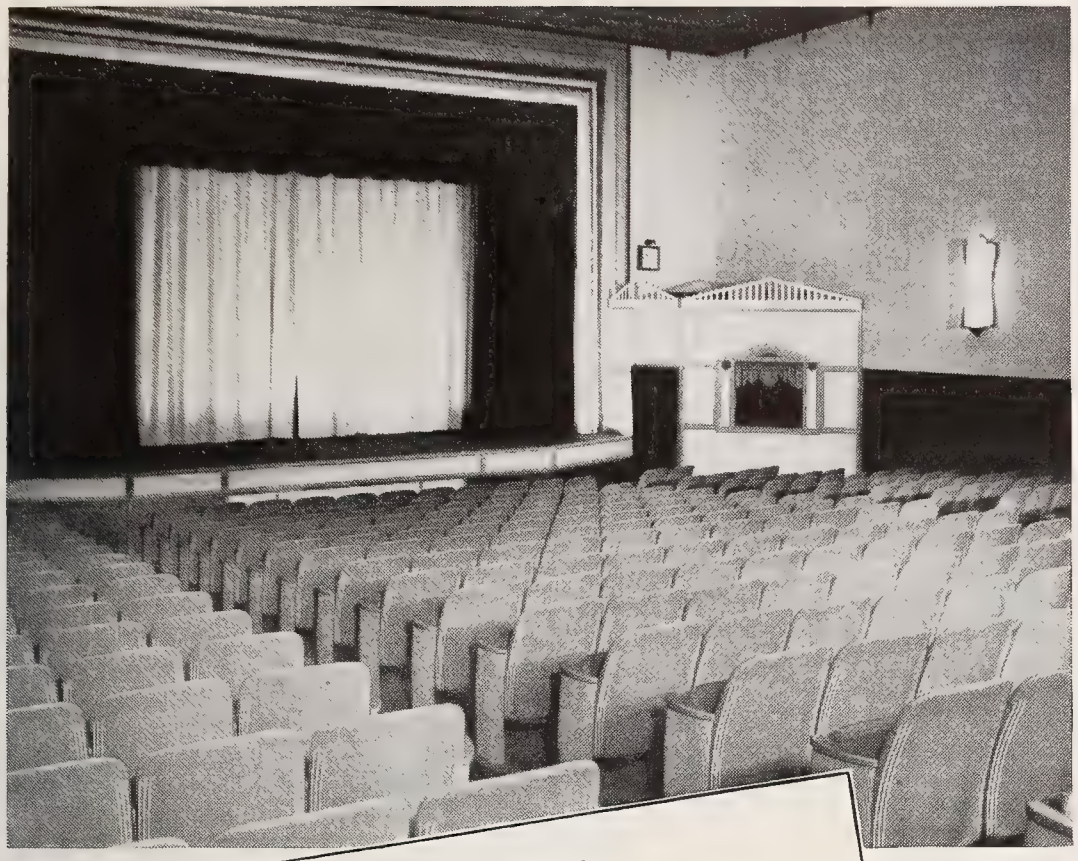
Address _____

City and State _____

Theatre _____

TEAR OUT AND MAIL COUPON ← TODAY

"Since installing your very beautiful American Bodiform Chairs
BUSINESS HAS PICKED UP"



Interior view of the PALACE THEATRE
Penacook, N. H.

PALACE THEATRE

PENACOOK, N. H.

Tel. 187

L. A. IRWIN, *Manager*

ARTHUR K. DAME, *Ass't Manager*

June 28, 1939

American Seating Company
Grand Rapids
Michigan

Dear Sirs:

We are happy to report that since installing your very beautiful American Bodiform Theatre Chairs in our theatre last April, business has picked up generally and seems to be holding up now that the hot weather has come.

We sincerely believe these restful chairs have been the best things for results at our box office we could have acquired. We have even broken our house record on one occasion since renovating.

Your service was good and the installation very satisfactory -- thanks again.

We remain

Very truly yours

L. A. Irwin

L. A. Irwin

AMERICAN Bodiform RESTFUL CHAIRS

*

AMERICAN Avion THEATRE CHAIRS

MR. IRWIN'S letter is typical of the many enthusiastic comments we are receiving from theatre managers in all parts of the country who have installed American Bodiform chairs.

Many theatres have broken their box office and economy records by reseating with American Bodiform chairs.

American Seating Company

GRAND RAPIDS, MICHIGAN

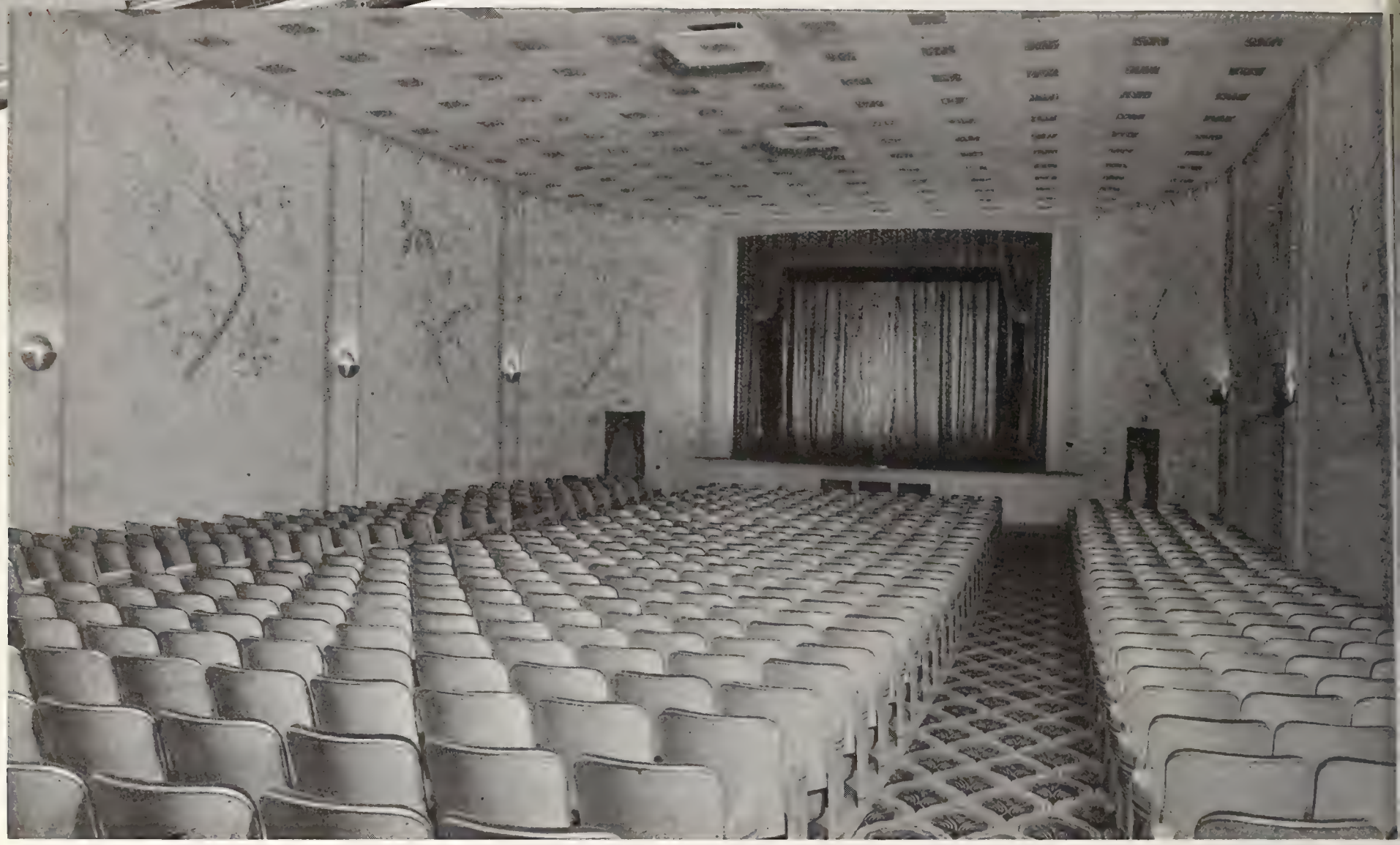
Pioneers and pacemakers in theatre, auditorium, school, church, stadium and transportation seating

Branch Offices and Distributors in Principal Cities

AMERICAN SEATING COMPANY GRAND RAPIDS, MICH. REG. U.S. PAT. OFFICE



DESIGNED FOR AN INDUSTRIAL NEIGHBORHOOD



THE general exterior and auditorium views above are of the Burton theatre which W. E. Lyon has built and is operating in an outlying section of Flint, Mich., where many workers in the Flint automotive plants have their homes. Plain of treatment and simple of plan, and employing for the most part materials readily and economically available locally, it exemplifies effective low-budget designing adapted to such industrial areas and to many a small town. Designed by George S. Hawes, Flint architect, the Burton is of cement and cinder block construction, with cinder block veneer as the auditorium wall finishing material. . . . Except for a shallow mezzanine supported on piers immediately above the standee area, seating 66, the Burton has a one-floor plan; the total capacity is 675. The standee area is partially enclosed, forming a shallow foyer about 10 feet deep, off each side of which is a toilet room. This foyer is centrally approached through an enclosed lobby about 12 feet deep, having the ticket booth on the right side, and the mezzanine is reached by one staircase just inside the foyer entrance. The seating area, with rows spaced 32 inches, is 72 feet deep from last to front row. Distance from last row to screen is 93 feet. . . . The cinder block veneer is applied in 4-inch thickness, with pilasters of the same material forming panels. The block is tinted with casein paint in graduated shades of rose; modest ornamentation is added in the form of a floral design in each panel, a blue, yellow, green and brown geometric figuration along the cornice, and deep rose striping at the pilaster edges. The ceiling is finished in $\frac{1}{2}$-inch Nu-Wood tiles, laid on sheetrock in tan and ivory tones to form a basket-weave pattern, with which is harmonized the soffits of diffusers suspended below the outlets of the ventilating system. Nu-Wood board faces the parapet of the mezzanine, but otherwise the standee partition and mezzanine rear wall are finished in hard plaster painted light rose, while the proscenium arch is of plaster painted deep rose with ornamental shading in tones of blue. The screen curtain, controlled from the projection room, is gold plush, the valance and side drapes blue damask. Blue mohair covers the chair backs; the seats have tan leatherette, while standards are of modern stripe-and-panel pattern in blue, red and yellow. The aisles, as well as the foyer, are carpeted with a Velvet weave in a modern sunburst pattern of yellow, brown and rose on a blue ground. Auditorium lighting is provided entirely by aluminum urns at pilasters, four to a side (the standee area, or foyer, has three square buff-colored glass bowls set against the ceiling). . . . The front of the Burton is faced in ceramic glazed tile, the field color buff, the trim in chocolate brown and pale green. The marquee, and the vertical sign integrated with it in design, are painted the same colors, while green neon outlines the sign letters, and

Better Theatres

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■ ■ ■

Drive-Ins Have Come, but Airdomes Are No More

THE OPEN-AIR theatre of yesteryear, where patrons sat on hard wooden seats, fought insects, and hoped it wouldn't rain, seems to be no more. The drive-in has supplanted it to some extent, but diligent search has failed to unearth one old-fashioned "airdome" anywhere in the United States. Even St. Louis, where once they flourished, finally denied them her patronage.

The drive-in seems not to have killed the airdome, for it died in most locations before the drive-in arrived. In many parts of the country it died before air-conditioning arrived. Nor does the advent of sound appear to have been a very important factor in its disappearance.

The facts seem, according to fairly unanimous opinion of old-timers throughout the land, that the airdome was never too successful, requiring as it did duplicate equipment and seating, and involving difficulties of booking. It staggered along, stumbled, rose to its feet again, fell and once more revived. The last decline seems to have synchronized with the advent of depression, and there was no recovery; exhibitors felt that the same investment in air-conditioning served the public more satisfactorily and was far more likely to show a profit.

reen and yellow neon provide sign and
arquee trim (additionally, buff incan-
escent lamps border the marquee top
nd bottom). The marquee soffit is lighted
y 15-watt incandescent lamps, the plate-
lass display cases by two fluorescent
amps at each side of stainless steel
rames. Entrance doors are of white pine
nd plate glass, doors to foyer of var-
ished, natural color birch in flush panel
onstruction. The lobby is finished in plas-
er, the walls painted tan, the ceiling white,
nd the floor is terrazzo. . . . Outside the
uditorium, the Burton is heated by con-
ector type radiators set into the walls,
ehind shields, but the auditorium is sup-
lied heated or cooled air through a cen-
al attic duct; exhaust is at the fascia of
ne screen platform. Coils carry either hot
ater, or water from the city mains, which
procured from deep wells and reaches
ne coils from a cooling tower at a tem-
erature usually below 55° F.

[*An outline of the equipment and furnishings of Burton theatre appears on page 25.*]

Flicker Seen as Still a Projection Problem

SURPRISINGLY, perhaps, in this era of perfected projection, flicker is still a problem to engineers. Careful study seems to indicate that the intensity of modern screen illumination may help make visible (and objectionable) percentages of flicker that pass unnoticed with older, dimmer forms of screen lighting. Such at least is the conclusion which Lorin D. Grignon, Paramount studio technician, sets forth in a paper which has just become available through publication in the Journal of the S.M.P.E.

Irregular burning of the projection arc remains one important flicker source, apparently. Mr. Grignon also feels that shutter action might be improved somewhat if a sufficiently elaborate series of tests were to be carried out. Cameras, set-lighting, developing and printing techniques, and background projection, are cited as factors occasionally contributing to the existence of some degree of flicker.

Modernization Trend Is Upward in Chicago

THE CHICAGO area will see a strong increase in building and remodeling beginning this fall, according to plans completed by major exhibitors, with Warner Brothers and B. & K. circuits in the lead. Executives are well satisfied that business conditions warrant broad expansion, and declare only an unexpected development in the war situation could alter the present program.

About half a million dollars were spent in the area during the summer on remodeling and re-equipping. In addition, five new theatres were constructed. Improvements effected during the summer months featured reseating. About the largest single remodeling project was that which the Indiana-Illinois circuit carried through, at a cost of $50,000, in reconstructing their Lex theatre in Chicago.

Total construction and remodeling during the summer fell to about 30% less than corresponding months of last year, a drop which is expected to be wiped out this fall, with a total gain for the year of 1939 as a whole.

Sound Improvement Not Taken Full Advantage of

EVEN TODAY, with modern sound equipment, there are exhibitors who are not getting full entertainment value out of their sound, Max C. Batsel, chief engineer of RCA Photophone, said in a statement issued on his return recently from a tour of inspection through midwestern states.

Mr. Batsel finds that, having installed modern equipment, some few showmen fail to realize how greatly its possibilities differ from those earlier installations, and order volume turned down when the sound in the picture begins to work up to a dramatic climax. They possibly proceed on the basis of habits formed in operation of their old apparatus, he pointed out, which very likely could not reproduce the volume peaks of modern recording.

A Means to Check Noise Passage Through Floors

THOSE WHO wonder how they can economically place a bowling alley, billiard parlor, a dance hall and such enterprises, over or under a theatre without having the noise go through floors and ceilings into the theatre—and inquiries show that there are operators who do—will be interested in a new development just announced by the Wood Conversion Company of Minneapolis (well known in the field for their product, Nu-Wood).

With their method, balsam-wool is incorporated in standard building construction by means of special spring-steel clips and ordinary furring strips. The wool is spread over the surface, then the clips are nailed to the furring strips and nailed to the sub-surface through the insulating medium. The design of the special clips eliminates metallic contact, by way of the nails, between furring strip and sub-surface, thus maintaining the full absorptive power, it is stated, of the insulation. The outer surface, ceiling or floor, is nailed to the furring strips in the usual manner.

Sound transmission is declared to be reduced by 50 decibels, an amount representing practically complete stoppage of sound under usual conditions.

Air Purity: How to Attain It—
—Air-Motion: How to Control It

¶ The first of a series on air-conditioning equipment, this article continues the group of "plain talks" on air-conditioning begun in the April 29th issue, which now turns to the mechanical facilities for maintenance of the Effective Temperature representing comfort conditions in the theatre

EDITED OUT

■ In manuscript, Mr. Boester did not begin his article as it is published. His introduction was something of an aside. Nevertheless, although removing his introductory remarks from the article itself, we certainly did not drop them in the wastebasket. Here they are, deleted but, further than that, unedited:

"Before discussing what types of equipment will efficiently maintain desired Effective Temperatures, the writer cannot help pointing out to you readers the merit of the preceding articles in this series, describing what Effective Temperature means in relation to comfort, and how it is obtained through the simultaneous control of air-motion, air-heat and air-moisture.

"It seems probable that nothing in the history of air-conditioning that has been written or spoken has been as much in point as these articles, not only to you in the theatre business, but also to air-conditioning engineers all over the country.

"There is no question but that the articles heretofore published are a very intelligent and capable presentation, in non-technical language and approach, of just what happens when we air-conditioning engineers endeavor to provide patron comfort in your theatres—and I should think that, as readers, you would clamor for republication of them in booklet form so that you might have them handy as a guide to the comfort of your patrons."

Mr. Boester did not know that there has been, all along, a tentative plan to make the entire series available in booklet form.

As for Mr. Boester himself, his previous contributions to *Better Theatres* will be recalled. He is a St. Louis engineer who has made a special study of theatre air-conditioning and ventilation, and he has made a number of original contributions to its technique.—G. S.

By CARL F. BOESTER

IN ADDITION to the treatmen or conditioning of air by controlling air motion to provide for heat deficiency and air moisture deficiency during the period of winter operation, and by controlling air motion, removing excess air heat and excess air moisture during the summer cycle, there is also—*in either cycle*—the essential of air purity. This article will briefly discuss air-purity and, in more detail, air-motion, as well as the mechanical equipment required to accomplish and control these two objectives.

The treatment of air, in order that it may truly be called "air-conditioning," consists of *four functions,* or steps, *controlled simultaneously.* In this latter statement the word *simultaneously* is very essential. Unless the functions of purifying, circulating (air-motion), heating *or* cooling, and humidifying *or* dehumidifying (depending upon the season of the year) are accomplished *simultaneously,* the air is not really conditioned according to the standards set up by the engineering societies composed of members engaged in air-conditioning engineering.

¶ AIR PURITY

As a starting point it is well to consider, first of all, the matter of air purity. Air purity can be broken up into two classifications:

(1) Removal of dust and similar foreign material in the air, and

(2) Removal of objectionable odors.

The first of these is accomplished *mechanically,* but the removal of odors cannot be fully accomplished mechanically, physically or chemically. There is just one true way really to *remove* all unpleasant odor after it has tainted the air, and that is to dilute the foul air sufficiently with fresh outside air and so render the odors unnoticeable.

Odor Elimination

The only way to keep the air pure and fresh is to change the air in the theatre entirely at frequent intervals and thus keep down the odor concentration that results from smoking, body odors, etc.

It should be remembered that odors very materially irritate patrons to the point that they frequently get headaches and may leave the theatre, attributing the headaches to weak eyes or to "flickering" of the picture, when in reality the irritation is caused by a disagreeable odor affecting the nerves controlling the sense of smell.

In order to keep objectionable odors down to a minimum it is essential that approximately 25% of the total air being circulated and distributed to the theatre by the air-conditioning equipment is fresh outside air. *If smoking is permitted, this quantity must be increased to a minimum ratio of at least* 50%, and in some cases as much as *all* outside air will be necessary for desirable conditions.

Filtering Out Dust

The other important matter relating to air purity is that of filtering out dust and similar foreign matter. There are several ways of accomplishing this, one of which is with the conventional air washer. This does a very thorough job, but this type of equipment when used in connection with other equipment essential to the conditioning of air increases the first and operating cost of the entire system rather substantially.

The other method of filtering is that of using standard type filters, with which most of you are familiar. These usually have dimensions of 20x20x2 inches and are usually mounted in a frame, with a sufficient number of them to insure a low velocity of air through them. Many filters are made of spun glass fibers held in place by metal or cardboard frames. Sometimes other materials such as cardboard, hog's hair, wood shavings, etc., are used for filtering. Such filters are known as the *"throwaway"* type, and after they have accumulated a quantity of dust they are discarded and replaced with new ones of the same type.

There are also filters of the same general characteristics which are known as the "permanent" or "cleanable" type, which are constructed of a series of layers of wire mesh or screen, each layer of which consists of mesh diminishing in size. This

(*Continued on page* 26)



Building for Family Trade at Low Prices

¶ An Exhibitor Tells About His Theatre



R. J. Hiehle has been in the theatre business in Parkersburg, W. Va., for the last thirty years. He began with air-dome (long before the time of drive-ins!) and has had, in all, five different motion picture exhibition properties. Today he operates the Hiehle and Burwell in Parkersburg, the Burwell being less than a year old. Parkersburg, a city of 45,000 *with a viscose plant as its principal industrial establishment, has four other theatres, two of them Warner houses, the others independent. Proudly bringing the new Burwell to our attention, Mr. Hiehle was asked to tell about it, and he does in the following columns.*—THE EDITOR.

THE BURWELL theatre in Parkersburg is one of the newest and also, we think, one of the finest in West Virginia. Located as it is, outside the business district of the city, it was designed for the more exacting needs of a strictly neighborhood theatre, with emphasis placed on appeal to family groups—the women and children—at admissions of from ten to twenty cents.

The design of the building, both inside and out, is in the modern trend. The front is stucco over hollow tile. The theatre being outside the business section, it will escape the smoke and grime that usually pervades such areas, so it was thought entirely prudent to employ light colors and the more delicate shades for the color scheme. With this in mind, we had the stucco pure white, and this is relieved with bands of black and with a black base course of enameled brick. The marquee, which is studded with varicolored stationary and chaser lamps and also illuminated in neon, is golden buff in color with a blue and red trim.

Instead of at the front (where it is usually found), Vitrolite structural glass was used in the Burwell entirely inside. The cashier's booth is in black Vitrolite with chromium mouldings (for the comfort of the cashier—an important point if you want to build up a smooth-running staff—the booth is well ventilated and has an electric heater). The two pairs of entrance doors are blue to match the marquee and have large circular plate glass panels. These are effectively outlined with chromium mouldings.

Lobby and Foyer

Vitrolite is liberally used in the entrance lobby, which is a small but amply sized room leading directly into the foyer. The walls are entirely in three shades of gleaming Vitrolite—black from the floor to a point about 5 feet above, then deep yellow for 2 feet, then 1 foot of blue, then yellow again to the ceiling. The Vitrolite is applied with chromium mouldings, and chromium three-sheet display frames are recessed in each side wall. Directly over the top of each frame, the name *Burwell* appears, cut in mirror glass and making an effective ornament. The lobby floor is pink Tennessee marble with rubber mats recessed in traffic lanes.

The foyer is sufficiently large to accommodate any reasonable between-show



View of the foyer with its walls in three shades of Vitrolite.

crowd, and the lounges and toilet rooms for both sexes are directly accessible from it. The foyer floor is covered with a Crestwood Velvet carpet having a modern pattern giving a bubble effect in maroon, rust, tan and gold shades, which shades harmonize with the tones of the plaster walls and ceiling. The business office and the heating and air-conditioning machinery room, as well as the projection room, are on the second floor and are reached by means of an ornamental wrought iron stairway from the foyer.

The toilet rooms have marble tile floors and painted walls and ceilings. The women's quarters include a lounge with plaster walls in old rose, ceiling in off-white, and carpeting of a Wilton weave in a modern straight-line pattern in black and gold on a blue ground. The furniture is of stainless steel.

The Auditorium

The auditorium, which has no balcony, seats 800. It is approximately 52 feet wide and 90 feet long. There are four exits from the auditorium leading out on to well paved, lighted sidewalks—they make it possible to empty the house forward and avoid the confusion of mixing the outgoing with the incoming patrons and therefore to get a quick turnover between shows.

The side walls of the auditorium are untinted acoustic plaster above a dado of brown hard plaster edged with three bands of walnut. Spaced along the upper part on each side are three large sunbursts which have red central figures illuminated by concealed lamps in bracket fixtures. A stepped cornice runs all along the ceiling, blending the gray of the walls with the cream color of the ceiling.

The ceiling, finished in hard plaster, is flat except for a center plaque, or rib, running the full length of the room and concealing the air outlets as well as acting as an air diffuser. This is painted deep red underneath, and in addition to this and red of the sunbursts, red is the color of the velour seating upholstery (which has a pin stripe in gold) and also appears in the carpeting, which is of the same pattern and coloration as that in the foyer. The sidewall indirect bracket fixtures supply all of the auditorium illumination; the circuits are controlled by dimmer. The chairs have spring-edge seats and padded backs; most of them are 20 inches wide, while row spacing is 36 inches, which today must be considered as not too much if we are to provide the comfort and convenience that the public has come to associate with motion pictures and expects as a matter of course in any well-appointed, modern theatre.



Charles W. Hiehle, son of R. J. Hiehle, who manages the new neighborhood Burwell, while his father handles downtown Hiehle theatre.

We provide clean, filtered air which is cooled in summer with water from our own well, which may be lowered in temperature as necessary by means of a Carrier compressor. The well can give about 70 gallons per minute. Heating is by hot air; the fuel used by the heating plant is natural gas.

Soil conditions were such that a basement was inadvisable, so we placed the machinery and heating plant on the second floor together with the projection room and the business office.

The building was erected by Mr. Nelson Burwell, who did his own contracting and superintending of the job. Accordingly, the cost of the entire outlay comes to about $75,000, fully equipped.



The front, finished in white stucco with trim in black enameled brick.

Tell 'Em About Your New Equipment, New Furnishings—They're Interested

● Showmanship doesn't end with selling the picture—you have a theatre to "sell" too. And it's full of things that appeal to modern interests—and that provide grand possibilities for exploitation

By F. LOUIS FRIEDMAN

ARE YOU putting in new chairs? Hold a preview for them. Getting new projection? Tell the world about it. New sound? Pre-sell your patrons so they'll know what you're doing to give them the best for their enjoyment.

Such secondary exploitation of new, more comfortable chairs, modern projection, or better sound, and of other improvements, can be made as resultful for you and as profitable as a successful campaign on a picture.

Just recall the publicity "breaks" the French Line got several years ago when the *Normandie* made its maiden voyage. Front page stories, eight-column streamers, newsreel shots, radio broadcasts, photographs galore—all were turned into publicity that was literally worth hundreds of thousands of dollars. Analyze such publicity and you'll see that basically the entire campaign was shrewd and intelligent exploitation of new equipment.

Or, take the gleaming chromium-trimmed Pullman exhibit at the New York World's Fair. A constant stream of curious and fascinated visitors troops through these modern cars, eager to examine and learn about the newest in streamlined trains. Many of the people in these crowds may never ride on a Pullman. Certainly the great majority are not particularly mechanically minded, nor do they aim to be. But here is an exhibit that *does* "sell" the public because the entire display is an example of brilliant showmanship, exploiting new equipment and doing a superb job of it.

Attractive Lobby Displays

Recently an astonishing show of interest was displayed by Chicago theatre patrons when the manager of the theatre held a lobby preview of new projection equipment about to be installed. So much curiosity was evoked by the appearance of the new projectors in the lobby that the management found it worth while to assign a competent staff member to explain the operation of the new equipment to attentive and genuinely interested patrons. The same response was achieved on several occasions elsewhere.

Such intelligent equipment exploitation has definitely proved its possibilities as a goodwill medium for any theatre. Building goodwill of this kind is valuable. It creates talk—and you know what word of mouth advertising means to your theatre.

Not long ago an important circuit house in the Middle West put over a smart campaign on new chairs about to be installed. Several of the chairs were spotlighted in the lobby, and an informative sign was placed nearby, urging every patron to try out the seats. The customers of the theatre, attracted by the inviting look and obvious comfort of the chairs, sat in them, if only to satisfy their normal curiosity. The result was that the theatre got a host of good breaks, with pictures, in local newspapers, while the theatre's patrons were even more completely "sold" on the theatre management's eagerness to have every patron enjoy the pictures in the greatest comfort.

What does it take to get publicity for new sound, new chairs, new projection—even a new screen? You need no more than what any smart exhibitor already has in full measure—showmanship. Showmanship, imagination, ingenuity—and some little work.

The manufacturer of the new equipment you buy, or the supply dealer who sells it, if he is alert to your needs and is publicity-wise, can give you many a tip. Available, in fact, are prepared pressbooks, news stories, newspaper mats and tie-up ideas that will help you in dramatizing the publicity and goodwill angles of the new equipment you install in your house or your projection room.

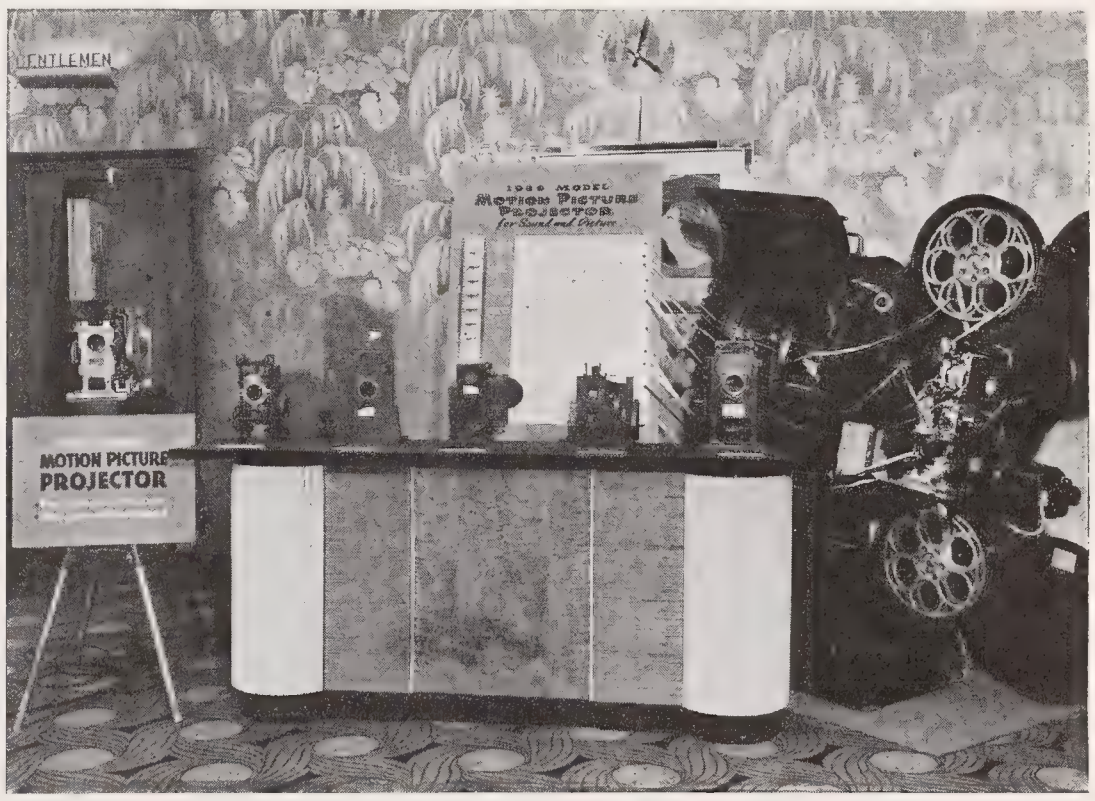
Take, for example, projection lamps—the so-called "Simplified High-Intensity" type, let us say. Perhaps you look upon their purchase as a sort of necessary evil. Without imagination, they are just a mass of metal and parts put in the projection room and forgot about.

That's one way of doing it. But there's another and better way—a way that will get valuable publicity for your theatre and make your public conscious of the money *you have invested* to give them a finer, more enjoyable picture on the screen.

Exploitation Copy

Before the new lamphouses are actually installed in the projection room, have your supply dealer put them on display in the lobby of your theatre. Hang up a sign

(*Continued on page* 29)



An example of effective lobby exploitation of new projection equipment. Arranged by W. S. Schoening, manager of the 49th Street Trans-Lux theatre in New York, this consisted in an historical exhibit of old mechanisms, contrasted with a new projector of the most advanced design.

Getting a Better Break on Power

¶How an important circuit conducted its successful campaign to cut current charges

By L. E. POPE

FROM PROJECTION ROOM TO EXECUTIVE'S CHAIR



L. E. POPE

L. E. Pope, purchasing agent of Fox Midwest Theatres, became a projectionist for the Reid, Yemm & Hays circuit at Duquoin, Ill., in 1919, while he was still attending high school. However, he left the company in 1924 to study electrical engineering for four years. In 1928, when sound came in, the combination of his theatre experience and electrical training impelled Mr. Pope to return to the show business, and he again became associated with the Reid, Yemm & Hays circuit. In 1929, Fox took over the circuit, and in 1930 Mr. Pope went to St. Louis to handle purchases and sound service. In 1932 he was transferred to Kansas City as purchasing agent, and when, in 1933, Fox Midwest did away with its St. Louis purchasing department, Mr. Pope took over the whole job. In addition to purchasing, he is in charge of all construction, engineering and maintenance.

OUR EFFORTS at Fox Midwest to lower electric power costs developed out of our checking into various phases of operation to see what could be done in each phase to reduce costs without lowering operating standards. Although this had been done for some time, we decided to check into several items that had not been thoroughly checked previously, and we found our light and power, which is a major item, to have many possibilities in the direction of practical economy.

It was necessary in many cases to check rates available with various public service or commerce commissions in each state in which we operate, also to check with the offices of the various light and power companies, in most cases finding a more suitable rate available. We also checked previous bills, not so much for errors in the bill itself, but to give us more accurate statistics so that we could see at a glance *where* our light and power was costing too much, determining where a saving could most likely be made. We checked the demand charts and other data that had not been available to us before, as charts of this kind are not included with the average billing setup of power companies. We thus had before us a comparison of all consumption and demands on all meters by year and month.

Exhibitor Must Take Initiative

Most power companies are well organized and have a separate department for each phase of their operation, handled by experts, and no doubt it is their problem to get as much as they can for what they sell. In many cases they hesitate to offer the best rate available, but when various rates are checked with their offices and with the public commission, and a better rate is found, they do not hesitate to place us on a better rate, stating that any rate that our load consumption will qualify us for is available at all times. But in very few cases do they suggest this change of their own accord.

We were able to make reductions in several towns by various methods. Some of them were obtained by combining the light and power on one meter where rates for the combined service would show a saving. By relamping, changing various equipments and purchasing new equipment more suitable for the rate available, we effected great savings in many instances.

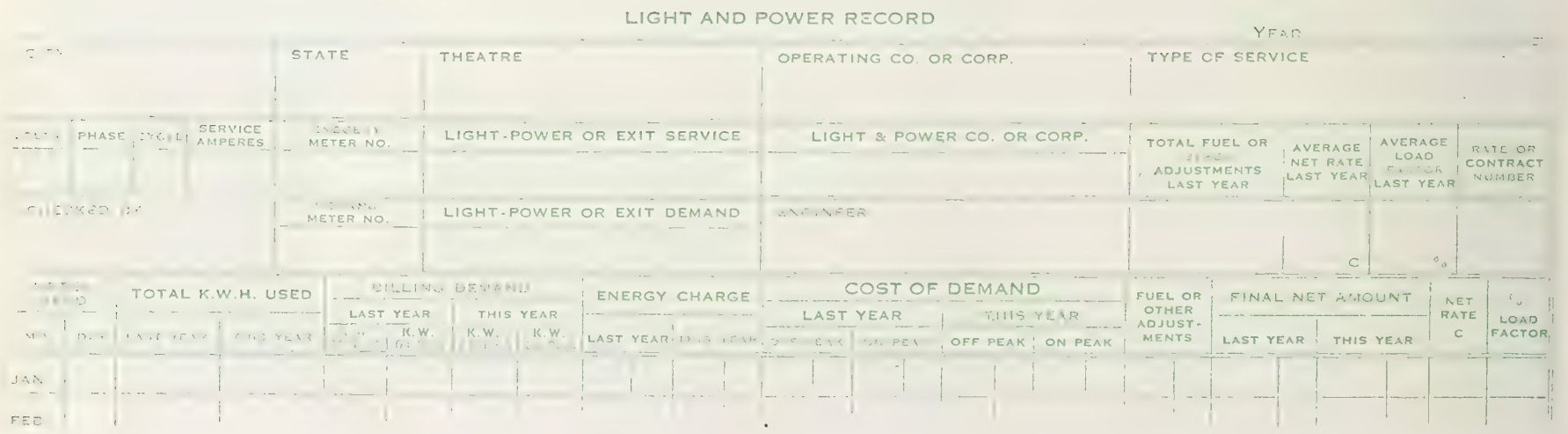
Occasional Peak Loads

In some cases, where we would contact the power company prior to using a much heavier load for a short period of time, they would eliminate the peak demand due to the fact that it was not a common occurence. As a rule peak demands set a basis for figuring *the entire month's bill,* and in a few cases they set a basis for figuring the entire *year's* bill; thus without the cooperation of the power company, a great penalty is imposed for a slight increase in demand for a very short period of time.

Most power companies contend that excess load costs them money, thus making these excessive demand charges just; however, I have found that they are wont to penalize you if you find a means of eliminating the peak loads (which they contend they do not like!), and in some cases have asserted, after eliminating these peaks, that they were losing money and that this *additional current consumed* is the portion of the load they like best!

By elimination of peak loads I do not mean cutting off the equipment, but operating it from a different source, such as Diesel natural gas, or some other type of engine which has proved to be a source of sav-

(*Continued on page* 25)



LIGHT AND POWER RECORD

YEAR

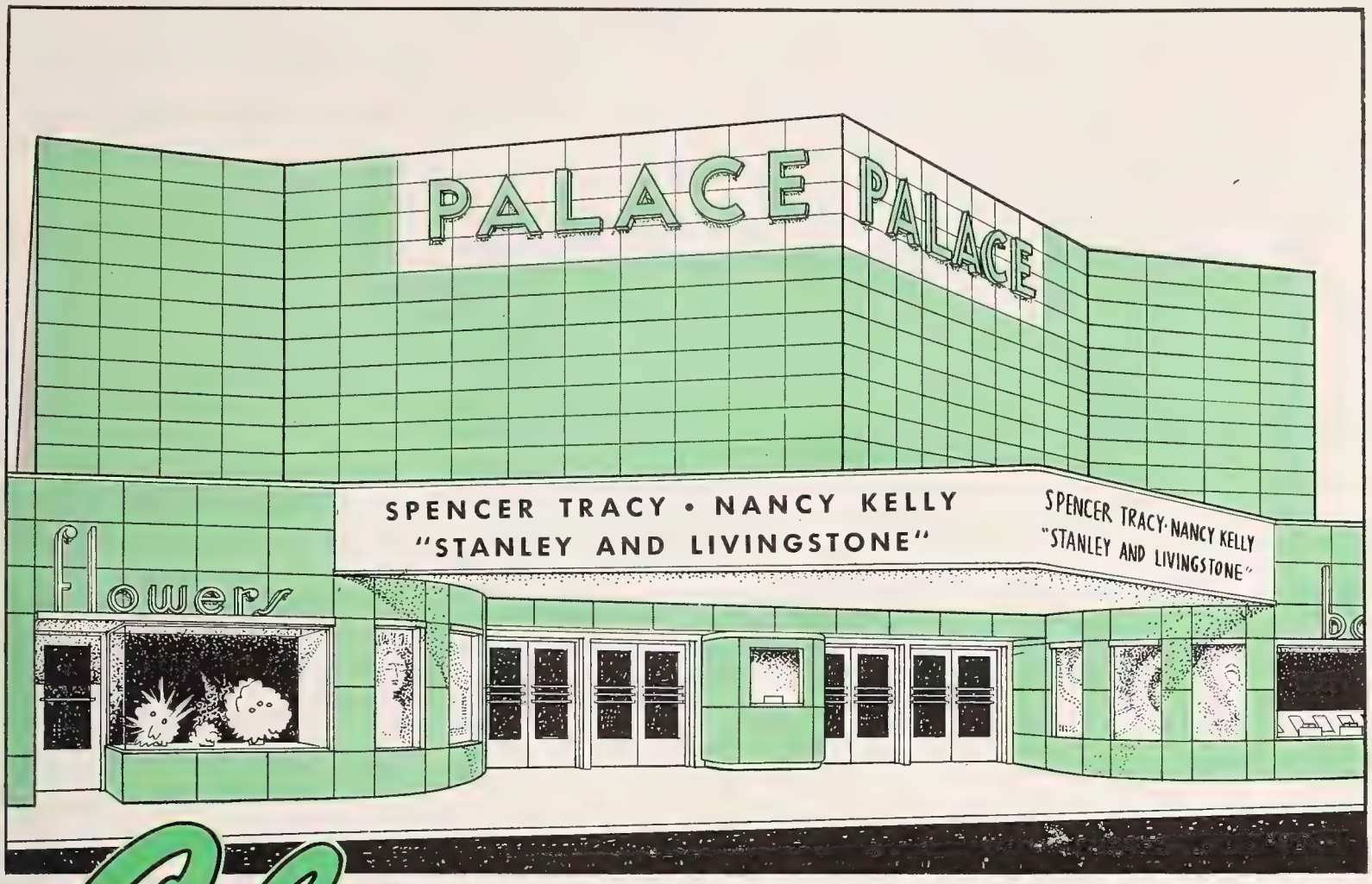
CITY | STATE | THEATRE | OPERATING CO. OR CORP. | TYPE OF SERVICE

PHASE | CYCLE | SERVICE AMPERES | METER NO. | LIGHT-POWER OR EXIT SERVICE | LIGHT & POWER CO. OR CORP. | TOTAL FUEL OR ADJUSTMENTS LAST YEAR | AVERAGE NET RATE LAST YEAR | AVERAGE LOAD FACTOR LAST YEAR | RATE OR CONTRACT NUMBER

CHECKED BY | METER NO. | LIGHT-POWER OR EXIT DEMAND | ENGINEER | C | %

	TOTAL K.W.H. USED		BILLING DEMAND		ENERGY CHARGE	COST OF DEMAND		FUEL OR OTHER ADJUSTMENTS	FINAL NET AMOUNT		NET RATE C	% LOAD FACTOR
			LAST YEAR K.W.	THIS YEAR K.W.		LAST YEAR OFF PEAK	LAST YEAR ON PEAK		LAST YEAR	THIS YEAR		
JAN.												
FEB.												

The Fox Midwest form for comparative figures on billings. Space for all months are included, with spaces for totals and for monthly averages at bottom. The form is printed in green on buff paper. The actual width is 9 3/16 inches, and the sheet has space at bottom for contract information and remarks.



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RUSTLESS METAL AND PORCELAIN ENAMEL

STORE FRONTS

.about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

The new Ritz theatre, seating 850, has opened at Union, S. C., with J. D. LUKER as general manager. The house is operated by All States Theatres, Inc., which, according to reports, contemplates establishment of a circuit in South Carolina.

Lew Williams Theatres, Inc., have opened a new house at Ashdown, Ark., according to K. LEE WILLIAMS of Oklahoma City, Okla., president. JERRY CALLAHAN is manager of the new theatre.

Williams Theaters are also spending $5,000 to remodel the Palace in Fordyce, Ark. Changes will include a new marquee and sign, rebuilt foyer with the addition of two lounges, reseating the auditorium, and the moving of the projection rooms from the center to one side.

The American theatre in Oakland, Calif., has been remodeled and will be reopened shortly by the Blumenfeld circuit under the name of Esquire.

JOHN ANDERSON, until recently owner of two theatres at Fort Morgan, Colo., is leaving for California with his family, to make his home there. J. C. PARKER of Dahlhart, Tex., purchased the Fort Morgan houses.

KEN BUTTERFIELD, formerly manager of the Fox, Strand and Rialto theatres in Marinette, Wis., has been named manager of Fox's Myers and Beverly in Janesville, Wis., succeeding RUSSELL LEDDY. Mr. Leddy has been transferred to Green Bay, Wis., to manage the circuit's Orpheum.

■ ■ ■

The Fairmont Amusement Company, an AL PICKUS corporation, has acquired the 496-seat Annex, in New Haven, Conn. The house has been closed for complete reseating and renovation. The Modern Theatre Equipment Company will install new projection equipment and International auditorium seating. RCA has been awarded the sound contract. Mr. Pickus also operates the Stratford in New Haven.

MILTON SAMUEL, manager of the Bijou theatre in Knoxville, Tenn., has been transferred to Tuskegee, Ala.

Golden State Theatres of San Francisco contemplates remodeling of the Palace in San Leandro. Cost of the project is set at $50,000.

DAVID H. DEWEY, head of the maintenance department of Tri-States Theatre Corporation for the past five years and now assistant general manager of the Union City Body Company of Union City, Ind., affiliated with the International Seat Corporation, is convalescing at his home after undergoing an operation for appendicitis. W. V. TONEY, manager of the National Theatre Supply Company branch in Des Moines, Ia., for the past seven years, has replaced Mr. Dewey at Tri-States.



Architect's rendering of the front of a theatre which Sam Komm will operate in Richmond Heights, St. Louis suburb. Mr. Komm, who operates several theatres in that area, has already begun exploitation of the house with a contest to give it a name, conducted in a tieup with the St. Louis "Star-Times," Ford Motors and Shell Oil. Prizes are a Lincoln Zephyr and 500 gallons of gas. The theatre has been designed by Robert Boller, Kansas City theatre architect.

The new Bridge theatre in San Francisco, has been opened. Cost of the new house is reported as approximately $75,000. MANUEL ZERGA has been named manager.

W. B. BRASWELL, who was general manager of the Liberty in Columbus, Ga., for ten years, has purchased the Star theatre in Savannah, Ga., from W. S. SCOTT.

MRS. NATHAN LAMPERT has taken over operation of the 550-seat Glastonbury in Glastonbury, Conn. MAURICE KEMPNER will manage the theatre.

FRANK PANERO of Delano, Calif., plans to remodel his house, the Wasco, at Wasco, Calif. Cost of the project is put at $15,000. S. CHARLES LEE, theatre architect of Los Angeles, has drawn the plans.

Griffith-Dickinson Theatres have started remodeling the Peoples theatre in Pleasant Hill, Mo. New projection equipment and an air-conditioning system will be installed, and the house will be completely renovated under the direction of TEMPLE DEVILBLISS, construction engineer for the circuit.

C. W. DUNCAN, operator of the Avon theatre at Weleetka, Okla., recently purchased Heywood-Wakefield chairs for his house.

HENRY WAGUESPACK has opened the Grand theatre at Vacheria, La. The house seats 500.

HOD ENGBERTSON, owner of the Lyric theatre in Decorah, Ia., has completely remodeled the front of his house and installed a new sign.

JAMES GAYLORD is the new manager of the Park in Knoxville, Tenn., replacing MILTON CARR, who resigned recently.

Poli New England Theatres will remodel the 1,720-seat Loew-Palace in Hartford, Conn. The company will also reseat the Globe, 1,907 seat house in Bridgeport, Conn., and the Bijou, New Haven, Conn. The last named house will have its 1,499 capacity increased by the addition of an 850-seat balcony.

W. D. FULTON and JOHN WOLFBERT have reopened the Giles, formerly the Mokan, in Kansas City, Mo. The house has been practically rebuilt and re-equipped throughout.

DONALD PATTEN of Calistoga, Calif., has purchased the Hart theatre at Ferndale, Calif.

■ ■ ■

WALLACE KAUFFMAN, operator of the Imp at Benton, Ark., for eighteen years, has reopened the Bauxite theatre at Bauxite, Ark. The house had been dark for about ten years. Theatre was entirely renovated and refurnished. Both the Imp and the Bauxite are affiliated with the Robb & Rowley group.

NELSON SMITH and JOHN JORDAN are remodeling a store building into a theatre at Jet, Okla., which when finished will seat 200 persons. Messrs. Smith and Jordan have purchased complete theatre equipment from the Oklahoma Theatre Supply Company.

The Twelfth and Broadway Amusement Company has been incorporated at Oakland, Calif., with a capital stock of $10,000, by JACOB S. MEYER and WILLIAM M. BESSING of San Francisco.

RICK RICKETSON, district manager of the Fox Intermountain division, has announced several managerial changes. BOB SELIG has been made manager of exploitation for



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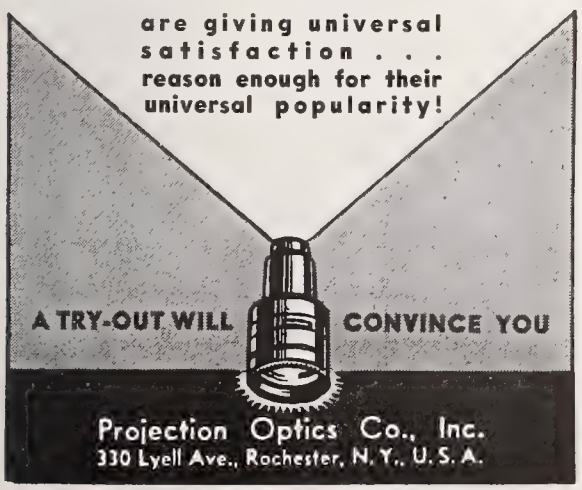
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the division. He is succeeded as manager of the Hiawatha in Denver by CHARLES LOWEN, who comes from the managership of the Tabor, also in Denver. CHARLES MOREHEAD has been shifted from Beatrice, Neb., Fort Collins, Col., to succeed LLOYD BOREING, who has been named assistant manager in Pocatello, Idaho, replacing ROBERT BOTHWELL, who has become assistant manager in Helena, Mont. BOB PENNER, now city manager at Alliance, Neb., is succeeded at Sterling, Col., by OTTO BARTUSCH, from Laramie, Wyo.

SAM and ALEX YARID have opened a new theatre, the Lewis, in Lewisburg, W. Va. The new theatre is managed by FRED HELWIG. Seating capacity is 540.

FRANK KEHRBERG and his son, DICK, have reopened their Iowa and Star theatres at Sheldon, Ia.

After being closed for a few weeks for alterations, the Broadway theatre, Fox first-run house in Denver, has been reopened, with new seats, carpets and other changes. JOHN DENMAN manages the Broadway.

MICHAEL DALY, Hartford, Conn., and Lowell, Mass., theatre operator, has purchased the 450-seat Lily, Plainfield, Conn. The house was formerly operated part time by HENRY FONTAINE.

HARRY LANKORST, JR., has bought the Tivoli in Hawarden, Ia., from Marschoene Theatres.

ARTHUR J. JOHNSON has acquired the Remington theatre in Rensselaer, Ind., and named HAROLD HEYER manager. The house is under construction.

■ ■ ■

The Strand theatre in Cedar Rapids, Ia., has been reopened by H. A. Sardoni, Minneapolis hotel owner who thereby returned to show business after twenty years. W. R. KARSTETER will manage the theatre, which seats 500 and which has been completely remodeled.

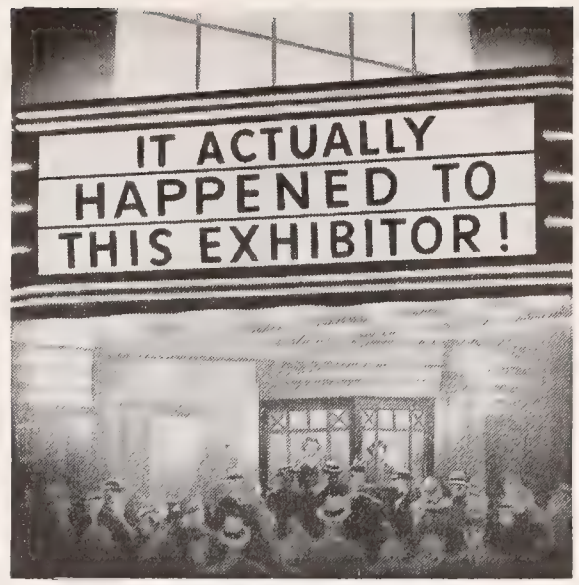
STEVE NEMET, owner of the Burnside theatre in Chicago, is redecorating.

E. C. ARNOLD has sold the Avon in Hillsboro, Kas., to A. W. HEYL, Junction City, Kas., exhibitor.

The Griffith Amusement Company has opened the State, a 500-seat house, in Sapulpa, Okla. JIMMY ZARTALUDES, city manager there for the circuit, is in charge.

ALFRED WILKENS has acquired the Oakdale theatre at Oakdale, Calif.

In response to an invitation from the Royal Institute of British Architects, photographs of the Esquire theatre in Chicago, Ill., are to become part of an exhibition and permanent collection of the Institute in London. The illustrations which



TRUE STORIES FROM ALTEC FILES



WM. L. LYDSTON
Manager,
Bristol Theatre,
Bristol, N. H.

Finds Fan Turning Backward; Stops Patron Walkouts

BRISTOL, N. H.—"It was a hot midsummer night. Despite the fact that we have a modern pressure ventilator, the air in the theatre was stifling," said William L. Lydston, manager of the Bristol Theatre here. "I had eight walkouts during the evening and had called Boston for a ventilation engineer.

"When our Altec man, F. A. Brown, called at the theatre, I told him my troubles.

"After checking the ducts and dampers, Brown crawled into the fan room. A few minutes later, the cool air began pouring into the theatre, and the system has worked perfectly ever since.

"Brown explained that he found the fans turning in the wrong direction—someone must have changed the leads—and that he had our electrician reverse one leg of the 220 volt 3 phase supply, thus restoring proper rotation and blower speed.

"We were saved the expense of having a ventilation expert come up from Boston, and the theatre patrons were comfortable again. What our Altec man did was certainly 'service over and above the contract'."

• • •

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(with dimensions and doors shown). We will give you our planning department's suggestions with a sketch and a catalog in natural color.

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have been forwarded to the Royal Institute of British Architects will be part of "upwards of six thousand photographs, representative of all that is best in modern architecture at home and abroad," according to H. S. Goodhart-Rendel, chairman of the exhibition committee of the Royal Institute, in his invitation to ELMER BALABAN of the Esquire theatre management. The Esquire, completed in 1938, was designed by W. L. Pereira, and constructed under the direction of Pereira & Pereira, designers and consultants, of Chicago.

WILTON SMITH is planning to open a new theatre at Mansfield, La. The new theatre will seat 400.

WILLIAM H. COBB, former exhibitor in the New Orleans area, has been elected vice-president of the Gulf Theater Supply Corporation with headquarters in New Orleans.

Following expansion of the Settos circuit of Indianapolis, GEORGE SETTOS, general manager, announces the promotion and transfer of several members of the managerial staff. PHILLIP DAVIDSON, formerly manager of the Grove at Beach Grove, Ind., will manage the newly acquired Irving. RICHARD NIEMAN, assistant manager of the Ohio theatre, will replace Mr. Davidson. HAROLD FLEMING has been assigned to the post of assistant manager at the Ohio.

The Capitol theatre at Rock Hills, S. C., will close for a short time for alterations. The house is managed by ROBERT BRYANT.

The Rialto theatre in Tacoma, Wash., operated by H. T. MOORE until his death a few months ago, has been taken over by SIDNEY DEAN and JOHN OWSLEY. The latter was formerly an exhibitor in Portland, Ore.

W. B. BRASWELL has purchased the Star theater, Savannah, Ga., from W. S. SCOTT. Mr. Braswell, before coming to Savannah about a year ago, was general manager of the Liberty theatre in Columbus, Ga., for ten years.

The Inland Theatre circuit, operated by FRED MERCY, has disposed of two of its smaller houses, one in Casmas, Wash., and one in Washougai, Wash., to A. COOMBS of Newberg, Ore.

■ ■ ■

Lincoln, Neb., becomes one of the key cities to be 100% lighted when the Nebraska Theatres, Inc., opens the Liberty theatre, 1,000-seat house. Decision to reopen came from HOWARD FEDERER, N.T.I. general manager.

Manos Enterprises, Inc., of Greensburg, Pa., has bought the Palace theatre from the estate of John McGinley, founder of the West Penn Steel Company. It is managed by WILLIAM BROWN, former legislator.

HOWARD POLLARD, who recently purchased the Dows theatre in Dows, Ia., has reopened the theatre after remodeling.

The Schoenstadt circuit has purchased the New Regent theatre in Chicago from PHILIP and JENNIE GOLDBERG.

GEORGE P. WEIRICK, who was in the theatre business some years ago in Glenwood Springs, Colo., is planning to build a new theatre there, to seat about 400. This will give Glenwood Springs two theatres.

SI GETZ, for several years publicity director for the Civic theatres in Denver, Colo., has resigned.

G. BROWN is remodeling his Forest theatre in Forest City, Ia.

■ ■ ■

H. C. PATTERSON of Blanchester, Ohio, has purchased the Oakland theatre, subsequent run house at Marion, from L. J. FLAUTT of Columbus. The house will become a unit of Bowman Theatres, Inc.

O. M. DURHAM, formerly of Tennessee, has taken over the Mission theatre in Mount Vernon, Wash. The house was formerly operated by L. K. BRIN.

The Royal theatre at O'Niell, Nebr., has been closed for remodeling to cost $15,000. EDWARD J. SESSINGHAUS of Omaha, is the architect.

The State theatre in New Brunswick, N. J., has reopened after being closed for nearly two months for alterations. Remodeling, including the installation of new seats, is said to have cost approximately $75,000.

The Arcade theatre in Pittsburgh, Pa., is being remodeled at a cost of about $100,000. The Arcade is owned by WILLIAM FINKEL.

The Blumenfeld and T & D, Jr. circuits of San Francisco, have purchased the Del Paso theatre at Sacramento, from CHARLES HOLTS.

The new 700-seat State theatre at Jewett City, Conn., has been opened by JOSEPH QUITTNER and PETER PERAKOS.

Standard Theatres of Milwaukee, has acquired the Grand in Green Bay, Wis., from GEORGE HANNON, and is modernizing the house.

HARRY T. ALLEN, who was associated with the El Capitan theatre in San Francisco, died recently after having been struck two weeks earlier by a hit-and-run driver. He was 65 years old.

National Theatre Supply Co. has a contract for the renovation of the Essex Theatre Corporation's 475 seat Deep River theatre, formerly Pratt's, at Deep River, Conn.

Planning & Furnishing the Theatre

. . . a department of news and guidance on design • decoration construction methods carpeting • furniture

Porcelain Enamel for Fronts Today

• Outlining developments in a material truly ancient that give it broad applications to modern treatment of the theatres



The front of the Vista theatre at Storm Lake, Iowa, in the design of which K. Z. S. architectural porcelain enamel was used in two tones—wine-color and ivory—to enliven the entrance area and to form a colorful central panel of a brick facade.

USE OF porcelain enamelled iron sheets for the facing of theatre fronts, once confined to low-cost treatments, is today widely accepted by theatre architects as a result of extensive improvements that have been effected in this material. While the practice of coating metals with vitreous enamels is actually as old as the Stone Age, the traditional methods, followed until recently, resulted in a certain crudity of texture, color and finish. Modern investigations have now made available, in the output of all leading makers, enameled sheets highly immune to mechanical damage and to the effect of acid fumes, which are supplied both in textural effects and in flat finish. They boast a great variety of colors (all permanent), and such flexibility in application that the material is both highly versatile and very conveniently handled.

Advantages afforded by enameled fronts include strong attention-compelling properties, minimum maintenance (the surface is nearly self-cleaning and never needs painting), medium cost, a very high degree of permanence, and a flexibility of mounting which not only makes installation inexpensive but permits simple alterations.

It is perhaps remarkable that the most important single improvement produced by modern study of enameled metal surfaces revolves around a reduction in the thickness of the enamel layer. The thinner that layer, it has been found, the greater will be its permanence and immunity to physical damage. The vitreous layer applied to metal today is likely to be only about 1/6th as thick as that used ten years ago, and enormously more resistant to stress and compression as a result.

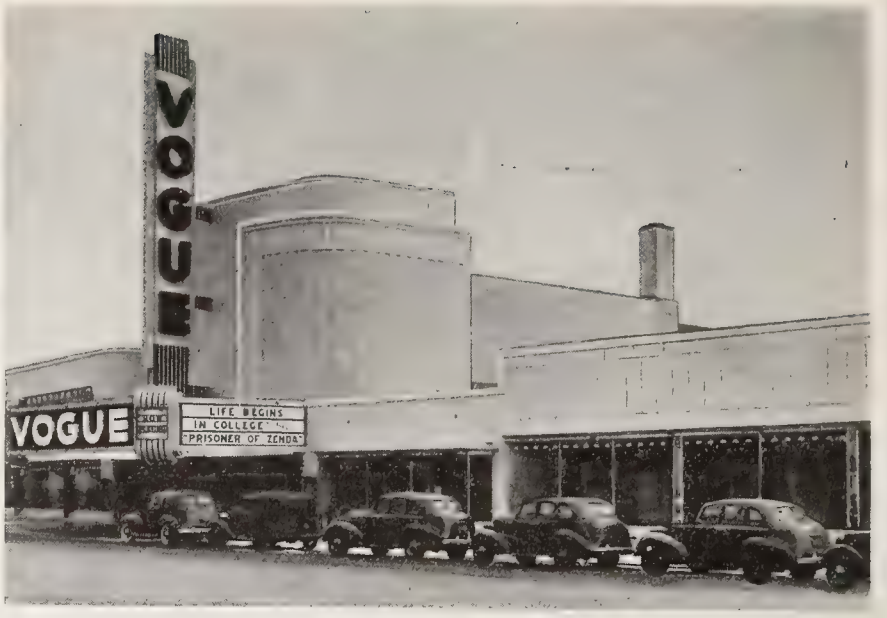
Differences of Types

Other improvements involved the development of metal alloys that have substantially the same coefficient of expansion and contraction with temperature change as the enamel itself, permitting the use of large sheets of the material for outdoor surfaces without risk of climatic damage. An acid-resisting formula used for the top coat of enamel protects against unfavorable atmospheric conditions in industrial areas.

A full understanding of the nature of enameled metal sheets requires recognition of the fact that the term, enamel, is commonly used today to designate two entirely different surface materials. As applied to surface finishes which are painted, or painted and baked, enamel is a substance embodying gums, resins, oils—that is to say, organic or vegetable materials, natural or synthetic. The enamel here referred to has nothing in common with those substances. It is composed entirely of mineral constituents of extreme permanence, and can be described with sufficient accuracy as a sheet of extremely thin, opaque, colored glass, fused onto the metal surface at very high



Porcelain enamel throughout entrance area, including marquee, of the Walnut theatre, Lawrenceburg, Ind., owned and operated by J. B. Weddle. This installation by the Artkraft Sign Company, Lima, Ohio, employs cream color with orange and brown trim.



Facade treatment employing Macotta, structural blocks covered with porcelain-enameled metal, of the Vogue, United-Detroit circuit theatre in the Michigan metropolis. The Macotta was used in three shades of cream. Architects were Pereira & Pereira, Chicago.

temperatures. A hammer blow may possibly chip it, but (this is the essence of the most important modern improvement) the thinner it is, the less likely it is to chip, and today's enamel is as thin, and therefore as chip-proof, as the opacity of the best available pigments will allow. Too thin a coating would be semi-transparent.

The materials which are fused to form the vitreous coating are essentially those minerals used in glass-making and the ceramic industries: feldspar (aluminum silicate), cryolite (sodium aluminum fluoride) and fluorspar (calcium fluoride). The pigments are metallic oxides (iron rust is one) which are as permanent as enamel itself. The cryolite helps to contribute the needed opacity.

The iron backing material is by no means an ordinary iron or steel sheet. It must maintain the same coefficient of expansion as the enamel, even at the high temperatures of manufacture, which run up to 1700° F. It must be capable of being drawn, formed, embossed or punched. It is first shaped, then provided with the fluting, reeding, louvers and so on that may be required, then "pickled" in hydrochloric acid to produce a perfectly clean surface which under the microscope shows the individual crystals of the metal. The ground coat of enamel, which includes so-called adherence oxides for firmer enamel-to-metal bond, is then applied and fused to the surface at a temperature of 1500° F. or higher. Two subsequent coats are then applied and fused on, each at lower temperature, so that later firing will not loosen any coating already applied. The final coat is acid-resistant.

Decorative Effect

Different colors can be used in the three coats, if desired, providing (by means of stencils) three-tone color effects. The iron may be corrugated vertically, horizontally or diagonally before enameling, to produce a dull or matte effect, where this is preferred to gloss. Narrow corrugations and fine crimped patterns can be accentuated by spraying a blending color at an angle before firing; one side of each corrugation picks up the blending color while the other side shows the base color, resulting in a two-tone appearance. The resultant sheets will consequently present a relatively dull finish (in any color or combination of colors), but if not crimped or corrugated they will be as highly reflecting as glass, producing a brilliantly striking effect both in daylight and by floodlighting.

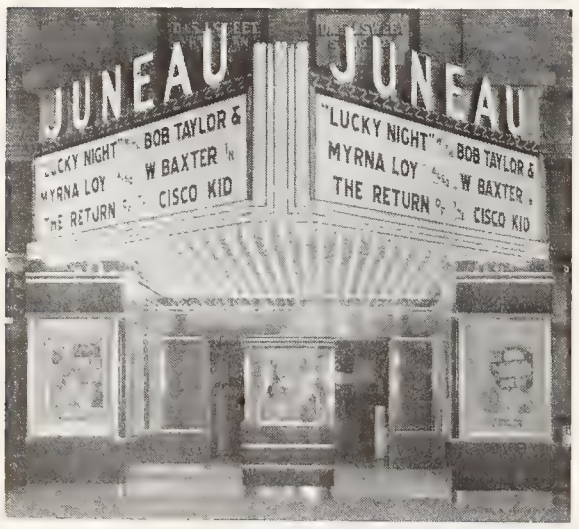
In many though not all applications, the iron side of the sheet is backed with insulation board or other material. The sheets may be flat or pan-shaped, or specially shaped to meet architectural requirements for surface or trim. Large name-sign letters are built up of strips of porcelain enameled iron.

Installation and Maintenance

Mounting is effected by various methods. It involves screwing, clipping or clamping the sheet edges to mounting clips, studs or channels which in turn are screwed or bolted either to furring strips or directly to structural members of the building. Consequently the sheets are very readily mounted over an existing surface for remodeling, and at low cost. Mountings of completely concealed type are common. Maximum sheet size in current practice is about 3′ x 5′. Any sheet can commonly be removed without disturbing others, and at very little expense or trouble. Consequently, where joints are overlapped instead of being caulked, as is sometimes the case, it is often possible to shift a number of sheets in such a way as to produce a new effect by changing the ornamental pattern. Entire porcelain enamel fronts have been removed from one building and installed on the facade of another.

Maintenance involves nothing more than washing down with soap and hot water. Gritty cleaners are not needed or desirable except for dealing with coal tar smoke or other obstinately adhering grease. Washing down may in fact be needed only rarely or not at all. The surface has been found to be to a considerable extent self-cleansing when exposed to normal weather conditions.

Porcelain enamel finish is now also available in structural units, capable of bearing loads, which consist essentially of faced concrete blocks. These are set in a mortar bed and joined by stonesetters in the usual manner, constituting a sturdy wall of normal structural utility, which presents a porcelain enamel surface.



Milwaukee's thirty-year-old Juneau theatre following remodeling with porcelain enamel by Ben B. Poblocki & Sons Company, in two tones, with stainless steel trim.



Porcelain enamel front and marquee installed at the Roxy theatre in Moline, Ill., owned and operated by Buster Brotman, by the Boy Hansen Metal Products Company, Davenport, Iowa.

FURNITURE • for lounge & foyer



Modern Ideas for Theatre Lounges from Other Fields

JUST AS THE motion picture theatre has given other fields ideas for architectural and decorative treatment (as witness the way hotel lobbies, cocktail lounges, restaurants, and even stores, are being got up these days), so the theatre can borrow from outside its own special precincts. And when it comes to the furnishing of lounges, even the home is not to be excluded as a source of ideas (indeed, perhaps the designers of things for the home are pretty good guides to what Mr. and Mrs. Gus Q. Public are going for).

A difference is of course the advisability of providing the theatre with furnishings that can stand hard usage. But that consideration as well as homey comfort and charm is adequately taken care of in furniture such as that illustrated in the "living room" exhibit pictured here. To be especially noted is the use of sectional pieces which can be arranged as chairs or settees, providing flexibility that permits occasional rearrangement of a lounge to freshen it up. In foyers and standee areas, sectional pieces also are readily adaptable to available spaces, which may vary considerably in width, as between doorways, aisle entrances, and so on.

The furniture illustrated is of the modern bleached wood type which is moderately priced, rich-looking, neutral in coloration so as to blend with any colors and patterns in soft fabrics or leatherette. In fact, its lightness and clear texture actually have a "softening" effect on simulated leathers.



Courtesy Heywood-Wakefield

Bleached wood table for a women's lounge.



Courtesy Heywood-Wakefield

Sectional pieces and other furniture of "wheat"-finished birch, and (right) a lounge at the New York World's Fair (see text).

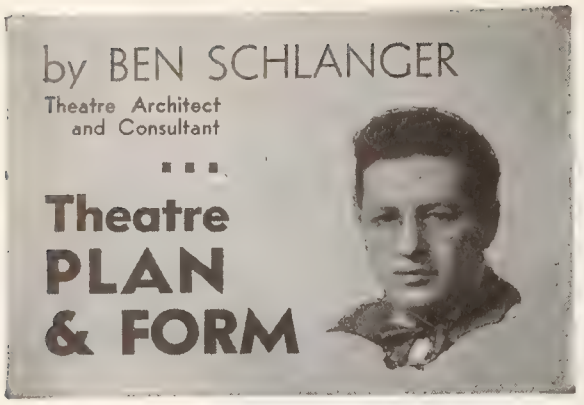
The pieces shown are of birch wood given the "wheat" finish which has become increasingly popular. This furniture is also available in the darker maple finish, and other finishes may be arranged for. Many types of tables, tabourets, etc., are included. The single table pictured beneath a mirror is shown especially as a piece adapted to the small anteroom leading into a women's toilet room, in theatres not having a full-sized separate lounge for women. To protect such tables, the tops may be inexpensively covered with a material like Formica.

It should be pointed out, however, that metal tables in a satin finish are not out of place with chairs and settees of bleached wood, with the top either in an amber or similar light shade, or in a color matching the ground color of the upholstery.

For the theatre that can "go modern" without pulling its punches, there are several ideas in the picture of the lounge of the Venezuelan building at the New York World's Fair. With both bleached wood settee and built-in seat covered in light Chase Saracen simulated leather, this arrangement particularly suggests the theatre space which serves as both a foyer and lounge, possibly forming an integral part of the rear of the auditorium. For the theatre "modernistic" enough, here too are suggestions for a lounge treatment of a mezzanine traffic lane to balcony seating.



Courtesy L. C. Chase & Co.



These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.



BOX OFFICE LOCATION

IN MOST instances the box office appears in the outer vestibule directly facing the street. The most common position is directly at the middle point of the entrance. Recently there has been some tendency to place the box office to an extreme side position, right or left of the entrance. All these locations have merits.

The centrally located box office is inadvisable where the entrance width is occupied by three pairs of doors, or less than that number, because it splits an entranceway that cannot be allowed to appear any narrower than it actually is.

Side Location

A distinct disadvantage of the centrally located box office is derived from the fact that such a location makes it impossible to connect the box office directly to an interior space, which can be done with a side location. The benefits of having a contact with the box office directly from the interior of the theatre are obvious.

From the standpoint of appearance, it is much easier to achieve a pleasing architectural effect with the side box office, because there is more unity of the elements of the front—and the box office itself gives the effect of greater permanence, as though it actually belonged to the building. The attached box office also has a minimum amount of exposure and can be heated more easily than the island type.

Lobby Location

The idea of having the box office in the lobby, past the first set of doors, is worth considering for theatres that do not cater to transient patronage. The small town and the neighborhood theatre could add an intimate touch by adapting this idea, and it would be feasible to do so in many instances. The patron is not made to stand in the street to buy a ticket; he enters the theatre immediately, which provides a suggestion of warm welcome.

This idea may be developed by making the box office a counter, rather than a cubbyhole with a window, in which a ticket seller is caged (banks have pursued this thought quite considerably of late). In general, the lobby box office is best located when it is accessible from a control office space of the theatre. And of course with the box office inside, the lobby must be planned to provide space for persons who may be waiting to buy tickets, and this space should not be in the line of traffic.

Drapes for Rear Wall Absorption

SEVERAL inquiries have been received recently pertaining to the draping of rear wall surfaces to overcome objectionable sound reflections. The factors involved should prove of general interest, because draping is often thought of first as the most practical solution of the problem when rear wall difficulties arise in existing theatres.

While suitable draping may substantially reduce reflections from the rear wall in one theatre, it may not prove equally effective in another case. The result depends almost entirely upon the shape of the rear wall, the area exposed to sound incidence, and the manner in which the material is installed.

As far as quality is concerned, the material should be comparatively thick (such as heavyweight lined velour or equivalent material) if it is to absorb sound at this surface with any degree of efficiency. When installed to cover the rear wall it should be hung at approximately a 50% gather.

This means that in width, the amount of material used should be equal to twice the width of the rear wall, so that when installed it may be draped as indicated above. Furthermore, the material should not be hung flat against the wall, but should have an air space of from 4 to 6 inches behind it. This air space helps to dissipate low frequency reflections.

Heavyweight draping material, of this type and installed in this manner, has proved effective where the rear wall area was relatively small and fairly well broken in contour. When the rear wall is large and comparatively unbroken, the use of two thicknesses of heavyweight, gathered material will prove much more effective. When the rear wall is curved, draping is often decidedly inadequate, and the use of a highly efficient acoustical material offers the best solution.

Draping is not usually recommended for rear walls of theatres because commercial acoustical materials available are much more efficient and practical for modern use; however, it can be recommended as a temporary expedient.

—C. C. P.

FABRICS FOR WALLS

TO CONTINUE the discussion of woven materials in their relationship to the acoustical characteristics of the theatre auditorium begun in the August issue, let us consider, briefly, wall fabrics and their possible use as sound absorbents.

It may be stated, generally, that there are very few theatres wherein it is possible to rely *solely* upon *fabric* wall coverings for acoustical correction, without special attention being given to their methods of use and installation. This is true because most of these materials absorb very little sound energy at the low frequencies. Medium or heavyweight cotton materials, silk damasks, and velours, as well as most other fabrics, have their greatest absorption at the *middle* range and *high* frequencies.

The usual lack of sufficient absorption at the low frequencies is due to the fact that these materials do not have the structural qualities, such as density, inter-communicating cellular structure, and the resonant qualities, which normally contribute to low-frequency absorption.

Meeting Low-Frequency Needs

How, then, may it be possible to use such materials and yet achieve a desirable balance of absorption for *all* frequencies? Two methods which have been employed with success in a number of cases where only a small amount of sound absorption was required, are:

(1) The use of several thicknesses or layers of fabric, with intervening air spaces between them, over the particular areas to be treated.

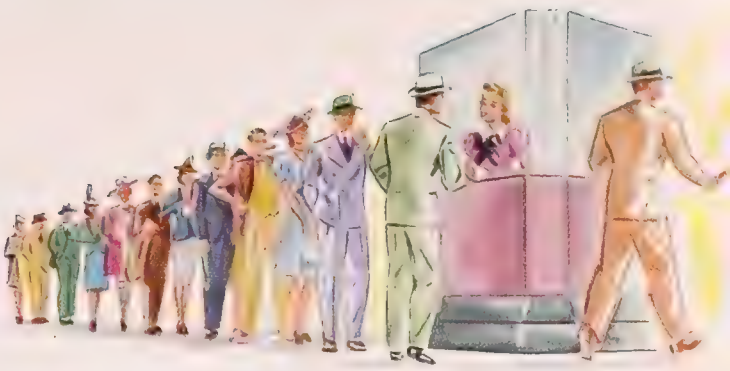
(2) Employment of a single thickness of material, either applied directly to, or furred out over, an insulating board which has inherent resonant qualities.

The first of these methods is perhaps most adaptable to panel treatments, varying from 1½ inch to 2 inches in depth. Usually three or four layers of material are employed, arranged in such manner that air spaces from ¼ inch to ½ inch are introduced between layers of the absorbent substance.

The second method of installation is perhaps more adaptable to large plain areas without panels. A heavier fabric is usually employed in conjunction with the insulating board. This combination offers some interesting possibilities, both acoustically and architecturally, for theatre auditoriums where that type of acoustical and decorative treatment may be suitable for side walls.

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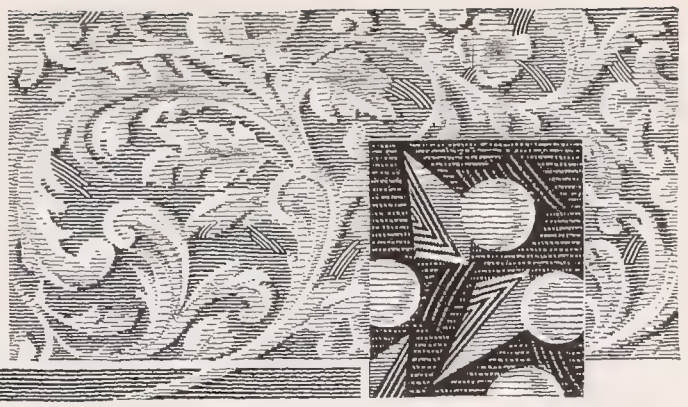
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Carpeting Tricks for Small Budgets

• Neither the hamlet theatre nor the ancient "opry house" need go without woven floor coverings. Where there's a will there are ways, like these . . .

By NORMAN PATTERSON

NO MATTER where the theatre is located, "some seats, a screen, a couple of projectors and four walls" are insufficient for effective motion picture presentation today. The automobile and the motion picture itself have changed all that. The little theatre at the corner crossroads of a whistling post cattle town on the edge of a windswept prairie, may cater to people living in pine shacks, but even the people of such an extremely remote place are not, as once they were, oblivious of finer things. They revel in the luxuries of the films themselves, while more than a few of them have visited larger towns, perhaps good-sized cities, and have attended theatres there. The least the theatre in their own town can do is to provide a *semblance* of luxury.

Then there is that pathetic vestige of another day—the barn-like "opry house," frowsily ornate. It's shabbiness reminds one of a pauperized millionaire wearing the remnants of the clothes of his hey-day.

Installing Gradually

The many, and altogether logical, arguments advanced by exhibitors in both of these categories, really narrow down to a question of initial cost. The little fellow in the remote prairie town, says, "Where am I going to get $300?" And the operator of the barn-like opera house protests, "Man, it would take about $2,500 to cover the floors of my house, at least a thousand bucks to recarpet the main floor alone!" On the surface, it seems that the day will never come when they can install or replace carpeting in their theatres.

But who said one has to buy a complete installation of carpeting at one time? Certainly not the carpet people. Buying floor covering piece by piece costs somewhat more, of course; yet, like installment purchasing of automobiles and home goods, with its carrying charge, piece-by-piece installation of carpeting offers a way to get at once what one needs, and the theatre can immediately enjoy the advantage of improved appearance—an advantage which is likely to balance at the box office the extra carpet yardage cost.

How to start? Your carpet contractor can advise you right on the scene, specifically to meet your needs. Here, however, is a suggestion or two:

For example, you could buy a 9x15-foot stock rug and place it in the center of your foyer, with the furniture around it. If a large New York "picture palace" can place a 24x36-foot rug in a 60x120-foot foyer, the same thing can be done on a smaller scale without inviting the criticism that it is makeshift. See the local dealer, and if you can work out some sort of tieup with him, that's to your advantage. The price? You can be sure that he can produce a rug to fit your purse, no matter how lean.

Then, too, if your theatre is of the kind that we here are speaking of, you may have rubber matting in the auditorium aisles which could be replaced with standard carpet runner. Rubber matting in the aisles, besides being out-of-date and barren and cheap-looking, contributes really nothing to the acoustic quality of the auditorium (*see discussion by C. C. Potwin in his column on acoustics in the August issue of* BETTER THEATRES). Carpet runner is reasonably priced and can be bought by the yard, one or a hundred.

Effective Combinations

Also, for example, there is the "opry house" which may have a foyer the size of the union depot, or corridors of one kind and another like a system of tunnels. These areas may have been regally carpeted at one time, but that was in the long-ago, and now the fabric is worn down to the backing, faded, making the theatre just a grand old ruin. Throw out all of it! Then get, let us say, a roll of figured broadloom—6 feet, 9, 12, 15 or 18 feet wide, as suits your layout, and in any length you can use. One strip of broadloom 6 feet long, and two strips 9 feet

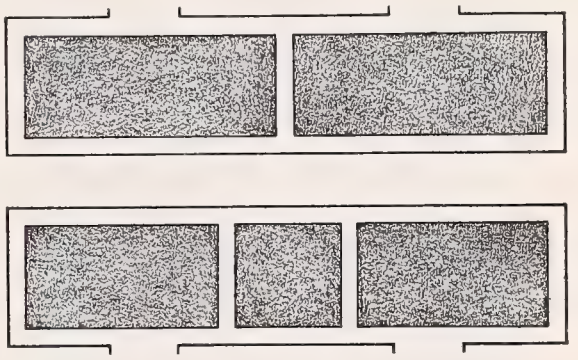


Figure 1

long, could be readily made up into a rug and be centered in the foyer according to traffic requirement (*see Figure* 1).

If the foyer is integral with the auditorium, center the rug on the aisles rather than on entrances from the lobby—this not only would give better balance in appearance, but it would be taking full advantage of the sound-absorption available in the fabric at points where it is most needed.

Suppose the carpeting already in the theatre is worn only in spots and that it is of an old pattern no longer readily ob-

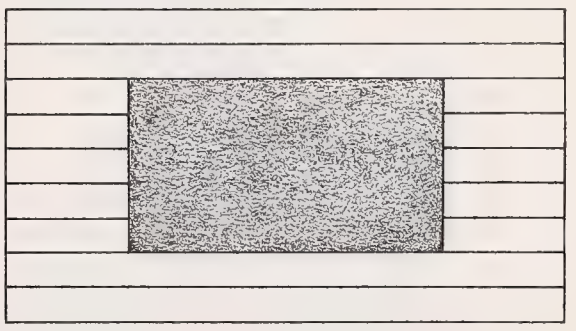


Figure 2

tainable. Count across the seams (distance between seams will probably be 27 or 36 inches). Let us say that it is 18 feet from the standee rail to the lobby doors and that the existing carpeting consists in strips 27 inches wide. That would mean eight strips. Count two strips in from either side; the remaining four strips would have a total width of 9 feet, which is a standard broadloom size. Have broadloom sewn



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into the carpet to replace the central strips, then cut and sew the removed strips into the carpeting to replace the worn places, such as at the lobby doors, lounge entrances, etc. (*See Figure 2.*)

There are scores of such combinations that could be worked out in collaboration with your carpet dealer, and all can be adjusted to your budget. It is well to remember that this procedure enables you to fill out the sides and ends when you are financially able, with the net result that over a comparatively short period of time you wil have renewed your entire floor-covering layout.

Along with many other types and designs, there is available solid-color striped carpeting in 27-inch widths, with the differently colored bands ranging from 3½ inches to 13½ inches in width. Used in

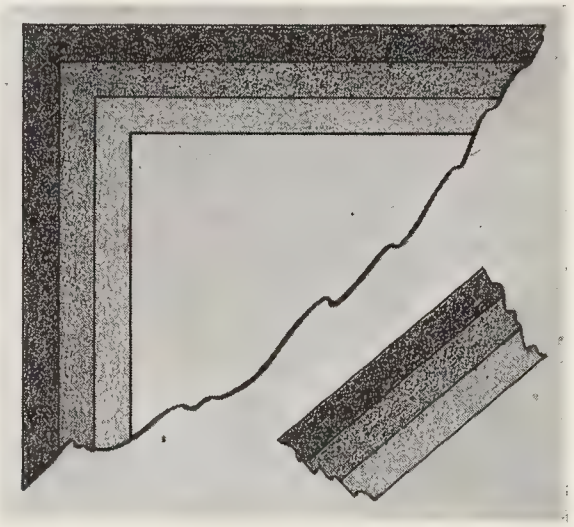


Figure 3

combination with solid-colored or figured broadloom, or for that matter with patterned carpeting in other weaves, interesting custom-made effects can be made well within the budget of the theatre which must cut corners or go without. These banded strips, sewn around the other carpeting to form a border, are particularly effective in combination with solid-color carpeting; they also can be used directionally and to give greater definition, therefore greater safety, to stair steps. (*See Figure* 3.)

Placement and Wear

Small scatter rugs are not generally advisable anywhere in a theatre since they do not have sufficient weight to stay in place by themselves; however, rugs 6x9 feet may be considered for use at the sides of a foyer or in a lounge where the traffic is leisurely and not entirely in one line. When applied to a slope, all carpeting should be fastened to the floor, and it preferably should meet any thresholds flush. When the floor covering does not extend from wall to wall, one may as well make the uncarpeted floor edge wide enough to accommodate the furniture, so as to reduce wear. If possible, shift the furniture occasionally so that patrons will cross the rug at different places, and the rug ought to be turned around now and then so that the wear is well distributed. Should the ends of a rug show a tendency to curl, dampen them slightly with water and place a weight on the curled part overnight. It is also good practice to anticipate curling by having your carpet dealer sew lead weights on the underside of the rug ends.

In all cases, start right off with a substantial carpet lining, remembering that the better the quality and the greater the weight, the longer your rug will last.

Call in your carpet contractor; or, if you have none, select one who represents a reputable carpet mill and ask him what might be done about your present situation. You will at least learn what *could* be done within reason, and will be able to plan for the future accordingly.

Notes on the Equipment and Furnishings Market

DISCOVERY of a manufacturer who could roll one-piece stainless steel strips of sufficient length has enabled Progressive Reeltone Company of Grand Rapids, makers of changeable letter signs, to improve the guides in which letters are inserted. Those guides, formerly of painted metal, are now improved in appearance as well as in structural qualities.

HEYER-SHULTZ, INC., of Montclair, N. J., manufacturers of metal reflecting devices, have arranged with National Theatre Supply Company for exclusive distribution rights to their complete line of all-metal reflectors. National has hitherto distributed only the 14-inch reflector used in Peerless Magnarc lamps.

PLANS for corporate and financial expansion of the Radiant Lamp Corporation of Newark, have been approved by stockholders. The company confines its activities exclusively to the manufacture of concentrated filament lamps as used in projection, floodlights, etc.

THE NEW MODEL enclosed micro-switch automatic rewind developed recently by the GoldE Manufacturing Company of Chicago, has been approved by the National Board of Underwriters. The unit features completely enclosed construction and automatic switching to stop the rewinder if the film breaks or if the door is opened.

MOTIOGRAPH projectors and Motiograph-Mirrophonic sound systems are now being distributed in the Buffalo territory by Becker Theatre Equipment, Inc., of Buffalo.

Equipment and Operation

a department of news & counsel dealing with management of the physical theatre and with its equipment in general, including . . . LIGHTING • SEATING AIR-CONDITIONING AND VENTILATION • MAINTENANCE • MARQUEE & SIGNS

OBSERVATIONS

of the editor

. . ON MOTION PICTURE THEATRE PLANNING AS A JOB FOR THE SPECIALIST

THIS observer of facts and fancies (one might add, finagling, at least for sake of the alliteration) in the affairs of the motion picture theatre, considers himself in an unusually good position to note shortcomings among architects who attempt to work out theatre schemes. Not only do many finished theatres come to our attention, but quite a few plans, either complete or in a preliminary stage, are submitted by some of the architects of little experience in theatre planning, occasionally at the suggestion of their clients. And we work closely enough with specialists in theatre design to be aware of a certain amount of opinion among them that exhibitors should not entrust their theatre planning to architects who, no matter how well grounded they may be in their profession, have not given considerable special attention to the building devoted to the presentation of motion pictures to the public.

One could of course dismiss such protests with the objection that they are merely of selfish motivation. But that wouldn't be quite true. The experienced theatre architect can quickly see the hand of the architect not familiar with the peculiarities of this highly specialized class of building, and often indeed can he point to important features which represent only bungling. Then, too, he is confident in his knowledge of the tricks that save money—a knowledge that is partly derived from mistakes that he made long ago himself.

■ ■ ■

Compared with the total number of architects, there aren't so many architects, however, who have specialized in theatre design and interested themselves in the motion picture engineering which must advise theatre planning. These gentlemen are pretty thinly distributed over the country. Theatre operators in large cities, or circuits with headquarters in those cities, have ready access to them. But how about the guy in Ipecac, Wyoming? And in any city you get projects of which a theatre is only one element, with the promoter having his own architectural firm for the entire project, retained under conditions too suitable for him to engage another architect just for the theatre.

One answer would seem to lie in the development of more consultation facilities within the architectural profession. Seldom do you find a theatre operator willing to pay for an associate architect if his architect admits he doesn't quite know how; and certainly no architect is happy to kick in with a very substantial percentage of his fee for such service. A relatively small consulting fee, however, covering criticism and suggestions, with perhaps a working drawing of some critical detail, might not appear unreasonable.

Employing a local architect sometimes has its advantages; but the exhibitor nevertheless should have access to the required specialized knowledge. If it is not available from a local architect, either in his own office or through an associate or a consulting service, then the theatre operator has but one wise alternative: Engage the theatre specialist as his architect, no matter how distant his office. There would be no other way to be assured a genuine theatre job, speedily and at minimum cost.

■ ■ ■

Mr. F. L. Friedman of the National Theatre Supply Company's home office in New York, is a specialist in theatre equipment promotion, as is eminently demonstrated by the article he has written for Better Theatres, appearing elsewhere in this issue. And the other day he got institutionally statistical along these lines (as noted in a press release received in the mails):

National's representatives travel 3,792 miles a day; that's equivalent to a trip around the world every six days, or 56 times around every year. Making these colossal peregrinations, they buy 100,000 gallons of gasoline a year in their respective territories, not to mention oil, tires, etc. Then how about food, hotel rooms—and a bit o' beer or stronger? Plenty! Then of course they have homes and families. Concludes Mr. Friedman, "Besides maintaining the families in their towns, they leave a tidy sum each year in the towns they visit calling on customers."

We wouldn't be a bit surprised if this were propaganda, but doggoned if it doesn't make sense.

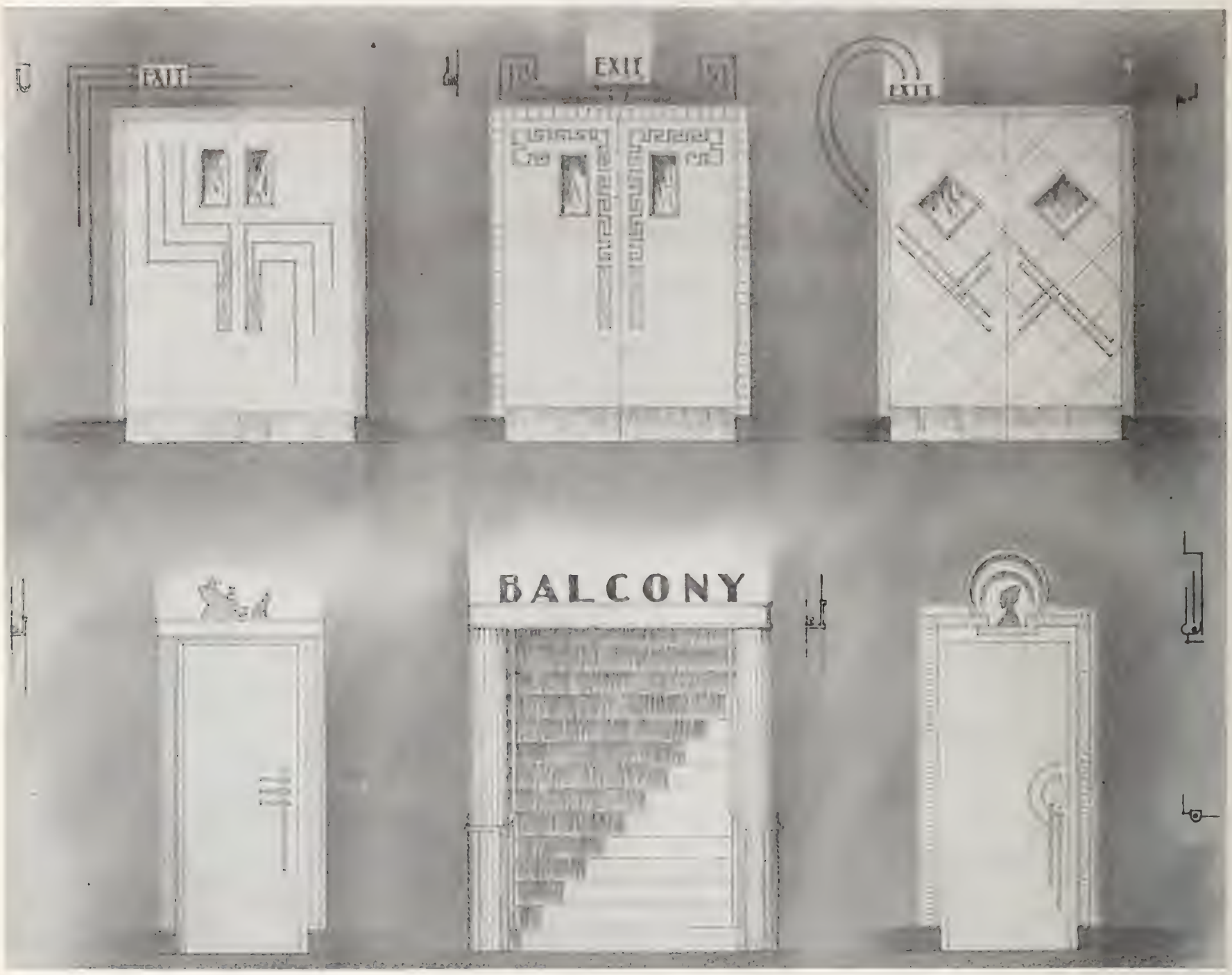
—George Schutz.

LIGHT

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Today's Directional Sign:



ADAPTATION OF the necessary directional sign to the interior design is well illustrated in the sketches reproduced above. Developed for Better Theatres by Charles C. Burton, architect and engineer for the Paramount Service Corporation, these designs provide methods which may be readily adopted; at the same time they bring out the principles of the whole directional sign problem, which is to make the sign, not an awkward, obvious appendage, but a decorative feature, part and parcel with the whole interior treatment.

In the first sketch of the upper row is a treatment for double exit doors in an existing theatre where there was only one door before. Here the light box recess of the former single door has been utilized, with its acquired off-side position made decoratively appropriate by an eccentric moulding treatment bordering the door frame and on the doors. The letters may be cut from sheet metal, lacquered black, and screwed into existing construction. Light may be provided by a lamp just below and behind the letters. (Beside each sketch is a sectional diagram indicating the physical arrangement.)

The extreme right sketch in the top row also shows an off-side treatment with mouldings; the letters may be made and affixed as in the first design. Light recesses for such signs may consist in a special box with a cove concealing a 10-inch lumiline lamp bracketed to a metallic reflector strip.

The central top design includes metal moulding around the doors, door mouldings of metal or wood, and a recessed light box carrying an 8-inch lumiline lamp.

At each side in the lower row are suggestions for lounge signs with subtle but clear identification by means of silhouettes cut out of metal and lacquered black. Such figures permit of various lighting arrangements. The figure may be flush with the door frame, in front of a shallow metal trough; but it could also be placed in front of a built-in cove painted glossy white and curved to meet the wall. Such a cove arrangement is indicated as well for a balcony sign like that shown, which employs letters like those of the exit signs.

The design for an entrance to a women's lounge (extreme right, lower row) calls for light trough entirely around the door frame, with incandescents, limiline or fluorescent lamps carried between the silhouette figure and immediately beneath one of two circular sandblasted plates of glass.

Getting a Break On Power Costs

(*Continued from page* 10)

ing, especially on heavy equipment or loads that operate only a short time each month or a few months each year.

It pays to check into equipment the power company is using. In some cases their metering equipment is defective. In other cases their ratio transformers may be rated wrong, thus making quite a change in the billing from what it ought to be.

Where several meters are in one place of business and the demand system is used, most power companies add up the total demand of each meter, whereas one demand meter on the entire load will seldom reach a peak as great as adding all of the separate meters. In fact, most every load dovetails together where a portion of *one* meter load is off when the *other* meter is at the highest peak, and this change can usually be made at very little cost.

Data for Argument

After using several methods for the last few years to keep a record of light and power billings, loads and power factor, we drafted a form which will give us a picture at a glance of the present year's billings compared with the previous year, also comparing the demand, both on and off peak; the average cost for the current, and the load factor.

Many times a great saving can be had by obtaining a transformer bank, thus changing your billing from a *secondary* to a *primary* billing, which is available with most power companies; as a rule it will save one-third or more on the load large enough to justify primary service, and in practically every case will pay off the cost of the transformer or sub-station in from one to two years, or less.

Outline of Equipment and Furnishings

Burton Theatre, Flint, Mich.

(Story on page 4)

Marquee, sign, attraction boards and letters: **American Electrical Displays, Kalamazoo, Mich.**

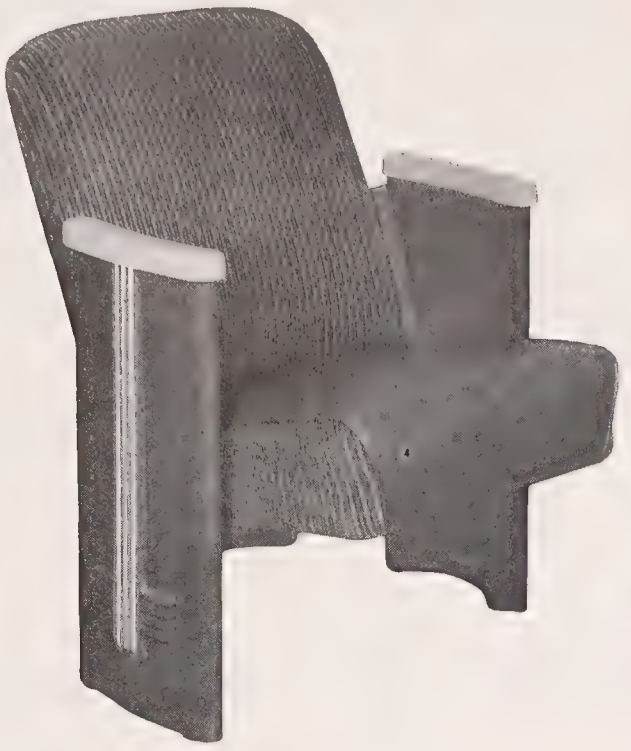
Projectors: **International Projector Corporation, New York.** Projection lamps: **J. E. McAuley Manufacturing Company, Chicago.** Motor-generators: **Hertner Electric Company, Cleveland.** Rewinder: **Goldberg Brothers, Denver.** Film cabinets: **Neumade Products Corporation, New York.** Changeovers: **Essannay Electric Company, Chicago.** Projection lenses: **Projection Optics Company, Rochester, N. Y.** Sound system **(Western Electric).**

Curtain control equipment: **Vallen, Inc.,** Akron, Ohio. Proscenium curtain and drapes: **Mort Green Studios, Detroit.**

Auditorium seating: **Irwin Seating Company, Grand Rapids, Mich.** Carpeting: **Alexander Smith & Sons, New York.**

All above equipment and furnishings supplied through or by special arrangement with the Detroit branch of the **National Theatre Supply Company.**

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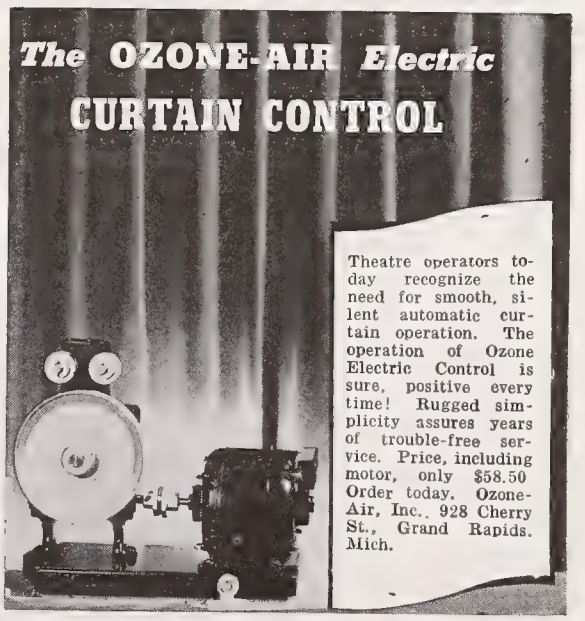
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AIR-CONDITIONING & Ventilation

" . . today the theatre must assure its public breathing comfort."



HEATING FILTERING INSULATING

Air Purity: How to Attain It—Air-Motion: How to Control It

(*Continued from page* 6)

type is mounted in a rugged metal frame and is intended to be cleaned as frequently as necessary by the simple expedient of washing in a light oil bath. The slight film of oil remaining on the screen wire after such a bath assists in the trapping and holding of dust particles. While the initial cost is several times greater than that of the throw-away type, by simple cleaning they last indefinitely.

Self-Cleaning Filters

There is a third type of filter which is of permanent and cleanable type, but has the additional feature of being *self-cleaning* in that it consists of a series of cleanable type filters on an endless belt, which is rotated by a motor, and once every 24 hours the complete bank of filters is rotated through an oil bath in a tank below the filter sections. This type of equipment is usually entirely too expensive except for a very large, deluxe theatre whose owner demands the last word in filter control.

It might be well to say here that it is hardly necessary to clean filters once a day, but they should be inspected at least twice a week and, in most cases, it is desirable to clean the filters once a week. In many of the larger cities there are companies whose business it is to clean air filters and it would seem to be good judgment on the part of the theatre owner to arrange for the frequent inspection and cleaning of such filters on a contract basis. . . So much for air purity.

¶ AIR-MOTION

As has been pointed out in previous articles in this series, air-motion is a very important factor in controlling Effective Temperature, which is attained by control of *air-motion, air-heat* and *air-moisture.* Before dealing with the control of air-motion it might be well to point out what air does in the complete picture of air-conditioning as related to patron comfort. It has been well said that *air is the transportation vehicle of personal comfort.* Air is the medium by which heat is carried *away* from the body or brought *to* the body, as the need may be. It serves as the vehicle upon which heat rides.

Using our imaginations for a moment, let us picture a cold auditorium, the air lacking in intensity of heat. The air is then removed from the auditorium, passed through some equipment which adds heat to it, and returned to the auditorium, where it surrenders or gives up its heat to raise the temperature in the auditorium and thereby make us warm. In the summer time the reverse is true. The air, which is now supplied to the auditorium purposely lacking in heat intensity, is capable of absorbing the heat given off by our bodies, and this heat-laden air is carried back to the conditioning equipment where the added heat is surrendered to or absorbed by the equipment, then the air is brought back into the theatre to pick up *more* of our body heat in order that we may remain comfortable. Thus air is really the medium of heat transfer, or heat exchange, between our bodies and the air conditioning equipment. It supplies heat for warmth, or it removes heat for summer comfort.

Air Volume and Velocity

Now the degree to which it supplies this comfort is determined by the air-motion and the Effective Temperature, which, as previously described, is made up of *air-heat* and *air-moisture.* One other governing factor enters into the picture and that is *air volume.* The greater the amount or volume of air the greater the air velocity, and thereby the greater the air-motion. If too much air is delivered into the con-

ditioned area, the velocity is materially increased and the air motion its speeded up to the point where we feel it in the form of drafts. There is, therefore, a limit to the volume of air that can be circulated in a theatre in order to prevent an excessive and undesirable air-motion.

For illustration, consider for the moment the winter cycle, the temperature to be maintained also affecting the air volume. If the air is removed from the room at a temperature of 72° or 74°, as shown by an *ordinary* thermometer; and is warmed up to 120°, it will require a certain number of cubic feet or—expressed differently—a certain *volume of air* heated from 72° to 120°, to maintain the desired temperature. It also is true that if we heat the air from 72° to 140°, not nearly so much air is required to carry *the same amount* of heat to make up the heat deficiency or to overcome the heat loss in the auditorium and provide the desired temperature. Thus you can readily see that air temperature, or *air-heat,* definitely affects air volume and, thereby, air-motion.

The Effect of Air-Moisture

Air-moisture (Relative Humidity) also plays a very important part in winter comfort because, as explained, our bodies lose heat by evaporating moisture from the surface of our skin, and if in the winter the air is lacking in moisture, the rate of evaporation from the surface of our skin is greater and we do not feel comfortable. It is then necessary to add a greater amount of air-heat for personal comfort. If, however, we make up this air moisture deficiency by adding water to the air, it becomes increasingly difficult for moisture to be evaporated from the surface of our skin into the air, and therefore our bodies are not cooled so rapidly. It then becomes unnecessary to keep the room at a higher temperature by increasing the air-heat. Adding to the air-moisture content of the air means that we have to provide less air-heat and that we need fewer cubic feet of air because we require a smaller amount of heat. Thus air-moisture too affects air-volume, which in turn affects air-motion through velocity (speed of air-motion). A considerable saving of fuel in the winter time is possible if we add moisture to the air, since if there is sufficient air-moisture, there need not be as much air-heat.

Seasonal Differences

Now air-motion is a very important feature—although not nearly so important in the winter operation as in summer, when an accelerated air-motion helps to evaporate some of the moisture from the surface of our skin and thereby assists in the removal of heat from our bodies. Because of this fact, about three times as much air by volume is required to provide summer comfort as is required for winter comfort. However, another reason for this increase in volume in summer is temperature difference.

To illustrate, if we are maintaining a 78° air-heat temperature (shown by the ordinary, or dry-bulb, thermometer), air above this temperature is removed from the conditioned area, and the heat (as well as the moisture) is taken out to the required degree and the air reintroduced into the conditioned area. For a number of reasons it is not desirable to reduce the air (in terms of ordinary temperature) from 78° to any less than 60° to 65° degrees.

It might also be pointed out that in many summer cooling operations there is more total heat to be removed from the air than there is total heat to be added to the air in the winter cycle to maintain patron comfort. By total heat we mean the total air-heat plus the heat this is also in the air in the form of air moisture, for, as previously pointed out, *heat is required to support the moisture in the air.* Because of the smaller temperature difference, or cooling range, on the summer cycle, and because of the desirability of increased air-motion to assist in the evaporation of air-moisture from the body, *greater volumes of air are handled during the summer cycle than during the winter cycle.* Also, greater volumes of air are required—cooled over a smaller temperature range—for the additional reason that *very cold air falls at a much faster rate than the rate at which hot air rises.* Cold, rapidly falling air creates an unnatural and undesirable air-motion, which is reflected in the form of chilly drafts.

Providing Air-Motion

Air-motion is accomplished by the simple mechanical expedient of circulation by fans, usually powered by electric motors. Of course, there are various kinds and types of fans that will move air and create air-motion, but there are certain requirements for successful results that make only one type—the multi-blade or squirrel cage—truly desirable in air-conditioning.

First, of all, the air must be moved silently. Therefore, the device for moving it must be quiet in operation.

The fan must also be capable of moving the air against resistance, at the least power expenditure, and with the greatest possible efficiency. This resistance is encountered in the pipes or ducts through which the flow of air from the auditorium to the conditioning equipment and back to the auditorium, is confined. Such ducts are naturally limited in size and often have numerous turns in them, which means that the fan creating air-motion must be capable of efficiently overcoming the resistance set up by the friction of the air flowing through the ducts. In order that the air be delivered to the proper areas in the theatre, the fan must be capable of discharging the air the required distances in order to provide even temperatures in all parts of the auditorium and so that air is in motion at all times.

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GENERAL SEATING COMPANY
CHICAGO

In the next issue—

Results of actual reflector tests, in the series of articles on projection costs—

By Henry D. Behr

SEATING the auditorium



". . . no theatre can be better than its seating."

STAGGER PLAN VALUES

[The plan revision discussed is of some special significance because it represents an effort to meet higher standards of vision in an existing theatre, and with dependence upon a mere change in the seating plan. The revision was made by Ben Schlanger, New York theatre architect, and he has prepared the following comment on it.— THE EDITOR.]

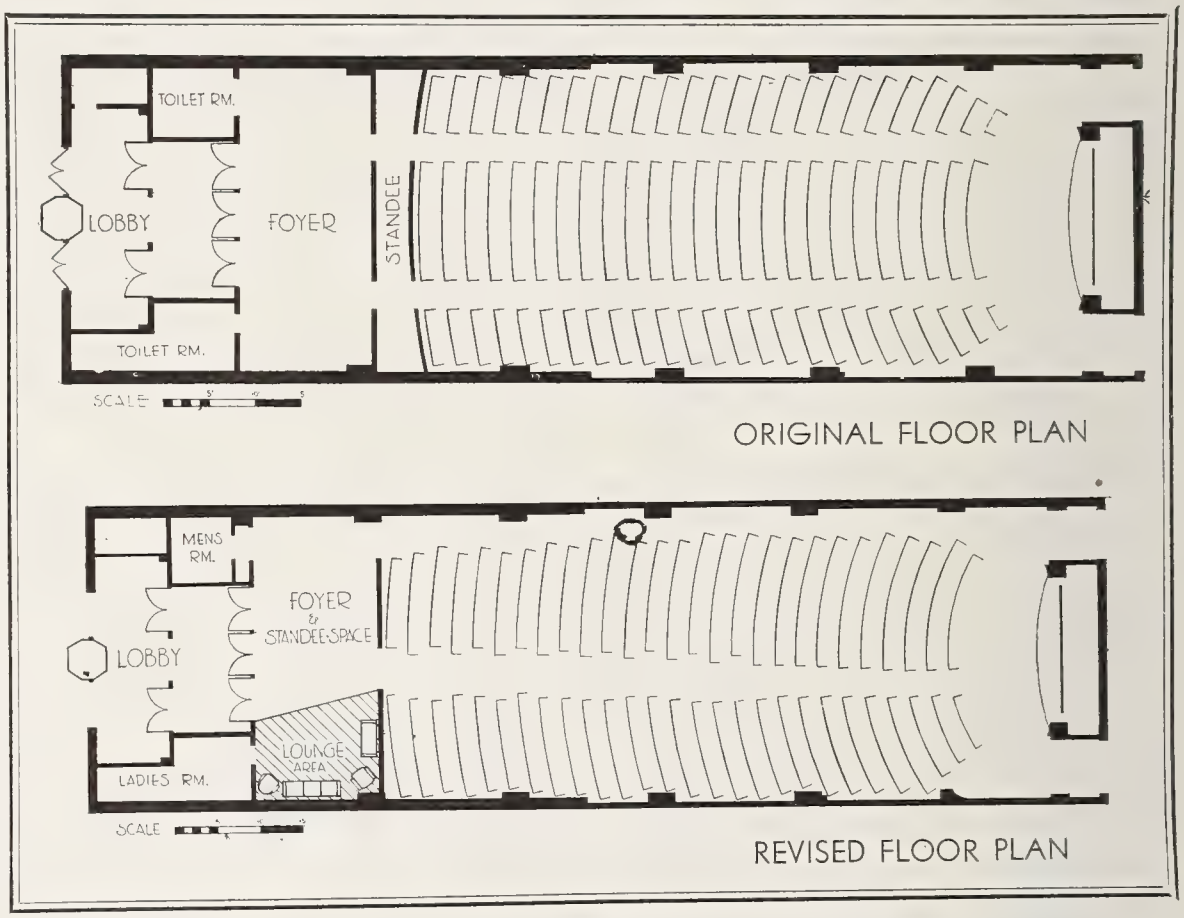
THE PLANS illustrated show the *before* and *after* seating arrangements of the Studio theatre in Philadelphia, in which vision was improved with a gain of 50 seats over the old arrangement, through a stagger plan. The existing floor slope like so many other floor slopes commonly found does not offer any better than second row vision of the screen. To reslope this concrete floor would have entailed unwarranted expense, so a stagger system of seating, using the existing floor, was adopted to improve vision.

This installation shows a justified use of staggered seating, and there are other cases where this system may be used effectively, but it must be pointed out that non-staggered seating placed on floors properly sloped is superior to staggered seating.

When staggered seating is used there are many seating positions in an auditorium from where vision may be obstructed when the persons seated directly in front lean to one side, but of course the tendency to lean to one side or the other is decreased when full vision is provided for.

The new Studio seating utilizes an asymmetrical aisle arrangement, thereby reducing the number of seating banks from three to two, which change reduced the aisle stagger lines from four to three, resulting in less loss due to stagger. This aisle arrangement also leaves more undisturbed lounging area and better traffic lines (*see shaded lounge area*).

Another important point regarding staggered seating is illustrated here—*that correct staggering is not accomplished merely by placing seats so that the arm block of one seat is directly behind the center of the seat in front in all cases.* Actually this relationship of positions varies for each seat according to the relationship of the position of the seat to the screen position. Therefore, in order to insure correct design, great care and considerable time have to be devoted to checking for correct placing of each seat, a problem which does not present itself in the case of non-staggered seating. The varying relationships of seat placements at aisle standards in the Studio theatre plan exemplifies this point.



Tell 'Em About Your New Equipment and New Furnishings

(*Continued from page* 9)

telling the public just what the lamps are —the *modern science* they represent, a bit about how they do their job. Then contact your local newspaper and plant a picture of the lamphouse display as a tie-up on a series of publicity stories.

An example of already prepared newspaper publicity material on "Simplified High Intensity" lamps is submitted. While these particular news stories were originally prepared for products distributed by the company with which the writer happens to be associated, similar stories could be used for lamps made by other manufacturers. The two examples given are an advance story and an opening day story—both short, both complete, and both readable; they illustrate the method.

ADVANCE STORY:

Another "Snow White" is coming to the ———— theatre on (date) —— but this time it's new "snow-white" projection light, for clearer, sharper pictures, according to Mr. ————, manager, in announcing the forthcoming installation of powerful ———— lamps in the ———— theatre projection room.

The main feature (————) starring (————) was chosen especially to illustrate the vast improvement made possible by these new ———— lamps.

"They're the nearest thing to daylight, in my opinion," said Mr. ————. "Technicians describe these scientific projection lamps as Simplified High-Intensity type and say that their stronger, snow-white light will enable patrons of the ———— theatre to see all pictures more clearly and color features in more accurate hues.

"I suppose it's like taking a new suit to the store window so that we can see it better. In daylight you get the true color of the pattern. And in the 'daylight' of these astonishing new lamps, every picture on the ———— theatre's screen is going to be infinitely better. Scientific measurements with a photoelectric cell light meter have shown us that when this installation is completed, we will actually have 200% to 300% more light on the screen," Mr. ———— concluded.

The installation of the new ———— lamps in the ———— theatre is being supervised by the (dealer).

OPENING DAY STORY

A wedding of art and science takes place today at the ———— theatre when the smash hit (————) starring (————) will be thrown on the screen through the medium of new "snow-white" type projection lamps just installed by the ———— management.

"Light—and light alone, makes the picture on the screen," said Manager ————.

"Better projection, especially of color, demands what lamp engineers call 'Simplified High-Intensity.' Today's high standard in pictures, today's critical audiences, insist on the same caliber of projection found in the Radio City Music Hall, the Roxy, and other world-famous picture houses. Now the ———— theatre gives its patrons the very finest in modern projection.

"Not only the general theatre-going public, but all those especially interested in light—engineers, camera fans, high school and college students of physics, optometrists—will find the new projection light in the ———— theatre a thrilling experience," the manager said.

Long familiarity with projection problems en-



Clancy STREAMLINED Curtain Control Unit

Even the smallest theatre can now afford the safety, convenience, dependability and smooth operating features of this modern, economical, streamlined curtain control unit. Curtains can be operated and controlled from any location in the building—the projection room, back-stage, or intermediate positions. Just a touch on an electric button opens or closes the curtain smoothly and noiselessly—allowing it to fold and drape in perfect, even folds.

The complete control unit comprises a Clancy lightweight, noiseless draw curtain track connected with a Clancy utility synchronized curtain control. This unit will serve any stage—up to a 35-foot opening. For larger stages, Clancy heavy-duty units are recommended.

You should know more about this popular, low-priced unit that will give your theatre the up-to-date efficiency and appearance of the largest metropolitan playhouses. It is simply and easily installed. We furnish blueprints and detailed installation instructions.

Let us quote you on this unit—complete, ready to install in your theatre. Write us, giving the height and width of proscenium opening.

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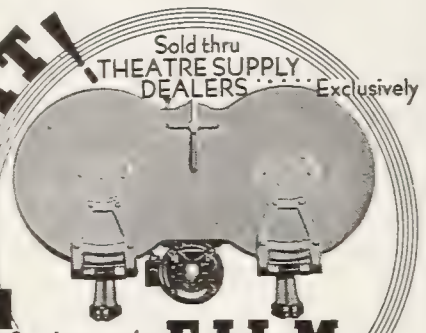
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abled the designers of these (or name the make) lamps to build into their projection units every desirable feature which would insure maximum light efficiency on the screen.

The many outstanding features of the ——— lamp design led the management of the ——— theatre to select these new type projection lamps from the ——— (dealer).

But getting newspaper stories published on your new lamp equipment should not end your exploitation activities. As a further step, you might send special invitations to camera clubs and camera fans, inviting them to bring their candid cameras along for shots of scenes from the picture under the new and improved lighting conditions. Then, too, you could make a tieup with your local optometrists, asking these professional people to give an interview or write a short article outlining their own viewpoint of what better projection light on the screen means in the way of better vision and less eye strain. Invitations can also be mailed to the local high schools and colleges to students, say, in the physics laboratories, to bring out the scientific aspects of better light. And finally, the local electric company could be contacted for a congratulatory advertisement featuring the name of the theatre.

New sound, of course, has tremendous possibilities for publicity, and sound equipment manufacturers have sought to do a publicity job comparable to that done on feature pictures. When a new Simplex sound system, for example, is about to be installed in a theatre, the manager gets, in addition to a series of prepared publicity stories, other local exploitation, such as radio and sound truck announcements, special copy for programs, handouts and advertising mats. All this, of course, is supplemented further by other material which is made available, such as burgees, valences and box office plaques.

A typical announcement story on a new sound system installation, together with several radio and sound truck announcements that can be adapted to practically any situation, are as follows:

ADVANCE STORY

Negotiations have been completed for a new Simplex Four-Star (or name of other make) Sound System between Mr. ———, manager of the ——— theatre, and the National Theatre Supply Company (or other source).

The new equipment represents a definite improvement over present sound equipment in use. It is entirely new and includes many technical developments which have recently been perfected through laboratory tests and under practical operating conditions. It assures greater realism in sound reproduction, better balance of high and low tone range, and the distribution of sound throughout the theatre is perfectly uniform irrespective of where you sit. These features are all of immeasurable value to the theatre patron and to his or her full and complete enjoyment of motion pictures.

"When this new equipment is installed," Mr. ——— stated, "our patrons will be quick to recognize the wonderful improvement. There will be a very definite feeling of greater realism and the positive illusion of being present."

"New methods and standards in recording constantly being adopted by the producers in Hollywood are beyond the performance capabilities of older types of sound systems," Mr. ——— stated. "For that reason, if we are to put a sound motion picture on the screen just as Hollywood created it, we must have available a sound system equal to the exacting requirements these new standards demand.

"Following a thorough study of contemporary equipment, we unhesitatingly chose the new Simplex Four-Star sound system because it is outstanding in technical excellence and, secondly, because it is manufactured by a firm long associated in building a product for the theatre and conversant with our exacting requirements.

"This is merely another forward step in the policy of the ——— Theatre to offer our patrons the best that can be had for complete enjoyment of motion pictures."

RADIO AND SOUND TRUCK ANNOUNCEMENTS

A double feature you cannot afford to miss—opening tonight at the ——— theatre, a new Simplex Four-Star Sound System which will thrill your ears . . . plus the feature picture (name of picture), with (names of stars), all of which assure you of a brilliant and entertaining show. By all means don't miss this attraction at the ——— theatre tonight!

—

Here's a news announcement of outstanding interest! When the curtain is drawn tonight at the ——— theatre, you will hear along with the picture a new and marvelous sound reproduction, for the ——— theatre has just completed the installation of a new Simplex Four-Star Sound System designed to give you talking pictures with all the naturalness and realism that Hollywood created!

Space limitation, of course, precludes the reproduction of an entire publicity setup, but the examples given will serve to show what can be done. Obviously, even prepared stories need not be used *verbatim,* but can be utilized as a "springboard" from which the enterprising theatre manager can design and carry out his own original campaigns.

In most communities there are Parent-Teacher Associations, and in many schools film appreciation and study groups, that can be contacted with special invitations or preview announcements of the new sound, its scientific characteristics, its technical aspects and other sidelights especially interesting to those in science, physics and visual education classes.

All such exploitation, of course, is supplementary to special preview showings of the new equipment in your lobby, with a capable attendant in charge or with suitable explanatory placards.

I have touched briefly on the exploitation possibilities for your theatre of only two classes of new equipment. The same ingenuity, the same imagination and the same showmanship can, with the help of your supply dealer, make it possible for you to publicize all the goodwill angles of other new equipment such as chairs, generators, carpets, marquees, air-conditioning, projection apparatus, as well as many other kinds of improvements.

Buying new equipment of any kind is always an important move. It is equally important to capture all possible benefits for your theatre from the actual installation of new equipment and furnishings of most every class.

[*The author is associated with the sales promotion department of the National Theatre Supply Company, and he has of course had much practical field experience in the exploitation of actual installations, as well as in the preparation of press-book and other material for the exploitation by theatres of new equipment and furnishings installations.*]

The Practical Use of Sound Test Reels

● Development of more and more test reels has taken most of guess work out of sound equipment repairs and adjustment. Here are tips on their use

By AARON NADELL

TEST FILMS that make possible exact adjustment of sound apparatus for the best performance of which it is inherently capable are now available to theatres in greater variety than ever before. With modern equipments these reels may be considered essentially standard tools, indispensable for certain important types of work.

The basic purpose of most test reels is to introduce into the system sound of known characteristics, eliminating all question of variations in recording. The system, or that part of it which is under test, then remains solely responsible for the nature of the output. With some reels, the output is judged by ear. With others, used for different purposes, judgment by ear is entirely impossible, and the reel is useless unless supplemented by a volume indicator capable of measuring results in terms of volts or of decibels. Prices of such meters are reasonable—for some of the less accurate models (which are still serviceable), extremely reasonable.

Standard Recording

The simplest of all test reels is the standard recording, which is used to judge quality by ear. It is used partly because the test reel's own quality is assured, whereas that of the daily program is not; partly because when it has been played a number of times it becomes very familiar to the user, who can then instantly detect flaws in reproduction which would be much less evident to him with a strange track; partly because it is made up of types of recordings that are particularly well adapted to unveiling certain forms of equipment deficiencies; and partly because it is likely, today, to be made up of selections from the standard output of different studios, therefore indicating whether any particular product calls for special adjustments in the theatre, as well as what compromise adjustment will give the best average result with all product.

The standard recording is, in addition, used where the more elaborate forms of acoustic test equipment, referred to below, are not available. In such cases the system is set for theoretically correct results (flat response) and the test reel and critical ears decide whether that setting gives the best quality under the acoustic conditions obtaining. If not, the adjustment is varied until the standard recording sounds best, and the setting thus arrived at is noted down as being preferable, henceforth, for that system in that particular theatre.

The standard recording is also conveniently used for rough and quick comparison of the sound quality delivered by both soundheads and by both channels, if there are two. It is used for rough testing after repairs or minor adjustments to assure that everything is in perfect working order for the next show; and in houses that follow more elaborate inspection routines, it may be used before each day's show, or once a week, for general check-up.

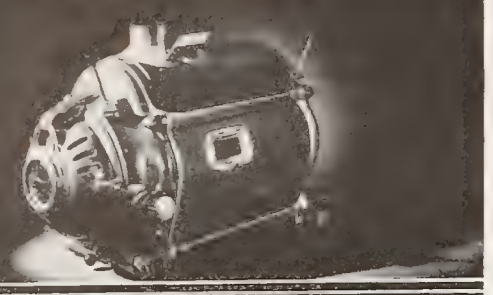
Multi-Frequency Film

Almost equally familiar to the average theatre man is that old stand-by, the multi-frequency film. The track carries a number of pure tones, ranging from the lowest frequencies to the highest and following each other in regular succession. In some reels, all tones are recorded at exactly the same volume. In others they are not, and an announcement preceding each frequency indicates the extent of the deviation, allowance for which is duly made when the output meter reading is noted. Many of these reels begin with a short run of 1,000-cycle recording, for convenient adjustment of the meter controls. After that, the volume output at each successive frequency, as the film runs through, is read on the meter and noted down.

Unless the system has been differently adjusted, for acoustic conditions or other special reasons, output volume should be the same at all frequencies within the equipment's capabilities, because input volume was the same at all frequencies. If this is not the case, frequency controls are reset or the apparatus is examined for defects. The result of each adjustment or provisional repair is tested in the same way, until performance is correct. Where the



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system is one that has separate high-frequency and low-frequency output channels, each channel may be measured separately for correct performance within its appointed range.

The meter readings are often noted on graph paper by means of small dots, which are then connected by a continuous line to produce the familiar "characteristic curve" commonly used to give a graphic presentation of the performance of sound components.

Method of Isolating Cause

These tests are very helpful in isolating trouble sources. If, for example, the curve obtained from one soundhead is different from that of the other, the fault must lie in the soundheads or their connections, since the amplifying channel is the same in both cases. (Of course it is not necessary to draw an actual curve; comparisons of two columns of readings will serve the same purpose). On the other hand, if results are uniformly poor with both projectors, the amplifying channel is indicated, and isolation can often go even further. If, for example, there are both a voltage and a power amplifier, the meter can in some cases be connected to read the voltage amplifier output, thus indicating which of the two is faulty. Regular and emergency channels can be compared; also, where two channels exist individual amplifiers can be switched from one to the other and resulting differences in performance thus traced to the exact panel responsible.

These tests permit making and checking numbers of small adjustments or repairs, none of which may be important in itself, or great enough for the result to be audible; but which in their aggregate effect add up to a substantial improvement in quality. This is one of the ways in which test reel and meter are indispensable; the meter being sensitive enough to see improvements too slight for the ear to hear.

Comprehensive tests with multi-frequency film and meter should be made on every sound system at intervals no longer than six months.

Use of Frequency Loops

Short sections, or loops, of selected frequencies are used for more restricted purposes. A favorite quick adjustment is made possible by threading 1,000-cycle loops into each soundhead, running the machines simultaneously and switching sound from one to the other to compare volume level. Comparison by ear is practical, use of the output meter is preferable.

Loops or short strips of high-frequency recordings are invaluable for adjusting exciter lamp focus to give the best results with modern sound tracks. Loops of 7,000 or 9,000 cycles are used, according to the results that can properly be expected of the equipment. The output meter is connected, and focus is adjusted for maximum volume. When this is attained, focus will be as sharp as it can be made for the highest frequency and therefore optimum also for all others. The test is repeated after the adjustment has been locked down, to make certain that the fine edge of the focus has not been lost in the locking down process. For this work also the reel, or loop, can be used alone, and maximum volume judged by ear rather than by meter, but the meter is incomparably more sensitive and gives conspicuously superior results.

Lateral Alignment Test

Lateral alignment of the sound track is very efficiently checked, and lateral guides are easily and accurately set, by means of one of the newer test tracks, made available by the Research Council of the Academy of Motion Pictures Arts and Sciences. This consists of a black sound track through which no light passes, and special recordings at either side, beyond the normal track location, of 1,000 cycles toward the sprocket holes and 300 cycles toward the center. When this track is played, lateral guides are adjusted by ear until neither sound is heard: the film is then correctly positioned to avoid both sprocket hole hum and dividing line hum.

Exciter and Film Adjustment

Exciter lamp and film adjustment in a rear-scanning head (Erpi TA-7400) are best accomplished through still more elaborate use of test films. Preliminary focus of the objective lens is made by visual inspection with a 3,000- or 4,000-cycle track threaded. Readjustment for maximum level is made while running a 7,000- or 8,000-cycle film and checking with an output meter; the condenser lens-prism being then backed off to produce a meter reading 2 decibels below maximum. With the adjustments thus obtained locked down, the external slit azimuth, or rotational position, is shifted until the meter again gives maximum response. Lastly, the sound track lateral alignment is perfected with the help of another of the Research Council's special short test films, a length of double track with an accurately positioned center line. Correct projection of the center line of the track on to the center of the external slit is secured by manipulating the film lateral guides and visual inspection.

Uniformity of Illumination

A particularly important optical condition that could not otherwise be tested at all by any satisfatcory direct means, is checked easily and with extreme accuracy, through the use of still another special film. This is the uniformity of illumination across the sound track width, which can easily be impaired by a number of causes, such as slight sagging of the exciter filament. Non-uniform illumination can produce either trifling or serious deficiencies of sound quality, depending somewhat on the type of recording. Variable density and variable width, single, double and squeeze tracks all give somewhat different results

with identical conditions of laterally non-uniform illumination, and quality over different portions of the same track may also vary.

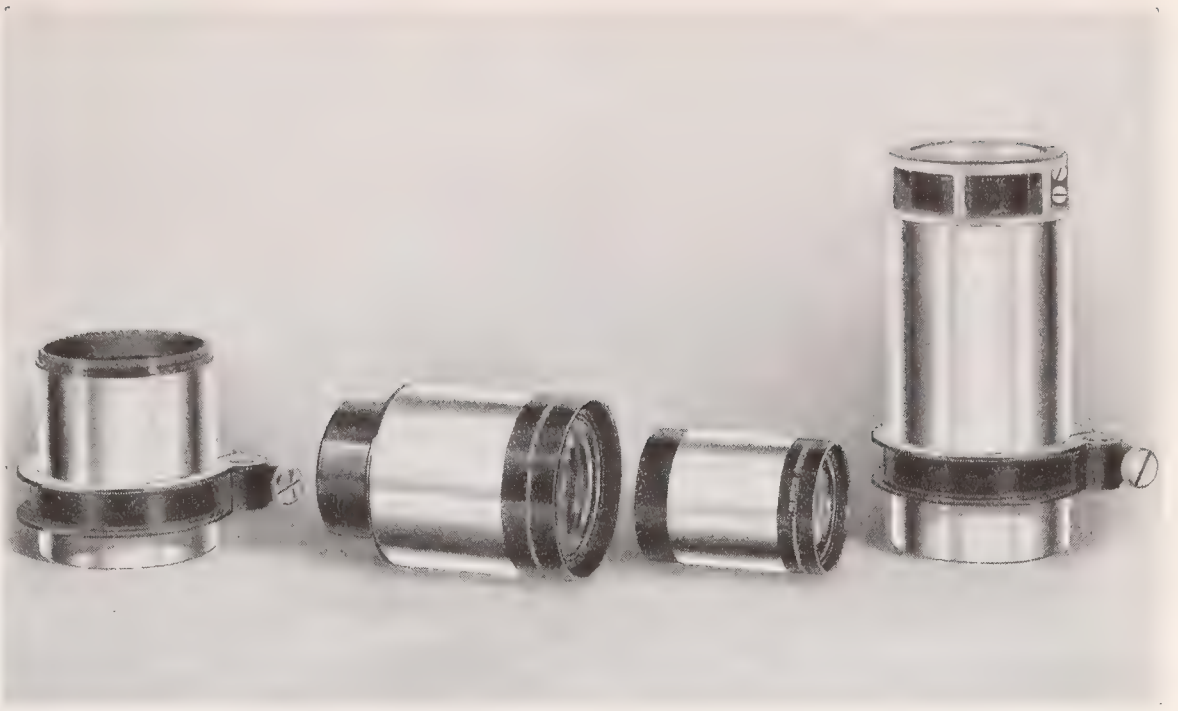
The Academy's special film for testing this condition carries seventeen extremely narrow sound tracks. The first is located nearest the sprocket holes, and the seventeenth and last nearest the dividing lines, with the others spaced at equal intervals between. As the 230-foot length of film is run off, these narrow recordings follow one after another in regular sequence, each placed a little closer to the dividing lines than the one preceding, and the volume outputs are read on the meter. If illumination is uniform all the way across the sound track area, all the readings will be the same. When they are not, the exciter lamp is replaced; should this fail to clear the trouble, the optical arrangements are subjected to further inspection or adjustment according to the conditions the meter reveals.

Comparative Tests

Several of the reels referred to are used in association with each other. Thus, supposing the standard sound reel to indicate deficient quality from one soundhead, the multi-frequency reel might be used in that machine to check the nature of the trouble. In case that showed insufficient high-frequency response, it might possibly be followed by the seventeen-track scanning test to find whether uneven lateral illumination is the cause of the trouble; or by the film guide adjustment loop, or the 9,000-cycle focusing loop, as circumstances suggest. Perhaps all these films will be used before the true trouble is found; perhaps none of them will find it, but at least they will very quickly and efficiently eliminate a considerable number of possibilities and leave comparatively few for investigation by other means.

All of the test films so far described function with the help of only ear, eye or at the most a simple output meter. More elaborate aids are needed with the special recordings for acoustic tests, now also available to theatres. These are multi-frequency reels in which each frequency is "warbled" or caused to vary by 10% or thereabout, to avoid production of standing waves. A single frequency played at constant volume occasionally undergoes reflection from surfaces facing each other in such a way that the reflections are mutually reinforcing and volume is built up instead of dying away. In other words, a portion of the auditorium can be "resonant" at some one frequency. This effect may be comparatively unimportant with ordinary speech or music, in which prolonged reproduction of a single pure tone at constant volume seldom occurs, and still produce misleading results in microphone measurements. Hence acoustic test frequencies are "warbled."

The readings are taken by playing the warble reel through the screen speakers, picking up the sound with a known or calibrated microphone.



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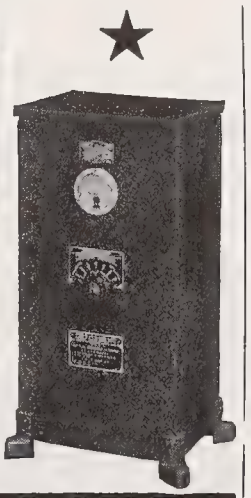
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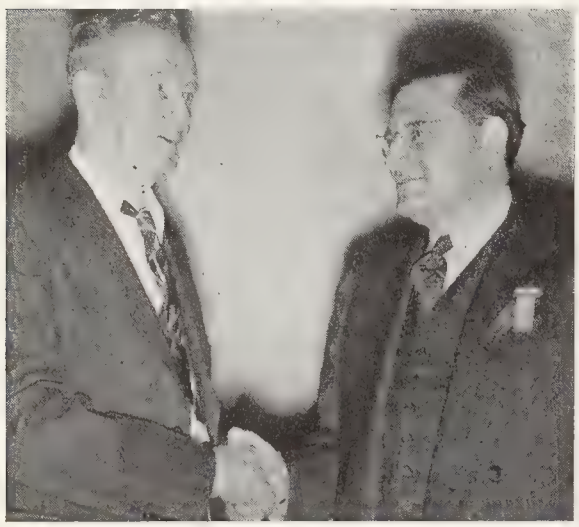
and answers to inquiries . . . By F. H. RICHARDSON

ON A POLICY OF JEOPARDIZING A FORTUNE TO SAVE A PITTANCE

IT IS PRETTY well known that a considerable number of theatre managers endowed with authority to provide the projection staff with everything that is requisite to good results, insist that equipment parts be retained in use beyond the limits of either safety or ability to produce those results.

This is of course done through a desire to reduce the cost of operation to the lowest possible limit. However, while legitimate reduction in operating expense can merit nothing but commendation, when such reduction operates to reduce income, surely it is time to call a halt. Certainly it cannot be successfully argued that equipment in a poor state of repair can possibly be made to produce results comparable in quality with that produced by equipment in perfect condition, assuming each to have the same intelligent operation.

Each year sees added recognition of the fact that projection and the projectionist is the vital connecting link between studio and the theatre patron. More and more is the industry coming to realize the fact that imperfection in projection must reduce the entertainment value of its theatre programs. True, imperfection in projection cannot alter the movement of actors appearing on the screen, but it can very seriously detract from their effectiveness as performers, besides mutilating music, garbling speech and causing eye strain.



One of the country's veteran projectionists, William Read of Atlantic City (left), shaking hands with Joe Basson, president of New York City's Local 306, IATSE-MPMO, during the Projectionist Day festivities held at the New York World's Fair on September 7th.

Suppose that, in a period of a year, by refusal to honor projection room requisitions, or by delay in so doing, you have reduced overhead by $200. That is to say, it would have cost that much more to have maintained all equipment in perfect condition. That would amount approximately to 54c per day, but say that even a dollar a day is saved. Isn't a well presented picture worth a dollar a day?

Assuming equipment to be handled competently and maintained in perfect condition there will be a rock-steady screen image, well illuminated and with light well distributed. The music will be faithfully reproduced, and speech will be clear. It is reasonable that your patrons will leave with a desire to "go to the movies" again. That, to my notion, is the best exploitation motion pictures—any picture—can have.

THE PROBLEM OF SCREEN LIGHT STANDARDIZATION

FROM THE GENERAL manager of a large circuit in the New York metropolitan area, comes the following:

"May I have the following questions answered? As between different theatres there is a wide differential in screen illumination. Is it not possible to have some standard of screen brightness established, to the end that results, viewed as a whole, be improved? I have been reliably advised that all motion pictures are photographed at an illumination of 15 candle power. If this be true, it would seem that to secure duplication of the scene or thing so photographed, the theatre screen must have an equal illumination value.

"Using a Weston meter, I have measured many screen illumination values with the projector in operation; also with it inoperative and the rotating shutter in open position, finding values in the latter condition practically double that of the first named. What I ask of you is: First, what should be the minimum reading under both conditions? Second, what percentage of the light is the projector rotating shutter presumed to eliminate? Third, With different types of screen I note the reflected light values vary widely. Can you advise as to what percentage of light should be reflected back by a beaded screen?"

To answer all this in complete detail would require pages of space. Briefly, however, while it is true that all studio scenes are photographed at the same approximate light intensity, it is obvious this cannot be done with outdoor scenes, hence "all" scenes are not photographed at the same "candle power." Moreover, no projector optical system has yet been devised that will illuminate a theatre scene evenly. Between a screen center and its outer margin there is a differential of from one to five; even more in some cases. It varies widely according to the selection and adjustment of the projector optical train. Measure center and margin of a few screens and be convinced.

Obstacles to Standardization

For years engineers have been seeking some basis for standardization of screen illumination, without much success. The reasons for failure are many. What may be a very acceptable screen illumination where viewing distance is limited to, say, 50 feet, would be quite too low to enable a good view of screen image details were the viewing distance longer—say, 100 to 150 feet. An illumination quite satisfactory in a dimly lighted auditorium would be wholly inadequate in one having higher illumination. Dark auditorium decorations will permit equal viewing results with lower screen illumination, and so on through a fairly lengthy list.

A screen image is wholly a matter of contrasts in light, shadow and darkness, hence anything that will affect these values, as viewed by an audience, must be considered, and so very many things may affect them that standardization is wholly impossible unless, first, those other things be standardized. Then, too, a screen surface that will reflect a certain percentage of light today will not reflect that percentage one month from today, the difference varying widely in different locations in accordance with the amount of dirt in the air.

Measuring the Screen Light

What the reading should be would depend upon the conditions the reflected light must encounter. Measurements should be made at the screen center. At different zones of the screen it will run somewhat along the proportions shown in Figure 41 of the Bluebook of Projection.

The best rule I know of is to establish that illumination value that seems to make viewing *from each auditorium center* most

satisfactory to a group of average people. This will establish a correct balance as between the front and rear of seating space. This may not be a "scientific" solution, but in practice it has high value. It must, however, be remembered that slowly but constantly screen reflection value decreases, and this must be taken into account, especially where the atmosphere is laden with dust, smoke, etc.

Second, the projector rotating shutter eliminates or "cuts off" a trifle more than half the light. Measure the width of shutter blades and the openings between them. Compare these measurements and you have your answer.

Third, as already explained, this varies with varying conditions. If a fixed measurement is demanded, I would say (backed by the opinion of the Projection Practice Committee of the SMPE) 15 foot-candles *at the screen center* would perhaps serve best, but—!

Then too, there is the character of the screen surface. The specular surface (beaded screen, for example), reflects a very high percentage of the light back to the auditorium central area, but less and less as the viewing angle is increased. It therefore is not well suited to wide auditoriums. On the other hand the diffusive screen reflects more evenly to all sections of the seating space. For a long auditorium that is of narrow width, the beaded screen, because of its unique properties as a directional reflecting surface, has a very special value.

HOW MANY MILES A YEAR DO YOU PROJECT PICTURES

AT A RECENT meeting of the Projection Practice Committee of the Society of Motion Picture Engineers, Dr. Alfred N. Goldsmith, past-president of that body, treated us to a new conception of projection. He asked, "Assuming the projection distance to be 150 feet, how far is each frame of film projected?"

He then proceeded to explain: "The usual thought is, of course, 150 feet, which is not correct. Each frame is projected 150 feet and is cut entirely off by the cut-off blade of the projector shutter. It then is projected a second time and is cut off finally by the shutter master blade, hence, since 150 plus 150 equals 300, it follows that each frame is actually projected a total of 300 feet."

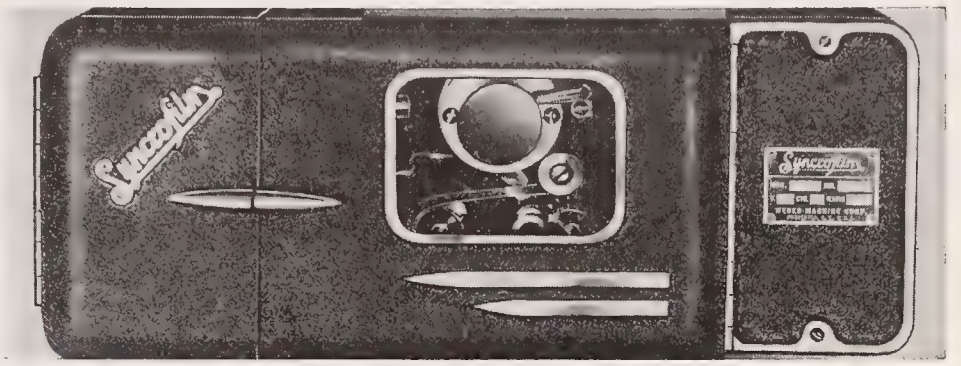
When the laughs had subsided, he continued, "Following through: Since each foot of film contains 16 frames, the actual projection distance for each foot of film is $300 \times 16 = 4{,}800$ feet, and each 7,000-foot production is projected a total of $7{,}000 \times 4{,}800$, making altogether 33,600,000 feet.

"Thus we see that in a show using a 7,000-foot production each day for one year, its projectionist is very sadly overworked, since the total projection distance for the year adds up to 12,664,000,000 feet, or more than five miles around the world." Whereupon the doctor sat down, satisfied with a job well done.

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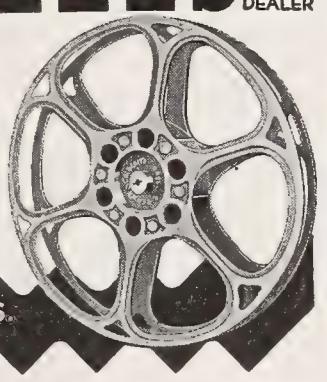
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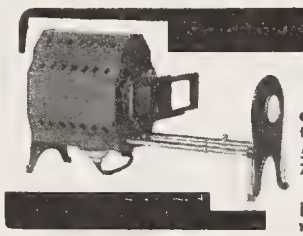
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United States Patents No. 2,156,257 granted May 2, 1939; No. 2,144,954 granted January 24, 1939; No. 2,038,978 granted April 28, 1936; No. 1,989,855 granted February 5, 1935.

Canada Patent No. 369,858 granted Nov. 9, 1937. England Patent No. 442,512 granted Feb. 3, 1936.

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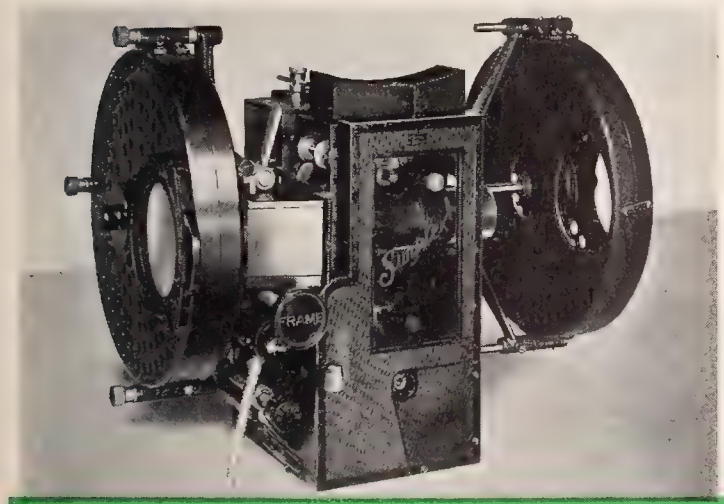
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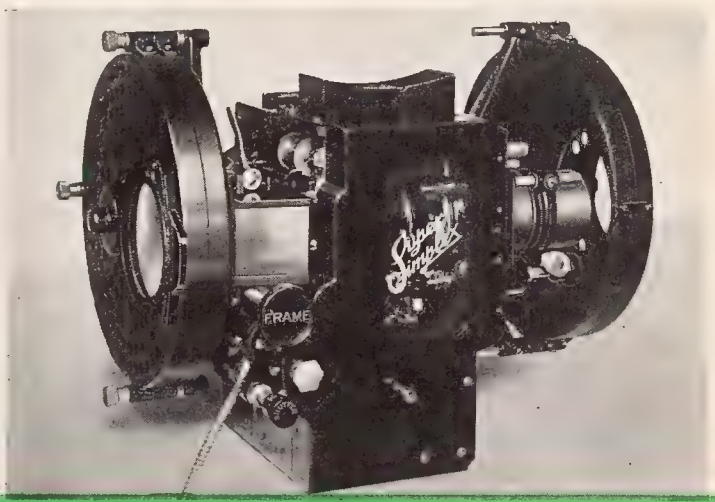
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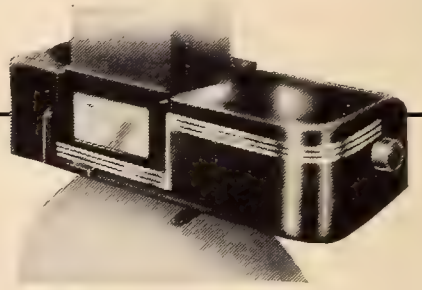
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VOL. 136, NO. 13 SEPTEMBER 23, 1939

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"The Women"
Hold-over Hit!

EDWARD G. ROBINSON *in* "BLACKMAIL" *with* Ruth Hussey • Gene Lockhart • Bobs Watson • Screen Play by David Hertz and William Ludwig • Directed by H. C. Potter Produced by John W. Considine, Jr.

"Blackmail"
Socko!

WALLACE BEERY *in* "THUNDER AFLOAT" *with* Chester Morris Virginia Grey • Screen Play by Wells Root and Commander Harvey Haislip Directed by George B. Seitz • Produced by J. Walter Ruben.

"Thunder Afloat"
World-Premiere Washington, D. C. Sensational!

"DANCING CO-ED" *with* Lana Turner • Richard Carlson • Artie Shaw and his Band • Ann Rutherford Lee Bowman • Thurston Hall • Leon Errol • Directed by S. Sylvan Simon Produced by Edgar Selwyn.

"Dancing Co-ed"
Sweet and Hot!

FRANCHOT TONE & ANN SOTHERN *in* "FAST AND FURIOUS" *with* Ruth Hussey • Lee Bowman • Allyn Joslyn John Miljan • Bernard Nedell • Mary Beth Hughes • Original Screen Play by Harry Kurnitz • Directed by Busby Berkeley • Produced by Frederick Stephani.

"Fast and Furious"
Swell!

GRETA GARBO *in* "NINOTCHKA" *with* Melvyn Douglas • Ina Claire An Ernst Lubitsch Production • Screen Play by Charles Brackett, Billy Wilder and Walter Reisch • Based on the Original Story by Melchoir Lengyel Directed by Ernst Lubitsch.

"Ninotchka"
Surefire!



GO!

(and keep going because this is just Sept. & Oct.!)

Groucho-Chico-Harpo MARX BROS. "AT THE CIRCUS" *with* Kenny Baker Florence Rice • Eve Arden • Margaret Dumont • Nat Pendleton • Screen Play by Irving Brecher • Directed by Edward Buzzell • A Mervyn LeRoy Production.

Marx Bros. "At The Circus." Big!

MICKEY ROONEY & JUDY GARLAND *in* "BABES IN ARMS" *with* Charles Winninger • Guy Kibbee • June Preisser • Grace Hayes • Betty Jaynes • Douglas McPhail • Rand Brooks • Leni Lynn • John Sheffield Screen Play by Jack McGowan and Kay Van Riper • Based on the Play by Richard Rodgers and Lorenz Hart • Directed by Busby Berkeley Produced by Arthur Freed.

"BABES IN ARMS"
HOUSTON PREMIERE BIGGEST IN 5 YEARS!

METRO-GOLDWYN-MAYE

and turn to page 40 plea



'The Old Maid's a Sweetheart!



Every Box-Office Check Definitely Shows

WARNERS' FIRST FOR '39-40 BETTER THAN WARNERS BEST IN '38-39!

BETTE DAVIS
and
MIRIAM HOPKINS
in
"THE OLD MAID"
with
GEORGE BRENT
DONALD CRISP • JANE BRYAN
LOUISE FAZENDA
James Stephenson • Jerome Cowan • Wm. Lundigan • Cecilia Loftus
Directed by EDMUND GOULDING
Screen Play by Casey Robinson • Based on the Pulitzer Prize Play by Zoe Akins and the Novel by Edith Wharton • Music by Max Steiner
A First National Picture
JACK L. WARNER, In Charge of Production • HAL B. WALLIS, Executive Producer • HENRY BLANKE, Associate Producer

Double Time's Not Enough—They're Tripling It!
Six weeks in New York—the first attraction in over 6 years to go more than 4 weeks there! B'klyn Par holds 4 weeks—and a record! Same sensational story in Seattle, Baltimore, Philly and new spots daily!

KEEP ON YOUR TOES—*soon you'll be walking on air!*

FIRST with a big picture
of the U. S. Federal Agents
G-MEN

FIRST with a big picture
of the U. S. Military Academy
FLIRTATION WALK

FIRST with a big picture
of the U. S. Naval Academy
SHIPMATES FOREVER

FIRST with a big picture
of the U. S. Commercial Air Service
CEILING ZERO

FIRST with a big picture
of the U. S. Marine Air Service
DEVIL DOGS OF THE AIR

FIRST with a big picture
of the U. S. Trans-Pacific Air Service
CHINA CLIPPER

FIRST with a big picture
of the modern U. S. Submarine Service
SUBMARINE D-1

FIRST with a big picture
of the U. S. Naval Air Service
WINGS OF THE NAVY

As or

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it! T

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HOW

HOW

HOW

JOEL McCREA
and
BRENDA MARSHALL

A new star for the new year! Save your brightest lights for her dazzling debut!

ESPIONAGE A

with
JEFFREY LYNN • GEO
Screen Play by Warren Duff, Michael Fessi
an original story by Robert Henry Buck
Directed by LLOYD

JACK L. WARNER — In Charge of Production
HAL B. WALL — Executive Produc

y WARNERS can!

LD MAID' starts it, 'DUST BE MY DESTINY' follows

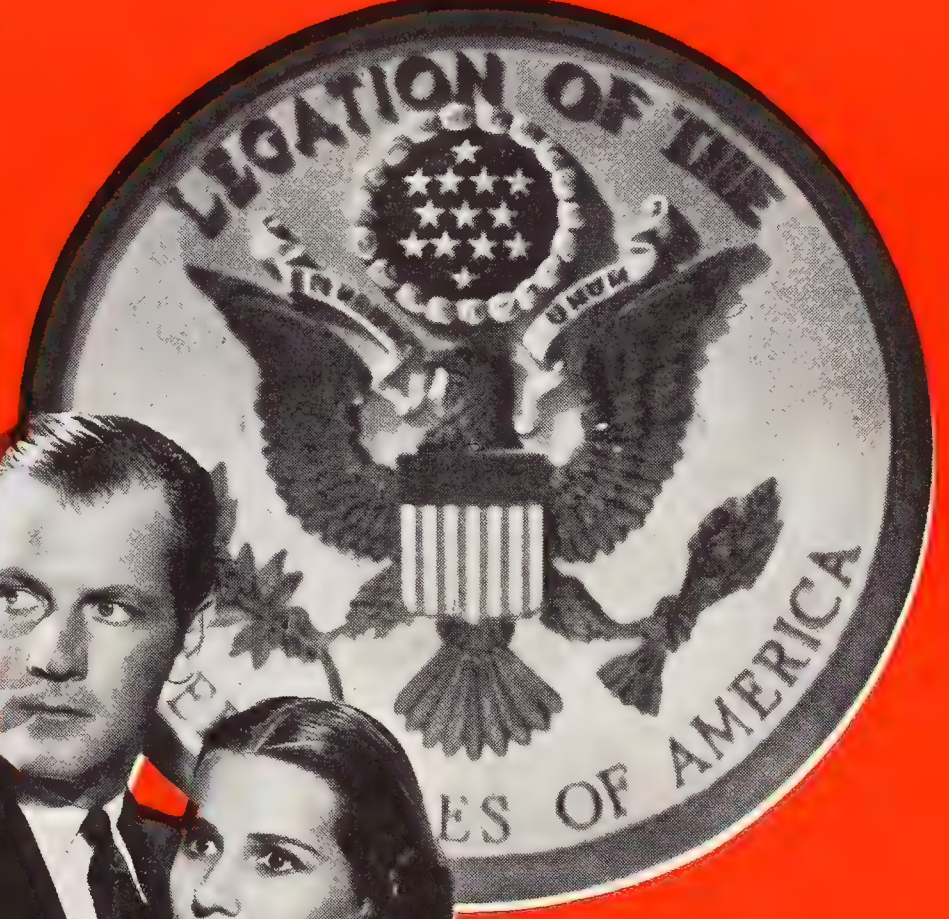
new Warner season goes right on topping the old with

FIRST Sensational Story of the U. S. Foreign Service!

MELY!

REVEALING!

TRUE-TO-TODAY!



GENT

E BANCROFT

l Frank Donoghue • From

A First National Picture

CON

LOUIS F. EDELMAN

Associate Producer

PRE-RELEASED
TO NEW YORK
AND LOS ANGELES
STARTING TODAY!

KEEP ON YOUR TOES!

Now

REPORTS FROM THE NATION OVER SHOW

"THE RAINS CAME" IS THE GREATEST BOXOFFICE HIT SINCE "ALEXANDER'S RAGTIME BAND"!

- Beats "Jesse James" records from coast to coast!
- At Roxy, first week out-grosses "Jesse" by more than $6,000 —second week within 10 per cent of sensational first! Held for 3rd!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 13 — September 23, 1939

REACTIONS

THE American motion picture industry this week began to act for operation in a world re-shaped by war.

Most conspicuous was the breaking down of a certain buying reluctance, based mainly on delays of trade practise decisions and influences of governmental pressures. Many exhibitors, both independents and buying offices of variously allied circuits, decided to make deals now against what they deemed a probability of a steadily increasing scale of rentals. Buyers were interested in the protection of long term deals. Sellers were cagy, not too sure what Hollywood budgets of the morrow might prove.

From Hollywood came tidings of payroll amputations, but not salary cuts. The first to fall were some of the court jesters, golf, polo and card instructors.

The West Coast and New York home offices did a bigger long distance telephone business than usual. It appeared probable that Lady Hollywood might get her allowance cut, regardless of pouts and protests.

The conversations grew hot in spots. One New York executive hung up the phone with the observation: "The whole damn outfit out there is nigger-rich, and now's the time they'll have to learn to get over it."

One acute film buyer, dealing for large interests, observed that "Hollywood, despite all we have to say about it, has brain power enough to meet emergencies and to do the job that the conditions call for. When they are driven to it, they do deliver. That has been proved often enough. They can always do a better job."

"And another thing," he added, "We must remember that this is a lucky business. As an industry it has had one break after another. Maybe it will be getting another one now. The first world war made it, for America."

MEANWHILE, the box office, nationally, was cheered no little by a marked upward trend, recovering from the summer slump and reaching figures close to the best week in February last.

This was the more especially interesting to alarmed showmen who observed that "this summer they went away from us as never before, since that slump in the silent picture days just before sound came along. They've been looking for anything else at all to do and see. Now maybe they'll come back."

Certain enough the public is manifesting a desire to buy entertainment. A scanning of Monday's reports showed that last week-end in New York a doubleheader between the Yankees and the Browns, last place club, drew some thirty-thousand admissions; in Philadelphia the opening of the professional football season drew more than forty-two thousand persons; and the finals of the tennis championships at Forest Hills played to more than ten thousand. Professional football in Green Bay, Wisconsin, drew twelve thousand, minor league baseball finals in Jersey City attracted seventeen thousand, and a game between New York's street cleaners and police took thirty thousand to the Polo grounds.

The customers want some place to go and something to see.

HOLLYWOOD declared for the continued production and delivery of the important and pretentious pictures of its recently made seasonal announcements.

It was the opinion of *Motion Picture Herald's* Hollywood bureau that considerably more cutting of operating costs and some reductions of personnel were yet to come, and that they could and probably would be made without impairment of the product.

Characteristically, from Hollywood came again the demand that the exhibitor increase the returns to the producer, that box office revenues be put up; that higher admission prices were advisable; and again, that pictures should get extended runs, even if they only broke even, so that the production machine might be maintained in the style to which it has become accustomed.

Some operating executives in New York were of the opinion that a long war, inhibiting the making of pictures in England, France and Germany, would tend to break down and demolish quota restrictions against American product in all the neutral nations of the remaining world market, most especially enhancing America's screen opportunity in the Latin areas.

It was further considered that if exhibition really desired to eliminate double-billing as a widespread policy, the opportunity would be made especially broad by the prospects ahead.

There was also observation, in some quarters with apprehension, that over-buying for the purposes of regional monopoly might now be made so conspicuous, especially in the light of governmental attentions, both in court and congress, as to be positively unhealthy.

INTERESTINGLY, and with national press attention, Mr. Will H. Hays, currently out in Hollywood, made his first official utterance of bearing on the Government suit and anti-trust policies. Mr. Hays spoke diplomatically of the broad cause of industry, but to his audience within this motion picture institution his expression was taken as "the opening for the defense of the majors."

Mr. Hays spoke before the Regional Trust Company Conference of the Pacific Coast and Rocky Mountain States, but there was motion picture significance when he said: "If two or more groups are in competition and one is seeking to gain advantages over the other by Government regulation, then it is clearly not the business of the Government to take sides."

"My sober conclusion," said Mr. Hays, "is that the public

[*Continued on following page, bottom of column* 1]

This Week

War and Pictures

Losses sustained from that part of the foreign market now engaged in war will be met by major motion picture companies by a curtailment of non-essential expenses, it was indicated this week, as Metro-Goldwyn-Mayer, Paramount, Twentieth Century-Fox and Warners dropped an estimated total of 1,500 people from their payrolls, primarily at their studios.

Reports on the foreign situation were made this week by John W. Hicks, Jr., head of Paramount's foreign activities, and Murray Silverstone, operating head of United Artists.

Theatres throughout England, including London, were permitted to re-open, while in certain areas of Paris houses were allowed to remain open until 10 P. M.

Paramount News scored the first "scoop" of the war, this week, by presenting the first action shots of Europe's armies.

News of the war and the industry is on page 16.

Goldwyn Proposes

A suggestion that a fact-finding committee of producers and employees examine all phases of the war's relation to the industry was made Wednesday by Samuel Goldwyn in a letter to the executives of the screen writers', actors' and directors' guilds and to Joseph M. Schenck and Will H. Hays.

REACTIONS

[*Continued from preceding page*]

interest is as strictly respected and observed in business as it is in Government."

Mr. Hays spoke of Government's responsibility to business as well as to the public which business serves, with the remark that " . . . the measure of a government's value is the extent to which it is a wise and true trustee of these responsibilities which are temporarily placed upon it." Note the word "temporary." That perhaps was not unrelated to Mr. Hays' subsequent discussion of the obligations of the voter. This phase of his remarks, some of his audience felt, might just possibly be addressed to persons in Washington—which has a national election ahead.

Within the industry there appeared to be calculated significance in the fact that it was in Los Angeles and the production center that Mr. Hays elected to make his initial discussion of policy.

—*Terry Ramsaye*

Arbitration

The Independent Theatre Owners of New York this week questioned major affiliated and independent circuit operators in the metropolitan area on their attitude toward arbitration offered by distributors. A registered letter sent by the organization to the Century, RKO, Loew's, Skouras, Randforce, Seider, Cocalis and Fabian circuits said in part:

"This organization has received assurances from Twentieth Century-Fox, Columbia, Paramount, Metro-Goldwyn-Mayer, RKO, Universal and Warner Brothers that they stand ready to arbitrate the differences arising among various branches of the industry concerning the renting and exhibiting of motion pictures. . . .

"Will you kindly examine this matter very carefully and reply to us as soon as possible regarding the willingness of your circuit to enter into such arbitration. . . ."

One Case Ends

When the defense offered no testimony, the Government contempt suit against the majors and Balaban and Katz in the Chicago area, for violation of a 1932 consent decree, abruptly concluded on Monday, in Federal Court. Both sides have until December 2nd to file briefs. A ruling is expected to seriously affect or validate Chicago's clearance system.

In the many other anti-trust sectors, action was lacking. The Schines, in Buffalo, this week secured a two-week adjournment of the Government case against their circuit.

There were continuing reports this week, of meetings between industry representatives and those of the Department of Commerce; also, of a direct appeal to the President to intercede for the majors' trade practice code, recently declared illegal by Assistant Attorney General Thurman Wesley Arnold.

The stories are on page 42.

Oklahoma Allied

The Oklahoma Allied meets next Tuesday in Oklahoma City, to hear the usual reports, to hear several prominent speakers, including a state representative and Colonel H. A. Cole, national Allied president, and to hear how legislative efforts, of the sort Allied favor, are proceeding.

Congressman Lyle Boren, Democrat, of the state, had been expected to outline his Federal measure for theatre divorcement; but the special session of Congress was expected to keep him from doing so.

State Representative George Miskovsky will detail his state chain store tax bill, probably affecting theatres.

New York Shake-Up

Thurman Wesley Arnold, special assistant United States Attorney General in charge of the anti-trust division of the Department of Justice, shifted the personnel of the New York office his week.

Berkley W. Henderson, its head, and his assistant, William McGovern, are transferred to Washington. Fred Whalen, New York staff member, will be in charge now.

The transfers are believed to indicate a curtailment in New York office activities. Substantiating this is the decision by Washington to transfer several pending New York anti-trust complaints to the supervision of John T. Cahill, United States District Attorney for the Southern district.

The Department's anti-trust action against the majors, now in progress, will remain in the hands of its New York office, it was said.

Theatre Receipts Rise

Despite Europe's military conflagration, box office receipts for key city theatres in this country showed a marked upturn in gross intake during the week ended September 8th. Total grosses for 145 theatres for this period reached $1,490,144, the highest attained since the week ending Feb. 9-10, when 147 theatres estimated a gross return of $1,494,600.

MOTION PICTURE HERALD

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Yates Optimistic

Loss of foreign revenues, because of the European War, will be partly balanced by the motion picture industry's operating economies, and by rising theatre attendance, resulting from increased business in this country, Herbert J. Yates, president of Consolidated Film Industries, said in New York this week. Mr. Yates returned lately from a European business survey. He also announced Consolidated financial gains.

The corporation and subsidiaries received a net income for July and August, after depreciation and normal Federal taxes, of $151,416. For the third quarter ending on this September 30th, the net income will be approximately $232,000. This is equivalent to 58 cents per share on the 400,000 outstanding shares of the $2 preferred stock, he said. This compares with a net income of $218,763 for the third quarter of 1938, amounting to 54 cents per share.

Tax Collections Rise

Exceeding 1938 collections for the third time this year, August revenues from the federal admission tax totaled $1,513,468, compared with $1,425,063 in the same month last year, it was reported on September 20th by the Internal Revenue Bureau.

The month's collections, however, were nearly $21,000 under the July total of $1,534,250, but the Bureau's report showed that the drop was much less than that of a year ago when receipts declined $193,000 in the same period. For the first eight months of the year, admission tax collections totaled $12,203,945, nearly $187,000 under the $12,390,638 reported for the same period in 1938.

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MGM Prepares Its Own Code; U Drafts Plan for Arbitration

Metro-Goldwyn-Mayer, over the signature of "Leo," representing the company, announced to the trade, Tuesday, its own code of fair trade practices, and the preparation of a new form of license agreement retroactive on all 1939-40 contracts already signed. Universal is now drafting a plan for arbitrating contract disputes.

The Metro-Goldwyn-Mayer statement said:

MGM reaffirms its previously announced policy of not insisting upon short subject, newsreel or trailer representation as a condition of licensing its feature productions. and to those who do lease these units the weekly payment plan is optional.

That score or recording charges will not be made on any contracts for its 1939-40 product signed subsequent to January 1, 1939.

That it will gladly negotiate for some run of its product with any properly conducted theatre, providing the acquisition of such business would not seriously affect its revenue from any prior run.

That it will recognize the desires of its customers to select days of their choice for the showing of percentage pictures where guarantees are given.

That it will respect any legitimate claim for the elimination from its contract of any picture likely to be offensive or objectionable to its customers' patrons from religious, moral or racial grounds.

Elimination Privilege

And in addition: It will offer to its customers who have leased all products offered, and who are not in material default, an increased and unrestricted elimination privilege of:

20% elimination of features licensed where the average rental is $100 or less.

15% elimination of features licensed where the average rental is in excess of $100 and not more than $250, and

10% elimination of features licensed where the average rental is in excess of $250.

Also will give full consideration to its customers' requests for the interchanging of a picture that is deemed to be unsuitable for preferred time showing.

And where a theatre's prior commitments prevent it leasing the company's entire output it will in such cases gladly negotiate for a lesser number of pictures, including those available subjects in which the theatre is particularly interested.

It will continue to provide an Optional Arbitration Clause in its contracts and will arbitrate under such provision any claims made for breach of contract.

New License Agreement

It is now preparing a new form of license agreement. A rider will be submitted for the signature of those who desire to operate under the new conditions and who had previously signed an application for its 1939-40 product.

It has no present method of adjudicating clearance disputes or those affecting over-buying, but will conscientiously review any complaints brought to its attention and will continue to lend its every effort to bring about a more harmonious understanding.

Universal's arbitration plan for the settlement of contract disputes will be available to all exhibitors buying its product, and will be added to the licensing agreement when completed.

An increase in the cancellation privilege is also being considered at Universal; Warners and Paramount having already raised the rejection privilege to 20 per cent in certain rental groups.



By Cosmo-Sileo

In the News



HONEYMOON'S END. Stanton Griffis, chairman of the Paramount board of directors, returns from flame swept Europe with his bride, the former Whitney Bourne, and is met at the pier by Barney Balaban.

CARRYING ON. England makes entertainment capital of the spectre of an enemy at the gates in "An Englishman's Home," initial effort of Aldwych Productions to be released by United Artists. The film was directed by Albert de Courville.





TESTIMONIAL. Anna D. Ellmer, center background, office manager of the Loew publicity and advertising department in New York is honored at a luncheon in the Hotel Edison on her 25th anniversary with the company.



SILVER JUBILEE, left. Marking his 25th year in show business, P. K. Johnston, booking department chief of the Interstate circuit in Texas, will be guest of honor at a dinner next Friday night given by his associates at the Dallas Athletic Club.



Pan-Pacific Press

FAR FROM maddened Europe, C. K. Stern, assistant treasurer of Loew's, Inc., and Mrs. Stern are vacationing at the Royal Hawaiian in Waikiki.



CROWDS from here to way over there are jamming their way not into a bomb shelter, the publicity department of the New York Roxy theatre proudly points out, but into the theatre on the tenth day of Twentieth Century-Fox's "The Rains Came." The total attendance exceeded 250,000 on the 12th day of the run.

Exhibitors in New York



By Metropolitan

Zasu Pitts meets Nicholas J. Basil of the Basil Theatres, Buffalo, N. Y., and Nikitas Dipson of the Wheeling Theatres, Batavia, N. Y.



Alice Eden, RKO star, and Sidney L. Bowden of Wilder Theatres, Norfolk, Va., meet in the World's Fair lounge.



By Staff Photographer

M. M. Fieldman of the Langley, Chicago, stops in at the RKO lounge.



By Staff Photographer

Above. Mr. and Mrs. P. Schram of the Orpheum, Kalamazoo, Mich.

Below, W. B. Denning of the Star, Upper Sandusky, O., and a friend.



Above. W. H. Eichborn, Roxy, Mounds, Ill., at the MGM Fair booth.

Right. Martin L. Junk of the Frankfort, Frankfort, O., in the RKO room.

By Staff Photographer





On the Studio Sets



Ciro Pedrucci of the Frisina Amusement Co., Springfield, Ill., with his wife and daughter visit Eddie Albert on the set of "Four Wives" at Warner Brothers.



David Wark Griffith revisits the studio where some of his most ambitious productions were housed, now operated by Monogram. With him are Lillian Gish and Charles Bickford, in costume for his role as a priest in Monogram's "Mutiny in the Big House."





Left. Albert Suzore of the Bristol in Memphis, his wife and son, with Jane Wyman.

Above. C. L. McVey of the Dreamland, Herington, Kan., Mrs. McVey and their daughter with Gale Page.

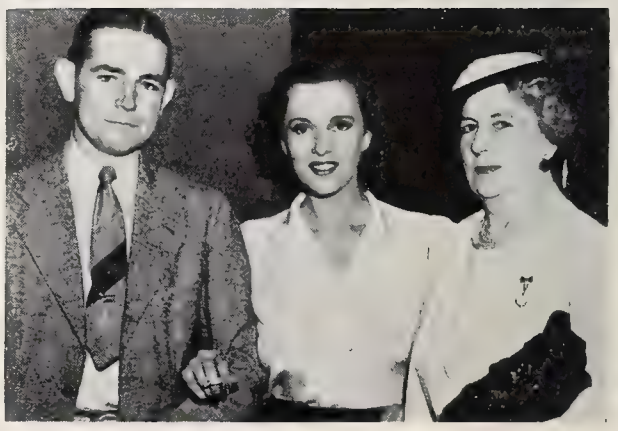




Fred S. Jernigan, center above, of Robb & Rowley Theatres, Dallas, with some friends meets Wayne Morris, presently engaged in "Gambling on the High Seas."

Left. C. S. Driscoll of the Interstate circuit, Dallas and May Robson.

Right. Mrs. C. W. Lawrence, operator of the Crown, Dodge City, Kan., and her son with Gale Page.



Warner Guests at Golf

WINNERS at the annual New York Warner Club golf tournament, at which the pictures on this page were taken, included: L. Palumbo, Joe Hummel, Pat Marcone, J. Costellano, and C. Foder for low gross in that order; Jules Girden, L. Golob, L. Dennis, Paul Lazarus and W. Cannon, low net in Class A; A. Blum, J. Coronato, J. Goldsmith, J. Lubin, F. Miller, E. Reiner, A. Rubinger, A. Siegel, S. Friedman and T. J. Martin, low net Class B; G. Werner, S. Newman, and C. C. Ryan, putting contest; E. Schreiber and Jacob Wilk, nearest the pin; and L. Rieger, L. Roberts, and Clayton Bond, longest drive.

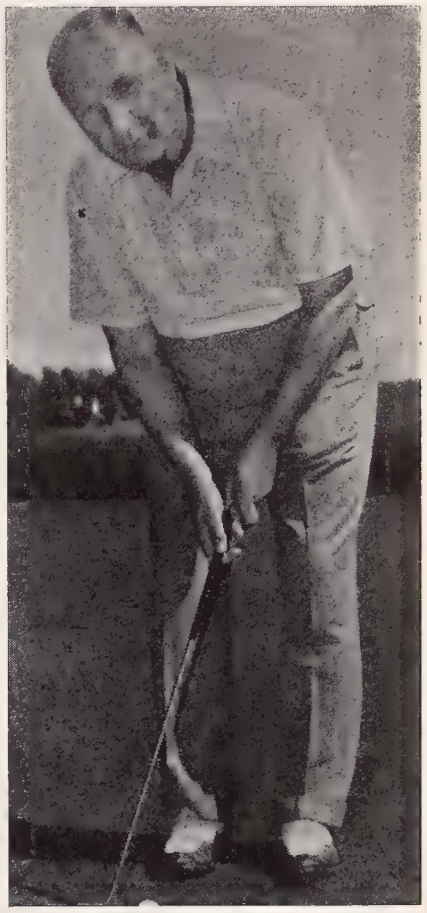
The tournament was held last Tuesday at the Glen Oaks Club, Great Neck, L. I., and was attended by 150 home office executives and exhibitors. *(Pictures by Cosmo-Sileo)*



Harold Rodner, Sam Rinzler, Long Island circuit operator; Dr. Jonas Unger, and Louis Frisch, circuit operator.



Left. Barney Klawans, Sam Schneider, Gradwell Sears and Herman Starr.



Right. Major Albert Warner.





Paul Lazarus, Jr., Mort Blumenstock, and Gil Golden.

Left. Stanleigh P. Friedman.

Right. A few of the guests at the luncheon table between rounds.





Left. James A. Cron and A-Mike Vogel of Quigley Publications, with Sidney Rechetnik.

Right. Harold Bareford, Roy Haines, Clayton Bond and Norman Moray.



EXHIBITORS RUSH TO BUY AS RENTALS INCREASE; NEW TERMS SOUGHT

A WAVE of product buying for the 1939-40 season, breaking down the resistance which has been evident in the film market since the middle of the summer, is now beginning to make itself felt. The ground swell, which began several weeks ago with the announcement of the conclusion of several important contracts by large circuits, is attributed to several factors, the most important of which is reported to be exhibitor anticipation of rental increases which, it is expected, will be found necessary to balance the loss of foreign revenue.

In addition to the buying rush the expected rental increases have had a secondary result. Executives of the larger circuits are studying the possibility of advancing admission prices so as to transfer part of the extra burden to the buying public. Conferences on the possible extent of such advances are reported already well under way.

Circuit Deals Split Up

One reason for the previous delay in the completion of deals with the important circuits was reported to be the fact that the negotiations for 1939-40 circuit contracts are based on single situations and small groups, instead of the blanket contract covering a whole circuit with details, this with an eye to Thurman Arnold, assistant U. S. attorney general, who warned last week that there will be no let up in the Department of Justice war on monopoly.

Sales executives of the major distribution companies say that after an abnormally dull beginning the negotiations on contracts with circuits in the first run key spots are now in full swing. It is expected that if progress continues at the pace indicated this week most of these deals will have been concluded by early in October, clearing the way for the signing of subsequent run situations which in most cases are not considered until after the circuit contracts are signed.

An indication of buying activity is the number of circuit executives who have visited New York and the home offices within recent weeks. At present conferring with distribution chiefs in the home offices are Abe Blank, E. V. Richards, L. J. Ludwig for the Minnesota Amusement Co., John Nolan for the Comerford circuit, and N. D. Dipson of upstate New York.

Long Term Contracts Sought

Another factor in the delayed season has been the insistence of exhibitors upon protecting themselves against future rental increases by holding out for two and three year franchises at present terms. Distributors have been reluctant to enter negotiations on this basis because of the impossibility of charting an exact financial course for the immediate future. It is reported, however, that several long term franchises have now been concluded, presumably at satisfactorily higher rentals.

On their side the distributors are starting negotiations on terms which include a higher number of percentage pictures than in previous years.

Departing from the precedent of the immediate past most of the major circuit negotiations for product are being undertaken for small groups of theatres classified according to their status as first or subsequent run. The amount of additional work this method entails also has been instrumental in delaying the final announcement of completed deals. Additionally it has operated to postpone the signing of the smaller circuits and individual houses. These contracts, always later in the season than the major deals, now will not be signed, it is expected, until late in the fall.

A single instance of this has been the delay in the signing of the Metro-Goldwyn-Mayer contract with National Theatres. This circuit normally groups its 450 theatres into about six categories but this year the deal is being worked out more or less on an individual theatre basis. Similar delays have been encountered in this distributor's negotiations with Balaban and Katz in Chicago, the Warner circuit and the Mullin and Pinanski circuit in New England.

MGM's sales are reported at about the same numerical level as at this time last year with between 50 and 55 per cent of the total possibilities closed. The total for the 1938-39 season was approximately 11,000 contracts, reported close to a new high. William F. Rodgers, general sales manager, said for the record that he had noticed no signs of delayed buying. He added that his company's sales to both circuits and independents were "normal."

At RKO a sudden rush of circuits and independent exhibitors anxious to conclude their contracts at present terms as a hedge against future increases, was reported.

At Warner Brothers the major news of recent weeks was the resumption of negotiations with National Theatres and the completion of a product deal for the circuit which excludes about 45 independent situations signed by Warners in a "selling away" policy inaugurated after the breach with Fox West Coast. The new contract is said to be on a three year basis.

Calls Deals 78% Complete

Gradwell Sears, general sales manager for the company, has announced the completion of deals with 78 per cent of the total circuit possibilities. "This," he said, "is despite the fact that Warner Brothers has completely revised its contract terms for its 1939-40 features which call for higher film rentals than ever before." He estimated that at present only a few deals remained to be signed before the company attained its maximum exhibition possibilities. A sharp spurt of buying was noted, he added, after the announcement of the company's new sales policies based on certain clauses of the proposed and now defunct trade practice code.

Noting that about 6,000 contracts have been sold by Paramount for the new season, Neil F. Agnew, sales manager, promised there would be no curtailment of the company's schedule and said that exhibitors must be prepared to "exert every effort to secure the maximum results on all pictures." He added, "There should be no falling off of boxoffice receipts as long as Hollywood delivers good entertainment."

William A. Scully, head of Universal sales, said Universal was selling an unusual number of circuits for this period of the year.

At Twentieth Century-Fox it was said that better than 50 per cent of sales possibilities in the key cities and major territories had been sold to its 1939-40 program.

All Territories Affected

That the delay in buying has been country-wide and not confined to either the large circuits or to certain sections is shown in reports from all parts of the country. In

(Continued on opposite page)

New Trends in Selling Season

The 1939-40 selling season only now swinging into full stride is marked by a number of unusual factors, most of them stemming from uncertain general conditions at home and abroad. They include:

Protracted delay in buying followed by a sudden rush to sign contracts, attributed to anticipation of expected rental increases;

The splitting up of deals with major circuits to cover details of price and run for individual theatres or groups in certain territories;

Demands by exhibitors for long term contracts in the hope that terms can be fixed at present levels;

Serious study by exhibitors of the possibilities for advances in admission prices.

CIRCUITS MAKING ONE-HOUSE DEALS

(Continued from opposite page)

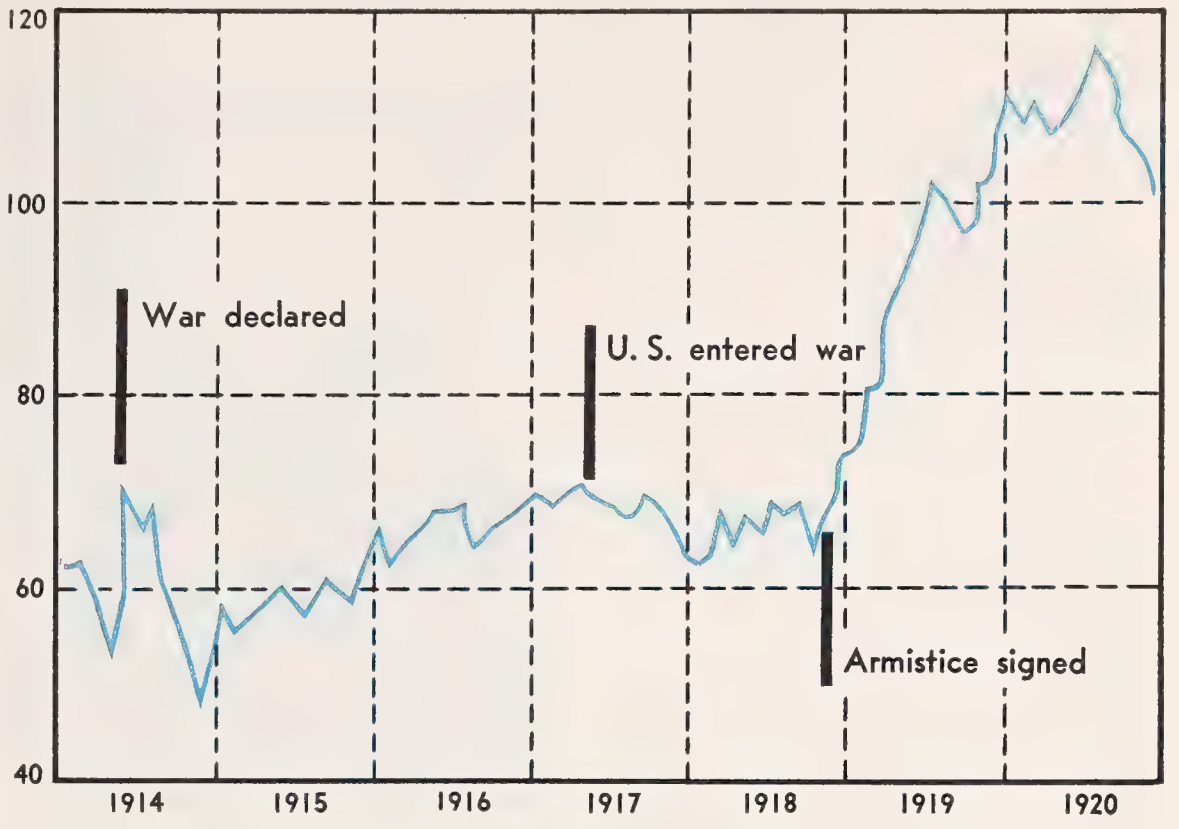
New York where the independent buying always depends upon and follows the completion of product deals by the major first run circuits, Loew's and RKO, contract signing has been protracted long past the usual dates. Independent circuit buyers say that summer business has been so poor they are in no mood to discuss new contracts until after they see how the major circuits buy.

Similar reports come from other sections of the country where independent buying waits on the conclusion of circuit deals.

In Chicago Balaban and Katz has completed deals with Paramount, Twentieth Century-Fox and Warner Brothers but negotiations with other distributors are continuing. The Butterfield circuit in Michigan has contracted for MGM, Republic and Twentieth Century-Fox product.

Comerford Theatres, operating in New York and Pennsylvania, has Twentieth Century-Fox, Universal and Warner product for the new season. Durkee Enterprises of Maryland has Republic, Twentieth Century-Fox and United Artists.

In Canada, Famous Players Canadian, controlling the buying situation in that territory has announced deals with Twentieth Century-Fox and Warner Brothers. The National Theatres group, comprising Fox West Coast, Fox Intermountain, Fox Midwest and Fox Wisconsin have signed with Republic, Twentieth Century-Fox, United Artists, Warner Brothers, Columbia and MGM. The Warner and MGM contracts are three year franchises and all the contracts are divided so as to specify individual theatres and territories.



WAR TIME ADVERTISING . . . In the general speculation of "What's ahead?" there is much turning over of the records of the First World War period and its sequels. Interesting among them as a broad index to business reaction and public states of mind is the advertising record. The graph above is from Printer's Ink, *journal of the advertising business. It is to be observed that the war of* 1914 *came as a surprise to American industry, while today's World War has been long anticipated, calculated and discounted in most American commercial calculations.—T. R.*

Republic in Texas

The Griffith Amusement Company in Texas has signed with Republic for 77 of its situations and with Twentieth Century-Fox on a blanket contract. Interstate, a Paramount partner, in addition to the product of that company, has Republic, RKO and Twentieth Century-Fox. Also in Texas the Jefferson Amusement Company has contracted with Republic and Twentieth Century-Fox.

Interstate of New England so far has dated Monogram, Republic and Twentieth Century-Fox product. Ike Libson in Ohio has Twentieth Century-Fox and Warner contracts. The Maine and New Hampshire circuit in New England has signed with Republic, Twentieth Century-Fox, Universal and Warners. In the South M. A. Lightman, key circuit in Arkansas and Tennessee, has Twentieth Century-Fox and Universal product to date.

The Minnesota Amusement Company, Paramount partner in the middle west, has signed with MGM and Twentieth Century-Fox. M & P in Boston has Twentieth Century-Fox and Warner. The Notes theatres in Washington, D. C., have signel only Republic and Monogram to date and the Rome Enterprises in Maryland have Twentieth Century-Fox and United Artists.

Returning to the south and southwest, Robb & Rowley has Monogram and Twentieth Century-Fox; Thalheimer in Virginia has Twentieth Century-Fox and Warners, and the Waters Theatre Company in Alabama has Republic and Twentieth Century-Fox.

The Schine circuit in New York and Ohio has Republic, Twentieth Century-Fox, Universal and Warner Brothers and the M. A. Shea group, also operating in the east, has Twentieth Century-Fox and Warners.

Affiliated Circuits Delay

Among the major affiliated circuit in addition to the product of their parent companies, Loew's has completed deals with Twentieth Century-Fox and with Warners for its New York City theatres; RKO has signed with the same two distributors; the Skouras Metropolitan circuit has contracted for United Artists product, and the Warner circuit has signed a three year contract with MGM, with Monogram for the New England area, with Republic for seven territories on the west coast, with Twentieth Century-Fox for 250 theatres, and has completed a two year franchise with United Artists.

Additional deals include: Twentieth Century-Fox with E. E. Alger, William Benton, J. H. Cooper, Cooperative of Michigan, Si Fabian, Harris Amusement, Kallett Theatres, Lam Amusement, Lucas & Jenkins, Neighborhood Theatres, Hunter Perry, Lew Pizor, Randforce, Saxe Amusement, E. J. Sparks, TriState Theatres, Wilby-Kincey and Wometco Theatres; United Artists with Central States; Universal with N. D. Dipson; Warners with Fourth Avenue; Republic with Golden State, Publix Great States, Saenger, and T. & D.

The Kerasotes and Hamline circuits in the Chicago territory have signed with Paramount, MGM, Warner and Universal. Additional Warner Brothers contracts include those with Gibraltar Enterprises, Consolidated Amusement of Honolulu, Frisina Amusement, the Blumenfeld circuit, and Sterling Theatres. Monogram has reported deals also with Cumberland Amusements, the Forkey circuit, John Keogh, Baehr Brothers, Hall Industries, Pal Amusement, the O K Theatre circuit, the Mutual, Detroit, circuit, Farrar in St. Louis and Bendheim in Washington.

Foreign Contracts

Foreign contracts concluded include a deal between United Artists and the Amalgamated Theatres of New Zealand, whose managing director and joint owner, Michael Moodabe, visited New York recently where he also signed with Twentieth Century-Fox. United Artists also sold "Four Feathers" and "Wuthering Heights" to both the Gaumont British and Odeon circuits in England to play simultaneously in all their theatres. The terms for each film were reported among the highest ever paid for a picture in Great Britain. Warner Brothers has reported the signing of the Empresa Teatros Modernos circuit in Puerto Rico.

MAJORS ECONOMIZE TO OFFSET WAR; PARAMOUNT NEWS GETS SIEGE FILMS

Hicks and Silverstone See Handicaps Abroad Reduced; Paris and London Theatres Open; Distributors Return

In a week marked by the revelation, on Sunday, of Russia's march across the Polish border; the sinking of a $20,000,000 British aircraft carrier by a German submarine, the same day, and the virtual dismemberment of Poland, with its officials fleeing in the face of advancing tanks, planes and men; and by action which increased in severity on the western front between the French and the German forces; the American motion picture industry, recovered from its first shock at the war, drew its breath and prepared to tighten its belt, though at no sacrifice to the quality of its product.

Following on the heels of expressions from major company heads, last week, that the war would entail no lessening of quality in the coming season's product as reported in MOTION PICTURE HERALD of September 16th, came statements from John W. Hicks, Jr., head of Paramount's foreign operations, saying that the effects of the war on film distribution abroad will soon be less noticeable, and from Murray Silverstone, United Artists' chief executive, who characterized the next few months as "a crucial period for the motion picture industry," which "has a tremendous contribution to make."

All British Theatres Open

In England, meanwhile, as though in confirmation of Mr. Hicks' statement, an official decree issued by Home Secretary John Anderson opened all theatres throughout Britain; theatres in London and other populous areas having been dark since September 2nd.

Theatres in Paris, in certain areas, were also expected to be allowed to remain open until 10 P. M.

The measures which will be adopted by American companies as a means of offsetting losses from European markets without affecting product were indicated this week as major studios put economies into effect. Dismissals of studio employees, not in key positions went into effect, as it did in New York home offices in some cases, while reduced shooting time and less costly set construction were scheduled.

Twentieth Century-Fox reported that its average weekly gross in England before the war had been $200,000; in France $50,000, and in Germany between $28,000 and $30,000.

Sees Handicap Reduced

Mr. Hicks, who returned recently from a 10-week trip to Australia, New Zealand and the Pacific Islands said that "while it is too early to be able to say definitely what effect the war will have on distribution in each foreign country, I have been in constant cable communication with Paramount's foreign offices and representatives, and have found a definite feeling that present handicaps to normal film distribution abroad will soon be eased.

"Countries like Australia and New Zealand," Mr. Hicks continued, "are bound to show a tremendous rise in employment as a result of wartime consumption of their products." It was also pointed out that Argentina, Brazil and other South and Central American countries would share in the war boom, and that



JOHN DORED

"American films will come in for their share of increased revenue."

Silverstone Predicts Gains

In a statement issued over last weekend, Murray Silverstone, operating head of United Artists, predicted that the public would lose its preoccupation with war news and would "gravitate towards" screen entertainment.

"Motion pictures are a basic industry," Mr. Silverstone said. "Like any of the public utilities, they are a vital adjunct of everyday living. Indeed, they have become almost as important as the basic necessities of food, clothing and shelter.

"Recent events have proved to us that there are no conditions so forbidding as to keep people from going to motion picture theatres. We have all heard how, in the midst of attack and bombardment, theatres remained open and screen entertainment was enjoyed.

"One of the facts learned in the past two or three weeks is that the reception of news of the war is a much more cumbersome thing than was first thought. The 'flash' items, the 'stop-press' bulletins, are fewer and further between than they were just before hostilities began. It is no longer like listening to the broadcast of a prize fight with decisions of victory or defeat coming every few minutes. The armies are moving slowly, the decisive military and diplomatic acts have lost their volatile nature. The audience, for a war of attrition, is extremely small. It no longer keeps glued to the radio.

"It is conceivable, therefore, in fact it is certain, that the public, given a choice between news of the war and entertainment on the screen, will definitely gravitate towards the latter.

Cites Propaganda Factor

"Whatever the developments, whatever the results of the present situation, we also know that propaganda will play an ever-increasingly important role. Motion pictures must take their place in such a setup, but their propaganda value will remain on a high plane. The contribution of the motion pictures will be a propa-

(*Continued on following page, column* 1)

Paramount Newsreel Films Flown Across Atlantic, Censored by England, Germany, Poland; Released Monday in New York

The first action pictures of the European war taken by an American newsreel company were released by Paramount, this week, in what was also the first "scoop" of the war.

Received late Sunday night, the films were shown on Broadway at 1:30 Monday afternoon, the Embassy Newsreel Theatre being the first to show the film, consisting of censored German and Polish material.

Indicative of the situation affecting the newsreels as regards war footage is the fact that last weekend's issues carried no material on the actual events in Europe.

Censorship Aired

Last Friday, indications of a change in the operation of the British censorship of newsreels was given in the House of Commons by Earl Winterton, spokesman for the Lord Privy Seal, who accepted the responsibility of his department for the security of censorship of the reels. There has recently been criticism of the censorship operations of the British Board of Film Censors.

Imports of news reel films into France have been exempted from the import license requirement established by the decree of September 1st, but remain subject to the exchange certificate requirement and censorship, according to the Journal Officiel.

The volume of telephone and telegraph communications since the outbreak of the war has attained the highest level in approximately 10 years, in sharp contrast to the trend at the outbreak of the last war, it has been reported. Due to the commercial nature of many telegraph and long distance telephone messages, this was seen as a forerunner to a marked business upturn in this country.

1,250 Feet of War Film

The Paramount films, which ran some 1,250 feet in length, were shipped by the transAtlantic flying boat "Caribou" to Montreal and by special plane from Montreal to Newark, arriving in New York in time for the preparation of a special release. Other prints were sent out by plane to theatres booking the reel through the country.

Included in the footage were shots of the German training ship "Schleswig-Holstein" bombarding Westerplatte fort at close range; while the bulk of the material showed the German army on the march in Poland and incidental action attendant upon the occupation of Polish cities and villages by the Germans.

The Polish material, obtained by cameramen John Dored and Harrison Forman of the Paramount staff, included considerable footage on ruins following air raids, a German plane which had been brought down and an earth mound purported to be the grave of the pilot.

Some German material depicted bombers taking off and action shots in the air of the release of bombs with subsequent explosions recorded.

All Material Censored

The reel points out that no uncensored shots are shown, and that English as well as German and Polish censors passed on it. Paramount News' editor, A. J. Richards, said that "Ob-

(*Continued on following page, column* 3)

COLLECTIONS FROM GERMANY ARRIVE

Hollywood Begins To Tighten Belt

(*Continued from opposite page, column 2*)

ganda of the spirit, a propaganda of morale. The fact is that there is nothing in our present civilization that can and has brought people together, at least temporarily, more effectively than the screen. The individual sitting in a theatre reacts to what he sees in pictures very much as his neighbor does."

"The next few months," Mr. Silverstone concluded, "constitute a crucial period for the motion picture industry. If we recognize, as we must and will, that we have a tremendous contribution to make, the screen will maintain the high vital character it has been developing for the past three decades."

Statistician Optimistic

A bright prospect for business, including, presumably, motion pictures, was seen by Colonel Leonard P. Ayers, statistician, and vice-president of the Cleveland Trust Company. In his business review for the month of September, Colonel Ayers said that "it does not seem probable that there will be any important period of declining business as there was in 1861 and 1914 when the wars began. This time recovery was under way before hostilities started, and the economic forces which were giving it impetus may be expected to carry it forward during the months that lie immediately ahead."

With all theatres in Britain permitted to reopen last Friday, houses in the West End of London, which is the theatre section, were permitted to remain open until six P. M. Elsewhere throughout the country, houses were allowed to remain open until 10 P. M. by the official order.

Reopenings had been in progress in smaller cities and in English rural areas for more than a week prior to the Home Secretary's order, but London theatres and those in other populous areas have been dark since England declared war upon Germany.

In addition, many of the larger distribution organizations have moved their headquarters back to London from the outlying areas where they had been established at the outbreak of war. The allowance by the Government of liberal gasoline allowances for commercial purposes has also eased the situation regarding film shipments. It is probable that the distributors will pool their shipping facilities in order to reduce the number of mobile units in operation.

Studying Propaganda Films

Last week Sir Samuel Hoare, Lord Privy Seal, and former Secretary of State for Home Affairs, told the House of Commons that the Government is giving close attention to the use of British studios for the purpose of producing propaganda films, and that steps have been taken to safeguard the position of the studios.

Collections are reported coming through from Germany to the American companies still operating there. The Paramount home office, last Friday, received advance payment from its Berlin office for September business, marking the first time this has taken place. Since the start of the war, Paramount has not been able to effect any telephone communication with the Berlin office. Beside Paramount, only Metro-Goldwyn-Mayer and Twentieth Century-Fox are now doing business in Germany.

In line with the retrenchment seen as necessary to offset lowered revenue due to the war, Twentieth Century-Fox dismissed some 300 persons from the studio and an estimated 50 from the home office recently. Lou Wertheimer, associate producer; Robert Fairbanks, construction engineer, and Aiden Roark, member of Darryl F. Zanuck's advisory staff, have also gone off the payroll, while about half of the reading department staff on the coast has been dismissed, and Nunnally Johnson, producer and writer, has gone on half-pay basis for a six months' vacation period.

It has been reported that Twentieth Century-Fox executives who receive more than $1,000 a week have accepted a 10 per cent cut.

The company's average gross in England before the war was $200,000 a week, and in France about $50,000 a week. In Germany, it had between $28,000 and $30,000 a week, with the German edition of Movietone News a considerable revenue producer.

Harry, Jack Cohn Take Cuts

At a stockholders' meeting Wednesday in New York, Harry Cohn, president of Columbia, and Jack Cohn, vice-president, each took a voluntary salary cut of 33⅓ per cent, during the period of the emergency. According to Government figures Harry Cohn's salary is $201,420 a year, Jack Cohn's $116,720.

At Metro-Goldwyn-Mayer reports of studio layoffs in the lower earning brackets, to the number of 500, went uncontradicted. After reports of department heads and individual producers had been heard, it was decided that by maintaining a constant level of production activity, instead of having a dozen films in work and then dropping to one or two, and by increased care in the preparation of product while in the script stage, economies adequate to the requirements of the situation could be effected without reducing the executive personnel or compensation.

At Warner Brothers, 400 persons were reported to have been dismissed; and the company, while resuming building of a $400,000 tank stage for sea pictures, has abandoned plans to expand its studio laboratory.

Reports from the Paramount studio indicate that 300 have been dismissed, including 10 members, or 25 per cent, of the studio publicity department. The company has also deferred "Sea of Grass" to some time in the future.

The RKO studio was awaiting word from George Schaefer, president of the company.

Some of the companies were contemplating the shortening of shooting schedules, with 30-day schedules to come down to 24 days, 24 days to 18, and 18 to 12.

CANADIAN RED CROSS ENLISTING THEATRES

Canadian theatres are expected to help the Red Cross in obtaining war relief funds and in providing entertainment for the troops. Colonel John A. Cooper, president of the Motion Picture Distributors of Canada, has been appointed vice-chairman of the War Organization Council of the Canadian Red Cross Society by Lord Tweedsmuir, Canadian Governor General.

Broadway Views First Battle Film

(*Continued from opposite page, column 3*)

viously, we can give no assurances that these pictures tell all the story. They are, however, presented as the first authentic battle pictures."

Other newsreels received film on the "Washington," which arrived in New York from abroad late Monday, the material being mostly from France.

Many companies are still expecting film which was reported to have been shipped some time ago; one of the newsreels reporting that there are still five shipments of film en route.

With Russia's entry into the war, increased importance is attached to such national footage as comes out of that country; all of which, in the U. S., clears through Amkino, outlet for all Russian films in this country.

Russel Muth, Movietone News European director, and Bonney Powell, cameraman who organized Movietone's coverage of the Sino-Japanese war, were scheduled to sail for Europe Wednesday on the "Washington." Gerald Sanger, the reel's editor in England, has been called to service and is awaiting assignment to active duty.

Norman Alley, News of the Day cameraman, left on the *Yankee Clipper* Wednesday for Europe.

Griffis Home; Reports War Delays Odeon Deal

Reporting that the anticipated acquisition of Paramount's 14 London theatres by the Odeon circuit had been delayed "indefinitely" by the European War, Stanton S. Griffis, chairman of the board of Paramount Pictures, arrived in New York from Europe, Monday afternoon, on the refugee laden steamship Washington. (Picture in Pictorial Section).

Morris and Reisman Return to New York

Sam E. Morris, vice-president of Warner Brothers in charge of foreign activities, and Phil Reisman, RKO foreign manager, returned to New York Monday from South American conventions.

A. S. Abeles, Warner manager in Brazil, arrived with Mr. Morris for home office conferences. Another passenger was Mel Shauer, producer, who spent five months in Argentina lining up production plans for two Spanish language films which he will make for United Artists release.

Wilcox, Miss Neagle At "Cavell" Previews

Anna Neagle and Herbert Wilcox, British star and producer-director, respectively, of RKO's "Nurse Edith Cavell," returned to New York this week for the premiere of the film Thursday at the Radio City Music Hall after attending special previews of the picture in Washington, Atlanta, Dallas, New Orleans, Chicago, Columbus, Hollywood and Toronto.

BRITISH FILM INDUSTRY CARRIES ON; REOPEN THEATRES, STUDIOS, OFFICES

Restrictions Gradually Removed as Government Even Advises Houses in Certain Sectors to Keep Their Audiences Inside

by AUBREY FLANAGAN

Two weeks of war find the British industry, for all its suffering from shock and general state of dither, doing its best to carry on in the face of circumstances worse than adverse.

With its activities swiftly and dramatically called to a standstill by the Government order to close all places of entertainment, its sons and daughters called to the colours, its production halted and its offices dispersed over the four points of the English compass, charges came rapidly, changes evoked by the slowly returning sanity lost in the first cataclysmic shock of September Third.

Cinemas Reopen

North, South, West and East, British cinemas again have opened their doors to the public, firstly on limited lines, then on a more widespread basis. The first decisions of Whitehall, inspired by a maybe exaggerated sense of danger, was rescinded, and the wholesale and complete closure amended to a prohibition against opening only in the most vulnerable areas, with further concessions later. The gesture has been accepted as a practical expression of the State viewpoint on the role of the film and the picture house in national emergency.

Indications, too, at the moment of writing, point to the possibility that though the Quota Act, supposed safeguard of the production industry's existence, is likely to be suspended, safeguards will be forthcoming which will prevent a recurrence of the complete inactivity suffered by British Studios during the last war.

Even the principle of evacuation, under which Wardour Street's many major organizations betook themselves to the comparative safety of Crediton, Cheltenham, Wadhurst, Gerrards Cross and elsewhere, was found more ideal than practical. Office work is returning to Wardour Street. In the head offices the desks of executives vacated swiftly and emphatically at the outbreak of hostilities, are occupied, in some cases all day, in others for part of the day. Geographical dissemination has been found the antithesis of efficiency.

Theatres Packed

A fortnight's closing of British cinemas, with its interruption of the whole process of film hire, called upon the industry to pay heavy toll. Accumulating overheads in the face of the first week of inactivity reached an estimated total of nearly $4,000,000. Employers were compelled to decide whether they should go on paying salaries or dismiss their employees. Valuable propaganda by means of the newsreel was lost. The absence of places of recreation and relaxation, though it meant an alarming increase in the consumption of alcohol, was having a depressing effect upon the public morale. Especially was this the case in the "reception areas," districts to which workers and children evacuated from the industrial and populous centers had been transferred. Rates were accumulating for buildings which were performing no function. The cinema industry was the only one against which an official prohibition was put up.

With these considerations, thought more than persuasive, a joint trade committee headed by David Griffiths, president of the Kinematograph Renters' Society, approached the Home Office with a request for cinemas to be allowed to carry on. Within two days a permit was given for cinemas to open in all save the most vulnerable bombing areas. That weekend the cinemas were full and there was little doubt that the public morale appreciated.

With the principle conceded, a further bid was made for universal openings and a Home Office meeting once again arranged. Special hopes prevailed for concessions to news theatres.

All Cinemas Open

Then on Friday all theatres throughout Britain reopened. Houses in the West End were permitted to remain open until 6 p. m.; elsewhere in London and outside the closing time was 10 p. m. The next day additional concessions were made for Sunday showings. West End cinemas previously opening at 5:30 p. m. were permitted to start at 2:30, closing at 6 p. m. The remaining theatres in the London area may start at 5 and close at 10 p. m. This means a considerable commercial advantage for the West End houses. A gross of $5,000 for each of several theatres was calculated for the first Sunday afternoon.

Distributors moved their headquarters back to the city, with 24-hour film service indicated and with trade shows announced. Liberal gasoline allowances helped film shipments.

Newsreel Censorship

Indication of a change in the operations of the censorship of newsreels was given in Commons on Friday by Earl Winterton, spokesman for the lord privy seal. His statement that he accepted the responsibility of his department for the security of censorship was taken to indicate that the newsreels were now being censored by the Ministry of Information and not by the British Board of Film Censors as formerly. The Association of Cine Technicians meanwhile had joined the agitation against the Board's censorship of newsreels and had told the Ministry of Information that it believed the trade body unsuitable for the task and that it felt that the Minisry should retain direct responsibility. It was urged that newsreels be treated as news rather than as motion pictures.

The limited opening of theatres was not without its critics. There was one camp which believed that a 10 o'clock closing was too late, and advocated closing at sunset. The complete and utter blackness of the blackout, a condition which it would be difficult for the foreign mind to assess, presented almost insuperable obstacles in the matter of transport and communication. Many patrons, indeed, rushed to get home before the blackout was at its height. Staffs, too, were involved in this rush, a rush aggravated by the cut in train and bus schedules. The Government itself appealed to patrons not to travel by car from one district to another in order to attend cinemas, in fact not to travel by car at all.

Rebate of Rates Proposed

Another school of thought, mingling pessimism with realism, considered it better in the most vulnerable of evacuated areas that some system of rebate of rates be allowed, instead of indiscriminate opening.

It is clear, too, that a revision will have to be made in the machinery of film hire, this quite apart from the question of film supply. Independent exhibitors particularly contend that a mere reduction in percentages will be of little avail, because while their takings must necessarily decrease considerably, their overheads will remain the same.

What will be the exact depreciation of film revenue as a result of war opening conditions, it is as yet impossible to assess. At the best, American distributors will be fortunate if they get a quarter of their normal takings.

Machinery was not functioning any the easier by the wholesale manner in which Wardour Street organizations evacuated themselves to the four corners of the country. Some renting organizations were as far as 180 miles apart from their fellows. Though a central KRS organization had been scratched together near London at Langley Park, it was considered doubtful whether this would operate efficiently in face of the present circumstances. Despite the provision of a general film exchange from centralized headquarters, despite even the provision of desk accommodation at Langley Park for each renter, film salesmen again were operating in Wardour Street and more than one executive returned from the country to the original market place. Scarcely a leading organization in fact but had representatives either in Wardour Street or its immediate reach.

Urged to Maintain Staffs

The question of employment and the welfare of the film trade workers was stressed by Labor Leader Tom O'Brien in an appeal to the chiefs of the leading circuits, that they maintain their staffs on their wage rolls during any ordered closure.

Studio activity is down to less than the barest minimum, though more than one valiant spirit like Gaumont British, Paramount British, Alexander Korda and Michael Balcon is carrying on, and super optimists of the caliber of Harry Cohn and David Rose announce their intention that not even the grim hand of Moloch will deter their British production activity. The Board of Trade, as already announced, considered the whole question of the future of British production and virtually promised that there would not be a complete cessation. Production of newsreels goes on intensely, and with something more than the approval of the Government, its operators, processors, and technical executives placed on the list of reserved occupations. That the newsreels will play a vital part in the functioning of the film during war time is obvious.

War had been neither unexpected nor sudden this time. For many moons past, with the

(Continued on page 22)

AMERICANS SEEK JAPAN RENEWAL

American film company representatives in Japan have initiated discussions with the government of that country, on a new film import agreement, to follow the one now in effect, which came after a long period in which the Japanese government did not allow importation of American films, nor the withdrawal of money. The new agreement, like the current one, is expected to define what amount, and in what periods, money can be taken from the country; and also the number, and type, of pictures to be imported.

ASTOUNDING!...

AND SENSATIONALLY IN STEP WITH THE HEADLINES THAT SCREAM FROM YOUR OWN NEWSPAPER THIS VERY HOUR!...

ANNA NEAGLE *as* NURSE EDITH CAVELL

CRUSHED BY THE IRON FIST OF GERMANY'S WAR LORDS! . . .

The woman who hated war and fought its terrors on the battlefield of devotion! . . . Here is the human-experience drama supreme, told on a screen afire with the conflagration that's sweeping the world again today! . . . BELIEVE THE NATION'S FOREMOST PREVIEW CRITICS — IT'S ONE OF THE GREATEST PICTURES EVER PRODUCED!

OPENING THIS WEEK . . . RADIO CITY MUSIC HALL

ANNA NEAGLE
in her first Hollywood appearance
as NURSE EDITH CAVELL

WITH
EDNA MAY OLIVER • GEORGE SANDERS • MAY ROBSON • ZASU PITTS
H. B. WARNER • SOPHIE STEWART • MARY HOWARD • ROBERT COOTE

Produced and Directed by HERBERT WILCOX • *Screen Play by* MICHAEL HOGAN

RKO RADIO PICTURES

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Carrying On

In spite of the dislocation the industry has suffered by the War, British studios, in one or two locations, still show signs of determined if lingering activity. Many have been taken over for Government use, others have been acquired by city organizations and more than one has voluntarily abandoned activity; a few face the bomber and the blackout with a determination to carry on.

In this early stage of the War (this article is being written on September 8th) it is difficult to conjecture what will be the future of the production industry. A pessimistic section foresees the complete cessation of activity; another group believes that studio work will be confined entirely to inspired and propaganda films, yet a third foresees, under the wing of the Government, which may yet decree that entertainment is a National Service, a stimulus to production if not, in fact, a boom.

Stock Exchange at Denham

Pinewood is completely dark, its offices and club taken over by Lloyds. Denham still shows lingering signs of activity with promise of more to come. On its stages is at least one propaganda film being directed by Alexander Korda, with the Royal Air Force as its inspiration. Its offices house officials and staff of London's Stock Exchange. Its future may yet embrace the production of quota pictures by Columbia. MGM, having moved its furniture in, has moved it out again.

Elstree, home of ABPC, promises the continuation of activity under the aegis of Walter Mycroft, although much of its office space houses the Wardour Street personnel of the renter side.

Studio Roll Call

Teddington, Warner Bros. First National headquarters, is now the home of Warners' distributing house from Wardour Street.

Shepherds Bush has burst into renewed activity with "Band Waggon."

Walton-on-Thames has a quota picture on the floor.

Sound City may yet see the furtherance of Paramount British production plans.

Ealing sticks up its chin in the face of the future and launches production on "David Goliath."

Highbury has a film on the floor.

Twickenham, the Rock Studios, and the giant stillborn Amalgamated concern, seem destined to play a Government role in the War.

In the near future, with the industry becoming adjusted to the new circumstances, there may be a stimulus to production with renewed activity throughout the industry. Until the first shocks of war and the inevitable bombing raids from Germany are overcome, things necessarily will be a little inactive.

400 MILES TO WORK FOR FLIER-ACTOR

Four hundred miles to work and back is the flying record of Duggie Wakefield, actor-star of the Paramount British production, "Live and Let Live."

Wakefield, who has been shooting at Sound City, has also been working at Douglass, Isle of Man, 200 miles away, and has flown back over the weekend to face finishing shots which are being directed by Mario Zampi.

Wakefield arrives at Heston Airport at 8 o'clock on Sunday mornings, and is on the set ready madeup by 9 o'clock at Sound City. Early Monday morning he flies back to the Isle of Man.

The film, a wartime comedy, has been given one or two up-to-date touches, and sequences have been revised to tune it to the spirit of the moment. It will be released in this country by Paramount.

Meanwhile, "French Without Tears" has been completed and is to have a notable premiere.

Mario Zampi has four further productions for release by Paramount. These are in active preparation and will keep Sound City busy the coming weeks.

At Elstree

Associated British Studios, Elstree, insist that production will continue there in the immediate future, with work concentrating upon Edgar Wallace's "The Yellow Mask" and also upon a naval subject, "The Middle Watch."

Optimistic

One of the most optimistic production executives in the country is Walter Futter, who, co-producing with Leslie Howard, intends making "The Man Who Lost Himself," possibly on this side of the Atlantic. Leslie Howard will be the star, co-producer and co-director, the other director being Anthony Asquith, who earned credits for Pascal's "Pygmalion." Stephen Goosson, art director of "Lost Horizon," will do a similar job on the film, and the script is in the hands of George O'Neill, of "Intermezzo" and "Only Yesterday" fame.

Korda Active

Ready to dash, if the need should arise, into Denham's concreted air raid hideout beneath the sound stages, air conditioned and gas proof, Alexander Korda's unit have recently been putting the finishing touches to "The Thief of Baghdad."

Air raid warnings, luckily abortive, sent to the shelter of sandbags Conrad Veidt, Sabu, June Duprez, John Justin, Larry Butler, Alexander Korda, Merle Oberon and Tim Whelan.

Tim Whelan has taken over the direction of "The Thief of Baghdad" and has been applying the final polish to the Korda production. A hundred colored extras have been working on the Basra Bridge set on the Denham location.

Americans still at Denham (September 8th) include Cameron Menzies, director of the trick shots, Larry Butler, special effects, Bill Hornbeck, film editor, and Rex Ingram, the Negro actor.

It is pointed out that two or three months trick work will be required before the film is ready for trade show.

New Life

At Shepherd's Bush on the western outskirts of London, the Gaumont British Studios have throbbed to new life production starting on the Arthur Askey picture "Band Waggon," screen adaptation of the popular British radio feature.

In the film "Big-hearted" Arthur Askey makes his film debut with Jack Hylton and his Band and Richard "Stinker" Murdoch. Production was originally started at the Gainsborough Studios, but on the decision to close those studios plans were made to transfer operations to Shepherd's Bush. The reason is found in certain black-out restrictions and the limits they placed upon night and day shifts of studio workers.

In Production

At Ealing, ostensibly a vulnerable bombing area, Michael Balcon has insisted upon the continuance of production. Work has gone on (as of September 11th) with "David Goliath," the Paul Robeson picture, being made there for ABFD release.

At Walton-on-Thames "Money for Nothing" and at Highbury the Elizabeth Allan opus "Inquest" are continuing, further indications of the optimism which persists in British production circles.

In the shorts field such dauntless spirits as Widgey Newman, who has taken studio space at Bushey, and Horace Shepherd, busy on a two-reeler at Hammersmith, indicate the determination of British production, even under difficulties, to carry on.

BRITONS BACK TO WARDOUR STREET

(*Continued from page* 18)

shadow of conflict overhanging the country, plans had been laid, machinery set up and manpower organized, ready to operate at a moment's notice. The trade had conferred long and studiously with the authorities, determined that whatever action was to be taken should be in the common interest and with the full approval of the Government.

When the great moment came, the machinery had been set in motion. All motion picture theatres had been ordered to close, in common with all places of entertainment and public gathering. Wardour Street, pivotal center of the business, was almost completely evacuated, its firms and organizations sped to the country, North, East, South and West, its staffs either laid off or enrolled in His Majesty's Forces, or alternatively evacuated to ancient Sussex castles, to old mills in Hertfordshire, to the Chiltern Hills, to the Spas of Cheltenham, or less romantically to the studio spaces of Elstree and Teddington, to which offices had been transferred.

Machinery for the distribution of films on the reopening were set up outside the bombing areas, clearing houses opened at key points, and a new code of trade relations instituted by distributors and exhibitors jointly.

Back to the United States went American production executives to await the dawn of a happier and more peaceful day. Over the newsreel and printing business the blessing of Government approval had been hanging, a blessing expressed in macabre form by the gas masks and steel helmets distributed to major executives.

Censorship on All Films

Censorship was imposed on all films, made either for home consumption or for export. It was a voluntary censorship on the home front, but compulsory for those films made for export. Characteristic it is, too, of the British mentality that the trade was left to impose its own censorship, and the British Board of Film Censors, the industry's self created organization, to act for the new Ministry of Information. Criticisms of the Board's operations, however, soon brought the developments noted in the foregoing.

Home Office regulations were issued to the trade, governing the conditions under which picture houses would be allowed to reopen later. Though exhibitors were not expected to provide bomb proof shelters they were required to make their houses proof against splinters and blast, and to provide shelter for their staffs. A member of the staff must be constantly on the qui vive for air raid warnings, and these must be conveyed to the audience forthwith. The Home Office has, significantly, asked exhibitors to continue the show where it would not be safe to let patrons out on to the streets. Employees have been trained in fire fighting and first aid, and a fireman must be in service night and day. Stringent as are these regulations, they were accepted as eminently reasonable.

The Kinematograph Renters Society was not lax in organizing a machinery of distribution. The KRS was to go to Langley Park, near Slough, 15 miles from London, where a magnificent mansion would house its records and officers, and where stabling and garages could be easily converted to a clearing house. Film transport houses pooled their resources, and personnel, operating from an outer London center at Willesden, whence, in due course, they were to transfer their activities to Langley Park.

Bookings Set Back

Exhibitors were allowed to set back their bookings, carrying on as contracted when they reopened. Applications for transfers were unnecessary; the process was automatic. Contacts were made with, and reports made to the local KRS representative. Every can of film had been sent from Wardour Street and a prime source of danger from fire removed from the fair City of Westminster.

In future prospect is the likelihood that the Government will increasingly concern itself with a virtual paternal control of the business, with probably an active part in its production of films. There is likelihood that a Government controller will be appointed, and Sir Joseph Ball has been mentioned as one who may have plenary powers. John Grierson and Oliver Bell are, too, considered probables in any scheme of sponsored production. The Government is known to look enthusiastically on the screen as a medium of propaganda, both domestic and foreign, and whilst no film will be okayed which does not represent the national point of view, it is not improbable that pictures of a direct propaganda trend will be made by a carefully staffed organization.

HIGH TAXES SET BY NAZIS ON RADIO

As part of its program to maintain absolute control of the radio, especially broadcasts from foreign countries, the German Government has imposed what amounts to a confiscatory tax on all radio sets, according to a "New York Times" report.

On the cheapest machine that can be purchased, a machine that sells for a few dollars in the United States, the tax is $9.89 a year. The tax increases in proportion to the cost of the radio.

This information is from an official source and was transmitted by government representatives in Europe.

Foreign Exchange Control in Canada

Control of international exchange and trade has been effected by Order-in-Council of the Canadian Government in the creation of the Foreign Exchange Control Board, with Graham Towers, governor of the Bank of Canada, as chairman. Provisions of the new regulations have a direct effect upon the film distributors and theatre supply houses in the Dominion.

Meanwhile reliable sources indicate that the Ontario Government is seriously considering the restoration of the amusement tax as a war measure. A special session of the Ontario legislature opened at Toronto Wednesday. The Provincial Government's proposals may include a war tax on admission tickets, such as was done for the first time in 1916. There has been no amusement tax in Ontario for three years.

Another development in Toronto this week was the decision to hold in abeyance the further organization of the National Film Board of the Dominion Government, members of which were recently appointed by W. D. Euler, Minister of Trade and Commerce, because of the war's demands on governmental activities, it is understood.

Under the new Control Board cash payments in excess of $100 in any month either to or from the United States are now permitted only by license to be issued by authorized representatives of the board who are recognized banks and postmasters and in some instances, customs officers.

Foreign exchange activities are to be in keeping with normal commercial transactions and there is an implied decision to curb unusually large payments to head offices or others located outside of Canada, provisions being made for heavy fines and imprisonment for subversive methods.

Licenses for import or export of all goods and merchandise, as well as securities, can be done only under official permits when transactions exceed $100 in any month, while parcels to be mailed across the border must be submitted to the local post office. If they are placed in a post box the articles are subject to seizure. Provision is made for the receipt of salaries, commissions or similar claims and limited traveling expenses from a foreign head office through an authorized representative of the Foreign Exchange Control Board.

The new regulations place an immediate obstacle in the payment of excess funds by a Canadian film distributor or theatre company to a head office operating in the United States or any other country, with the exception of Newfoundland.

Slated for Information Post

L. W. Brockington, chairman of the Board of Governors of the Canadian Broadcasting Corporation, is slated for appointment by the Dominion Government as chairman of the National Bureau of Information, which is being established for the distribution of news of an official nature to the newspapers and radio stations of the country during the period of the war. Mr. Brockington is scheduled to retire from the CBC in November.

The Bureau has nothing to do with the office of Chief Censor in an operating sense and the censorship of films in Canada will continue to be vested in L. Clare Moyer, on the Canadian Senate staff.

"Beau Geste" Ban

Bookings of Paramount's "Beau Geste" in Ontario have been cancelled again and it is understood that further pressure has been brought to bear on the Ontario Government for withdrawal of the feature, which deals with the French Foreign Legion. The feature was recalled by the provincial censor board just prior to its scheduled Canadian premiere September 4th, but was passed by the Appeal Board, headed by Premier M. F. Hepburn, after further revision as requested by a representative of the French Government.

Another opening date in Toronto was set but this was cancelled with the intimation that the picture was not available. The Government has withheld any further announcements regarding the fate of "Beau Geste" which, incidentally, has been permanently banned by the Quebec Board of Moving Picture Censors.

To Show Foreign Films

Plans are being formulated for a season of foreign films at the Metropolitan theatre in Seattle, legitimate playhouse downtown. The pictures would be booked each week except when legitimate stage shows are scheduled. Lessee of the house would be Herbert Hosener, who last year operated the Montlake theatre, neighborhood house, on the same foreign film policy, in conjunction with his circuit of Pacific Coast theatres.

TREMENDOUS!..

AND TUNED TO THE HEARTBEATS OF ANXIOUS MILLIONS WHOSE EARS ARE GLUED TO RADIOS AND EYES TO HEADLINES, AS THE GUNS OF MIGHT ROAR OVERSEAS!

ANNA NEAGLE *as* NURSE EDITH CAVELL

HER ONLY CRIME WAS DEVOTION . . YET SHE FACED A GERMAN FIRING SQUAD!

Fact — fearlessly told, daringly presented! . . . Nurse Edith Cavell, whose tragic fate aroused the world to fury . . . Now re-born on the screen through one of the most magnificent performances on record . . . in the picture that flames to the screen to a chorus of the most lavish praise ever accorded a motion picture by the critics!

OPENING THIS WEEK . . . RADIO CITY MUSIC HALL

ANNA NEAGLE
in her first Hollywood appearance
as NURSE EDITH CAVELL

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RKO RADIO PICTURES

ARGENTINE PRODUCERS LOOK TO U.S. AS RAW STOCK SHORTAGE THREATENS

Institute Members Petition Government to Include Film Materials in Discussed Trade Pact with the U. S. A.

by NATALIO BRUSKI
in Buenos Aires

The declaration of war in Europe was received here in a very matter of fact way and has not yet caused any appreciable effect on the motion picture industry. However, Argentine producers, ever on the lookout for the future, have made various overtures to take care of possible effects in later stages of the war.

The principal problem that will be evident, is the matter of raw film stock. At the present time, the various studios have indicated that they have sufficient stock of negative material to last for the next eight months. By economizing in their production methods, in taking only one or at the most two takes on each scene, instead of the usually three or four takes, the film stock can be stretched for over a year. In the matter of positive stock, the studios have enough for the next year.

In Argentina it is the practice that the producer sends the raw stock to the laboratory, when he wants any printing done, the laboratories providing service only.

The principal source of raw film for the last few years has been Europe. The larger share has been held by the Agfa (German) company with the Belgium Gevaert company and the Italian Ferrania company getting a smaller share.

Agfa Holds Stock

The Agfa company has been holding its stock, pending a possible price advance, by refusing to deliver any but very small orders and these only to their regular customers. According to reports they have been accumulating a very big stock, anticipating a possible stoppage of their supply. A large part of this is in storage in the Argentina custom house as they themselves lack sufficient space.

Argentina producers, through the Argentine Cinematographic Institute, have petitioned the Minister of Foreign Relations to include in the pact now being discussed between this country and the United States the importance of raw film materials.

The one reason that United States films and United States products in general have been at a disadvantage in this market has been the lack of any commercial export and import agreement between the two countries. The European countries have been able to get the official exchange rate for their payments for materials but American importers have had to pay their imports at the free market rate. This means approximately a 20 to 25 per cent difference. Another disadvantage to American product has been the suspension of import permits in favor of the countries who have a more favorable export balance.

The local meat industry and in fact the entire population have gone a long way in discouraging the importations of United States goods on account of the exclusion of Argentina meat from the United States.

The possible cut-off of film supply from Europe presents the North American companies with the opportunity to reenter this market. The local Agfa company has made overtures to obtain its film from the Agfa company in the United States. As yet nothing has been said about the supply as it concerns the smaller raw stock companies.

It has been expressed by a spokesman of the Argentine producers that the European war may open a further market for the local films in that French films, which enjoy quite an important market, may lose their supply, thus giving Argentine films the opportunity to extend their marketable sphere.

Argentina Documentary

The documentary film "Praderas Argentinas" (Prairies of Argentina), which was produced especially for exhibition at the New York World's Fair and the Golden Gate Exposition in San Francisco, was privately shown recently to President Dr. Roberto M. Ortiz and a number of legislators and members of the higher judiciary.

RKO Convention

The RKO convention held in Buenos Aires August 31st and September 1st was presided over by Phil Reisman, head of the company's foreign department. The convention was attended by delegations from Bolivia, Chile, Paraguay and the general offices of RKO in Buenos Aires as well as the distribution branches in the interior of Argentina.

In the opening address Mr. Reisman recited the difficulties that the company had been having for the past three years but said he was happy to be able to say that in the last few months these difficulties have been surmounted. The company, he said, is in a very strong situation, financially as well as artistically, with a good lineup of story material, directors and actors.

Due to the declaration of war in Europe, Mr. Reisman was called by the home office to return immediately. He left Buenos Aires the last day of the convention and thereby missed the banquet in his honor, which was presided over by Nat Liebeskind, general manager for RKO in South America, who had arrived here a week in advance to arrange the convention.

Representation at Venice

Eight Argentine films were sent to the exposition held in Venice although only two of these films were officially sanctioned by the Argentine Cinematographic Institute, a governmental body created by the former president of the Republic.

The producers saw fit to ignore the official choice of the Institute and took it upon themselves to include some of their other productions.

Off to Hollywood

Carl-Fredrik Nelson, Swedish screen writer and director, has left for the United States and Hollywood by way of Chile, Peru and other west coast countries. In his stay of over a year in Argentina he was supervisor of production for the Estudios San Miguel.

RIO DE JANEIRO LIMITS WAR FILMS

The number of "war" films which may be shown in Rio de Janeiro, including pictures dealing with the World War, has been limited, it is reported; while daytime showing of newsreels dealing with the war has been banned. Newsreels showing the present conflict may only be shown after 8:00 P. M.

Five Home Films Shown in Brazil

by L. S. MARINHO
in Rio de Janeiro

There have been five pictures produced in Brazil so far this year that have already been presented in theatres, and a sixth, "Anastacio," is scheduled to be presented next month. There is one domestic production now in work which is titled "Romance Prohibido" (Forbidden Romance).

It is uncertain at this writing whether or not the Warner Brothers picture, "Confessions of a Nazi Spy," will be permitted to be released in this country, although it seems probable that the censor board will approve its showing.

Warners are having the premiere of "Juarez" here the end of the month, and from all preparations going on it will be a gala occasion. The film is patronized by the Mexican Ambassador, who also will assist at the premiere.

Metro-Goldwyn-Mayer's "Pygmalion," which received a good press here, played three weeks at the Metro theatre.

McConville To Preside At Havana Convention

J. A. McConville, foreign manager of Columbia, sailed for Havana Saturday to preside over the first convention ever held by the company in Latin America. Mr. McConville will tour Central and South America, following the Havana convention, ending up in Buenos Aires where a second convention will be held.

Before sailing Mr. McConville emphasized the fact that in spite of world conditions Columbia would go through with their heavy production budget, spending $5,000,000 more than any time in the company's history.

BEWARE HEAVY HAND OF GOVERNMENT, SAYS HAYS

Little Remains of Films But "Crass Propaganda" Under Totalitarians, Meeting Is Told

The motion picture industry, inheritor, beneficiary and trustee of the American democratic system, finds it a duty, and a welcome one, to guard that system in a world of chaos, Will Hays, president of the Motion Picture Producers and Distributors of America, told the Regional Trust Company Conference of the Pacific Coast and Rocky Mountain States, in Los Angeles, on Tuesday night. Mr. Hays warned that this country must keep out of the European War, to strengthen the democratic life and to serve as a repository for civilization.

Referring to the relatively short growth of the motion picture, one of the newest arts, in 50 years, Mr. Hays termed it "distinctly the product of freedom, which encourages initiative, industry and art." Said he, in addition:

"Trustee of Entertainment"

"It owes much, indeed, to the institutions which have made such an art and industry possible. It cannot fail to uphold the torch of human liberty, wherever it may burn."

Mr. Hays remarked that it was not a "light responsibility" that the industry has as a "trustee for the wholesomeness, the decency, and the artistic excellence of the principal entertainment of 85,000,000 people every week, in this country alone."

"But we are trying every year to acquit ourselves of that trusteeship more creditably," he said.

In half a century, Mr. Hays noted, the motion pictures have developed from a crude diversion into an art, a process which in other arts has taken centuries, and without precedents, tradition, or experience it has reached its present eminence.

Propaganda by Totalitarians

Its importance as a medium of influencing the public, even if not as an art, is attested by the regard with which totalitarian regimes view it, Mr. Hays noted, and warned Americans that they "should not forget that wherever, as in Germany or Russia, the heavy hand of government has come to dominate it, the motion picture as an art has withered." "Little, indeed," he said, "has remained, except crude, crass propaganda."

As no other medium, the motion picture camera can record history, Mr. Hays noted.

"In the days that are with us now," he observed, "the enormous significance of this becomes clearly apparent. Good and evil, peace and war, construction and destruction, life and death themselves leave their record on the film. The camera has portrayed the heights of civilization. We hope, we pray, we highly resolve that it shall not record its fall.

"Those of us in the motion picture industry do, indeed, realize full well the significance of our trusteeship of this essential enterprise at this particular time."

"An element of that trusteeship," he continued, "is the transcendent duty to society now to keep the stream of world entertainment flowing—entertainment which is effective as entertainment and which at its best is inspirational. In spite of the serious loss of markets, the motion picture art-industry will do this job. It is the industry's duty, and I believe that this business and all business does well to think first of its duties and responsibilities."

Mr. Hays said the motion picture industry, first of all, was built upon American principles, and drew the following picture:

"I represent an agency," he said, "which has for seventeen and one-half years sought patiently, and, I believe, always in the public interests, to build up a successful system of industrial self-regulation with the least possible governmental supervision. It has stood ready to cooperate and has cooperated with public authority in every way, endeavoring always to maintain that proper relation which a great industry should maintain, to its government."

"The organized industry undertook this job of self-government by methods thoroughly American in character," Mr. Hays emphasized.

Taking Sides Is Deplored

Apparently referring to those groups within the motion picture industry who, with a certain amount of Governmental support, believe that federal regulation, by law and policing, is preferable to self-regulation, Mr. Hays remarked:

"If two or more groups are in competition, and one is seeking to gain advantages over the other by Government regulation, then it is clearly not the business of the Government to take sides. The power of the Government should never be used to enable one citizen to exploit another, or to give one branch of an industry undue advantage over another."

On the larger topic of American withdrawal from European affairs, Mr. Hays urged his listeners to participate in domestic politics, as the inheritors of a system which can grow better only by the participation of the informed, a system which might collapse without a numerous or intelligent electorate.

"He who refuses to use the talents given him in trust, forfeits all," Mr. Hays said. "No true American can do his duty by accepting the privileges and denying the responsibilities of citizenship."

"Someone, speaking in a happier time, referred to America as 'a great ideal in the onward march of civilization,'" Mr. Hays continued. "Today when the orderly processes of society are collapsing in much of the old world under the detonation of bombing plane and long-range gun, America more than ever represents 'a great ideal.' To an unusual degree America today holds in trust for mankind the political, cultural, and spiritual heritage of the human race. Here man, the builder, rules rather than man, the destroyer. Here scientists may still devote themselves to creative tasks, businessmen go ahead with improved methods for raising the standard of living, government officials spend their time in devising ways for government to become a more useful servant rather than a more tyrannical master of men's lives."

"God grant that through a supreme act of national will men and women of all political shades of opinion shall firmly and unitedly resolve at all costs to keep this country out of war," he said.

"Thus may we best fulfill our highest duty as trustees for civilization, for human liberty and for peace."

NEWSPAPERS LAUD INDUSTRY JUBILEE

Newspapers in every section of the country continue to editorially commend the Fiftieth Anniversary of the motion pictures, to be celebrated the first week of October as Golden Jubilee Week, and to be featured by the observance on October 6th, of the occasion upon which Thomas Alva Edison first demonstrated the practicability of his "Kinetoscope."

The Sioux Falls, South Dakota, "Argus Leader" calls pictures a "marvelous form of entertainment" and "if not the best available, certainly the most popular."

The motion picture is linked with the newspaper as one of the "two greatest bargains available to the American public" by the Record, *Ravenna, Ohio.*

"On its fiftieth birthday, the movie is really hitting its stride," said the Times, *Chattanooga, Tenn.*

"With $200,000,000 *invested in the new films alone, the public should be better served than it has been in history," commented the* Times-Leader, *Wilkes-Barre, Pa.*

Boost Jubilee in MGM Press Sheet

The release this week of Metro-Goldwyn-Mayer's institutional press display for 1939-'40 takes cognizance of the celebration this October of the 50th anniversary of the motion picture. In its 16 sheets are constant reminders of the Golden Jubilee that is at hand, all of course serving the dual purpose of promoting MGM's forthcoming releases for the new season and boosting the jubilee.

The company is offering $100,000 in awards, open to all independent theatres in the United States and Canada, for the best advertising, exploitation and publicity campaigns conducted on MGM pictures between September 1st and January 1st, based on any first run or subsequent run picture. Entries in the contest close March 1st.

Also contained in the display are exploitation hints to exhibitors on the tie-in with the Golden Jubilee.

One idea suggested is that of getting schools and educational authorities to cooperate in a mutual plan of promoting the Jubilee idea as pictures are playing an increasingly important part in the educational advancement of students.

TIMELY!..

..AND AS FULL OF SUSPENSE AS THE LATEST WAR BULLETIN

..BECAUSE ANY MOMENT COULD SEE IT ALL HAPPEN AGAIN!

ANNA NEAGLE *as* NURSE EDITH CAVEL

THE STORY THAT SHOCKED THE WORLD NOW ROCKS THE SCREEN! . .

"Unbelievable, unthinkable," humanity cried, "The German War Lords can't do THAT to a woman!". . . But they could, and they did! . . . Here is that story . . . true, thrilling, tremendous . . . told truthfully, without rancor or bitterness . . . told with a relentless realism and a heart-sweeping power beyond help or tears! . . . IT'S TERRIFIC!

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RKO RADIO

Revision of 'Blue Laws' Urged

The calling of a special session of the Delaware state legislature to revise the old Sunday blue laws has been urged by Attorney General James R. Morford.

The appointment of a special nine member commission to study the statutes and decide as soon as possible whether or not they should be enforced was also asked why Mr. Morford in a communication to Senator Paul R. Rinard, author of the Sunday movie bill which was recently vetoed.

In recommending that the commission ask Governor Richard C. McMullen to call a special sessions for consideration of the matter, Mr. Morford said that "the demand for the revision of these laws is so great, and such revision will so serve the public welfare and answer a real and persistent public demand that the matter of a special session should be given very serious consideration by the executive arm of the government."

Listing 2,000 blue law violators in Wilmington and Delaware in two Sunday surveys recently made by city and state police, Mr. Morford said that it would be "extremely unfortunate" if the question of revision was permitted to wait until the next regular session of the assembly in 1941.

New Theatres In Cincinnati

New theatre construction in the Cincinnati territory from September 1st of last year has been greater than that in recent years, with 15 theatres, having a total seating capacity of 10,130 seats, built or in the course of construction.

The largest project is the new Grand, in Cincinnati, with 1,500 seats. The new house will replace the old Grand Opera House, which is now being razed. The house has been leased by RKO for a long term of years.

A 700-seat house will be built on the site of the old *Times-Star* building in Cincinnati; while recently opened theatres include the 900-seat Kentucky, at Latonia, Kentucky; the 700-seat Mariemont, and the 600-seat Silvertone; both the latter being in suburban locations.

The new State theatre is under construc- and at Newport, Kentucky, as is a 600-seat house on Parsons Avenue, Columbus, and a 525-seat house in Eaton, Ohio. Almost ready to open is the 900-seat Elmwood, in a suburban Cincinnati location.

At Paris, Kentucky, a 500-seat theatre is being built, and work is starting on a 300-seat house at Beverly, Ohio.

Dietz Speaks at University

Howard Dietz, head of MGM advertising and publicity, was the guest speaker Wednesday afternoon at the first session of a new course on "The Cinema as Literary Art," offered by the English department of the Washington Square college of New York University. Mr. Dietz spoke on the historical importance of the course.

MAINTAINS CONTACT WITH ALL OFFICES

Joseph Seidelman, Universal foreign head, last week received a cable from Louis Foeldes filed in Budapest. Mr. Foeldes, normally supervisor for Universal at the Paris office, cabled: "Called to the colors and am now in uniform here but maintaining contact with all offices."

News Cameramen Protest "Pools"

Newsreel cameramen last week openly objected to "pooling" arrangements, participated in by their companies, in which one crew at a special event "covers" for all the newsreels.

A demand that this practice be stopped was made by representatives of New York Cameraman's Local No. 644 last week, in New York, at the beginning of negotiations with Pat Casey, producers' labor contact. The negotiations are for a new two-year contract.

The Local 644 representatives asked that newsreel companies be compelled, each to supply their own crews for all special events except those where the regulations prohibit extensive coverage.

Use of single "covering" crews in airplane flights was also protested by the union.

The union's wage and hour demands are the same as those made one year ago, at the expiration of the contract. These are for an increase from $100 to $125 weekly minimum, and increase from the present daily wage of $35 to $50, and a maximum of 80 hours for each two weeks period, instead of the present 320 hours for eight week periods.

Negotiations last Friday were snagged because of the new objections to "pooling"; another meeting was scheduled for this Friday. Indications are that the negotiations will be prolonged.

Connecticut Allied Nominations

Allied Theatres of Connecticut this week in New Haven held nominations for the election to be held there October 3d. Those nominated are Charles Repass, Crown theatre, Hartford; A. M. Schuman, Blackrock, Bridgeport, and Martin Keleher, Princess, Hartford, for president; Messrs. Repass, Schuman, Keleher and Samuel Hadelman, Capitol, Bridgeport, for vice-president; Jack Schwartz, Westend, Bridgeport, and Leo Schapiro, Guilford, New Haven, for treasurer; Lawrence C. Caplan for executive secretary, and Maurice Shulman and Dr. Jacob Fishman for chairman of the board.

Malco Acquires House

The Palace theatre, Booneville, Ark., owned and operated by E. W. Savage, has been affiliated with the Malco Theatres, Inc., circuit of Arkansas, Mississippi and Tennessee. Plans are made for an extensive remodeling job, including new booth equipment and seats. A new cooling system has been installed.

Film Stocks Buck Trend of Market

Film stocks have continued to run counter to the general tone of the stock market during recent days, registering gains last Friday as "war baby" leaders held steady with but few advances, with trading the lightest since the outbreak of the war; and registering mixed gains and losses, both light, on Tuesday, when the "war babies" skyrocketed as Hitler's speech was interpreted to mean no cessation of hostilities.

Last Friday, active traders remained on the sidelines as predictions were rife on Wall Street as to whether or not President Roosevelt would be able to force a modification of the so-called Neutrality Act, at the special session of Congress called for Thursday.

The market leaders in the number of shares traded last Friday were U. S. Steel, with a volume of 31,200 shares, up ⅜; Western Union, 25,900 shares, up 2¾; New York Central, 25,600 shares, unchanged, and General Motors, 22,400 shares, unchanged.

The same day, Warners had a volume of 3,900 shares, and gained ⅛; Loew's, 6,400, up 1⅞; Eastman Kodak, 1,000, up 2¼; Twentieth Century-Fox, 3,800, unchanged, and Technicolor, 3,800, unchanged.

Tuesday was the 10th anniversary of the end of the last great bull market and the beginning of the depression. From September 19, 1929, to July 8, 1932, the nadir of the depression, the New York *Times* average of 50 representative stocks dropped 277.92 points, or 89 per cent. From the low point in 1932 through Tuesday, the *Times* average gained 75.60 points, or 222 per cent.

Hitler's speech demanding peace on his own terms, or not at all, indicating a continuation of the war, caused such a sudden advance in the "war babies" that the turnover was again small, being the third smallest of the month.

U. S. Steel, with a turnover of 70,900 shares, gained 6¾; Republic, 61,300 shares, went up 2¼; New York Central, 45,200 shares, up 2⅛; Bethlehem Steel, 36,300, up 8½, and General Motors, 33,200, up 2⅛.

Indicative of the counter-tendency were Warners, with a volume of 1,800 shares, unchanged; Loew's, 2,800 shares, down ¼; Eastman Kodak, 1,300 shares, up ½; Twentieth Century-Fox, 1,300 shares, unchanged, and Technicolor, 400 shares, up ¼.

Test Suit Is Expected To End Recording Fight

Music publishers and transcription companies will shortly resolve their controversy over the use of electrical transcription on the radio, by a test suit, under mutual agreement.

The controversy involves rate provisions under Section 1E of the Copyright Act. Harry Fox of the Music Publishers' Protective Association has advised all Thesaurus selection subscribers that restrictions on the NBC Thesaurus have been removed.

Sales tax collections under Missouri's two per cent levy totaled $1,815,658 for August, compared with $1,638,460 in August, 1938. For the year to date the tax has yielded $14,650,071, compared with $13,431,806 a year ago the same period.

"BIG FIVE" FAVORS CIO TECHNICIANS; 11 UNITS CONSIDER "ONE BIG UNION"

Secretaries of Unions in Associated Actors and Artistes Discuss Pooling Resources and Actions in New York

Secretaries of the eleven actors' unions which comprise the Associated Actors and Artistes of America, American Federation of Labor holding unit for actors' unions, met on Tuesday night in New York City to further consider the "one big union" plan, long smouldering and now lighting up after the settlement of the fight between the Four A's and the International Alliance of Theatrical Stage Employees.

The fight, which almost resulted in an national strike in the entertainment industry, revealed the desirability of pooled resources and action.

The Provisions

The plan, in its primary stage, includes the following provisions, as defined by a working committee: a single membership card; one basic dues system; autonomy of each occupational branch; merging of offices and activities in key cities, for economy; greater power for protection of members through united action; furtherance of organizational abilities, to keep control of fields now embraced and to organize new fields; a single national publicaiton, to supersede those published by each occupational group.

Expected also is the sale of the Actors' Equity Building, in New York, after the one big union is formed, and if a satisfactory price is obtained.

The paper for the Four A's already has appeared, under the editorship of Edward Harrison, in New York, and John C. Lee, in Los Angeles.

The secretaries met under the chairmanship of Mrs. Florence Marston, eastern representative of the Screen Actors Guild.

Close Arrangement Seen

A close working arrangement between the Four A's, the Alliance, and possibly, the American Federation of Musicians, was foreseen, as part of the plan of William Green, president of the AFL, for a unity of interest and action among its units of the entertainment industry, even while they retain their individuality.

Expected to attend the American Federation of Labor convention at Cincinnati on October 5th are Frank Gillmore, president of the Four A's; Kenneth Thomson, executive secretary of the actors' guild; Paul Dullzell, executive secretary of the Actors' Equity; and Leo Fischer, executive secretary of the Four A's.

Meanwhile, the status of the American Federation of Radio Actors, which, under terms of the Four A's-IATSE settlement, was to dissolve and be superseded by the American Guild of Variety Artists, remained confused at midweek. The union's offices remained in operation; a spokesman warned that night clubs which signed with the AGVA would "get into trouble"; and officials declared the union was still representing its members. Sophie Tucker, president of the AFA, faced discipline from Actors' Equity, the American Federation of Radio Artists, and the Screen Actors' Guild, for not joining the AGVA.

She was allowed by the AFRA to broadcast, from New York, on Tuesday evening; but there were reports that if she opened an engagement at the Club Versailles, in New York, still without joining the variety artists' guild, she would be penalized.

Aubrey Blair, executive secretary of the junior division of the Screen Actors' Guild in Hollywood, resigned last week, to become western states' director and organizer for the AGVA.

In New York this week, with other worries fading, the Four A's unions were turning to organization of television performers.

It was expected that the American Federation of Radio Artists, the Actors' Equity, and the Screen Actors Guild, would share this membership, under the new close relations under the "big union" idea, which apparently resolves the formerly bitter rivalries.

In New York also, the Theatrical Managers Agents, and Treasurers' union has come to agreement in principle with the League of New York theatres, a legitimate theatre organization, on a contract for three years, covering company managers and press agents. The contract was expected to be ready for signature this week.

The treasurers' terms were, apparently, left out of the negotiations, inasmuch as that group in the TMAT split away several weeks ago to join the IATSE; and the "stagehands'" unit is expected to negotiate, now, for the legitimate theatre treasurers.

In Lincoln, Neb., Roy M. Brewer, projectionist at the Grand theatre, Grand Island, was elected president of the Nebraska Federation of Labor, at its annual convention.

SEATTLE WORKERS FEAR WAR COSTS

The war enters union contracts.

Seven Seattle theatrical unions, this week negotiating with that city's theatre owners, have asked for a "war clause" in the 1940 *contract.*

This provides for immediate adjustment of wages if the war raises living costs abnormally.

Academy Council Appoints Standard Leader Committee

The Research Council of the Academy of Motion Picture Arts and Sciences has appointed a committee under the chairmanship of S. J. Twining of Columbia Studio to consider possible revision for the specifications for the Standard Release Print Leader. The present Standard Leader was revised in August of 1936 simultaneously with the adoption by the industry of the Standard 2000-ft. Reel.

The purpose of the committee will be to study the specifications with a view to recommending changes which may improve the Standard Leader and facilitate its use by theatre projectionists. Besides Mr. Twining the membership of the committee consists of John Aalberg, Gerald Best, Sidney Solow and Ray Wilkinson.

Robert H. ("Bob") Poole, veteran California independent operator, has been elected executive director of the Independent Theatre Owners of Southern California and Arizona.

Virtually the entire directorial board was reelected.

Unaffiliated Unions in Hollywood Say Vote for United Studio Technicians Guild Means "Real Democracy"

In local advertisements, Hollywood's unaffiliated "creative" unions, known as the "Big Five," went on record Monday for the CIO-financed United Studio Technicians Guild, against the American Federation of Labor's International Alliance of Theatrical Stage Employees, in the studio election late Wednesday.

The advertisements urged studio technicians to "vote for honest unionism and self rule." "Your decision," they said, "will end dictatorship in Hollywood and will bring real trade union democracy."

Called "Chance of Lifetime"

The unions sponsoring the electioneering were the Screen Set Designers, Screen Directors Guild, Screen Publicists Guild, Art Directors Guild, and the Screen Writers Guild.

The advertisements further said that the secret election, as ordered by the National Labor Relations Board, was the technicians' "chance of a lifetime."

"A victory for the United Studio Technicians' Guild means that all guilds and crafts can be voluntarily united in a motion picture council, thus realizing a major goal of Hollywood labor, and winning better conditions for all," the advertisements said.

The election this Wednesday involved 7,500 workers. It was ordered by the NLRB, after the rapidly growing Technicians' Guild had petitioned for certification.

The technicians' guild did not prevent the signing of a closed shop agreement between the producers and the Alliance; but they did, by securing the election, effect a postponement of negotiations on the terms.

Up to Workers, Says Schenck

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, president of the Motion Picture Producers Association, and head of that organization's labor negotiations committee, placed himself officially on record for dealing with the Hollywood workers agency chosen legally by the workers themselves.

William Bioff, known as IATSE president George E. Browne's personal representative on the coast, and last week made head of the Alliance negotiating committee, this week said:

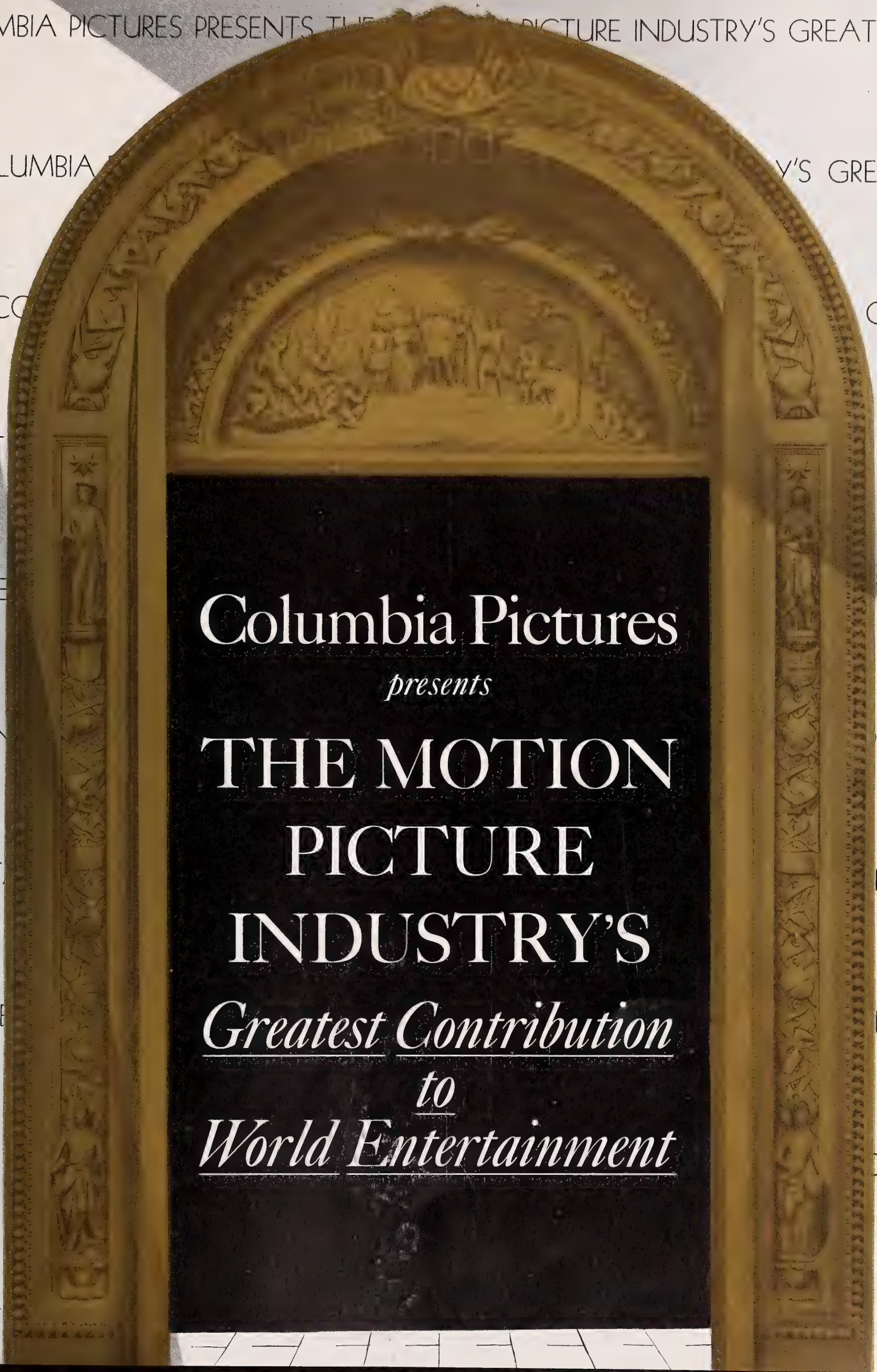
"Charges have been made recently by our enemies that the purposes of the IATSE in attempting to negotiate for wages, hours and working conditions near the eve of the forthcoming NLRB elections, is in order that the results of such negotiations would react favorably in behalf of the IATSE in such an election.

'Such propaganda," he charged, "is vicious, untrue, and typical of the source from which it springs."

Mr. Bioff last week let himself be quoted as asking for a 20 per cent increase for the members of the 11 Alliance locals he represented.

Negotiations with the producers were expected to resume on this Thursday.

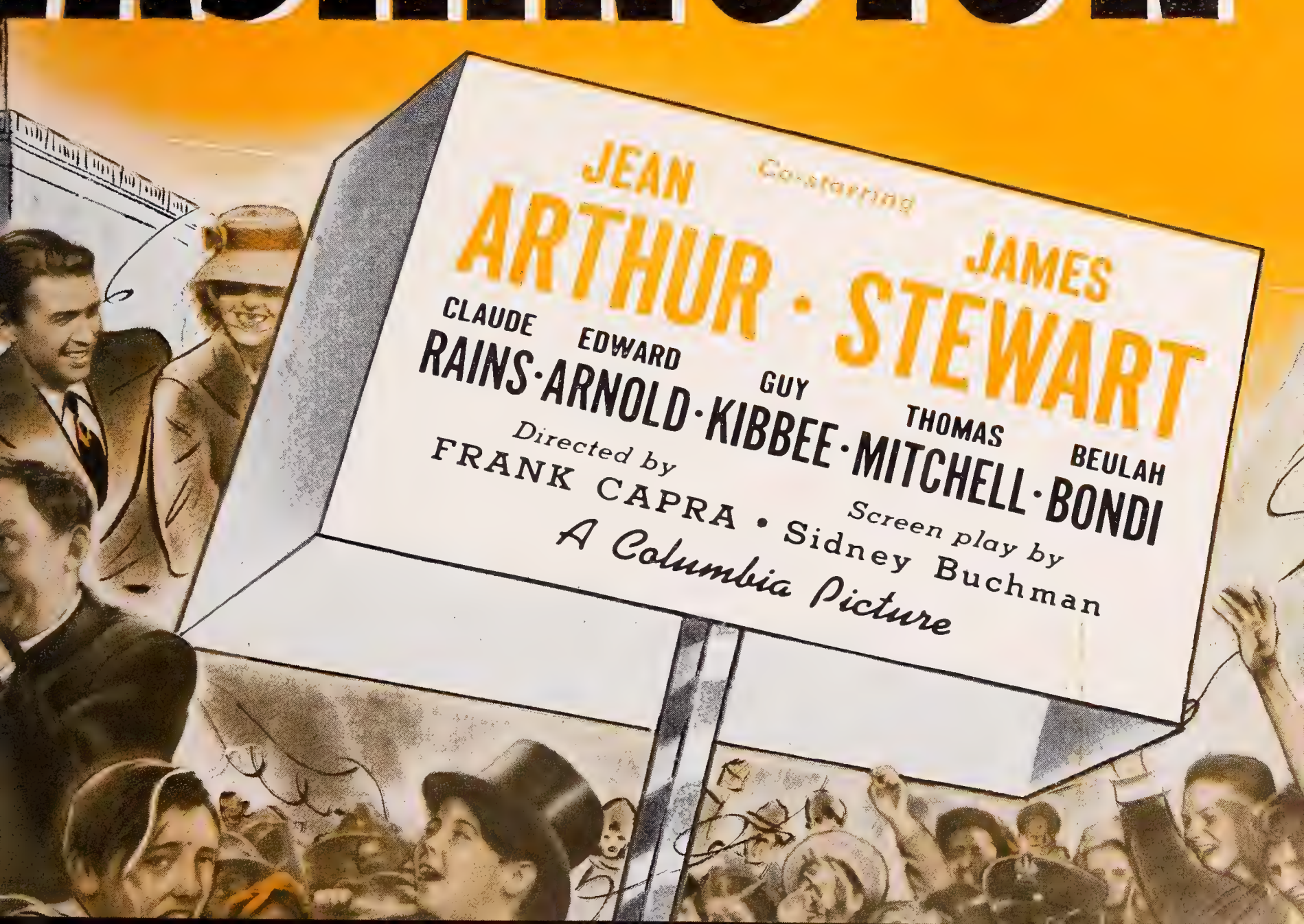
The National Labor Relations Board in Washington, last week certified the Society of Motion Picture Artists and Illustrators as the sole collective bargaining agent for the artists and illustrators at Warners and Twentieth Century-Fox.


Columbia Pictures
presents
THE MOTION PICTURE INDUSTRY'S
Greatest Contribution to World Entertainment

FRANK MR TO

COLUMBIA PICTURES

CAPRA'S
SMITH GOES
WASHINGTON





THOMAS MITCHELL



JAMES STEWART JEAN ARTHUR



EDWARD ARNOLD



GUY KIBBEE

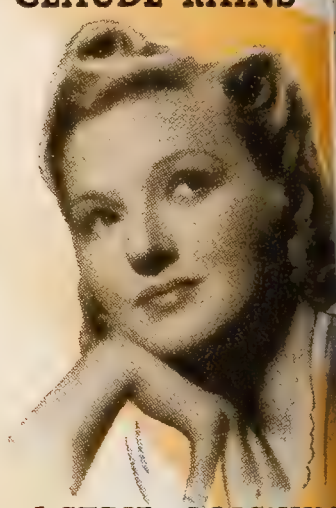


CLAUDE RAINS

Out of the hearts of its people . . . out of the very soil of America . . . a great director creates his most stirring human spectacle of the laughter . . . the love . . . the pain . . . and the joy of the everyday business of living! Stirring . . . in the seeing! Precious . . . in the remembering! Enacted by one of the most perfect casts ever assembled in one picture!



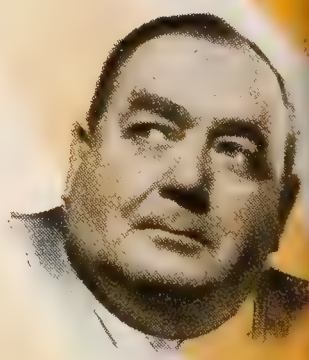
RUTH DONNELLY



ASTRID ALLWYN



H. B. WARNER



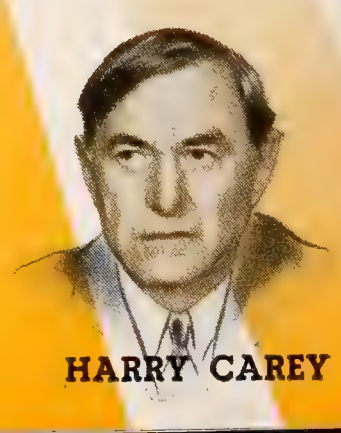
EUGENE PALLETT



FRANK CAPRA



BEULAH BONDI



HARRY CAREY

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Robert Sherwood, as the author of the play, "Abe Lincoln in Illinois," which RKO is producing, is suing Twentieth Century-Fox to restrain them from exhibiting their story about Lincoln, entitled "Young Mr. Lincoln." Seems that Mr. Sherwood feels that Fox's "Mr. Lincoln" is an infringement.

All of which reminds that, in discussing other phases of the life of the Emancipator, Mr. Sherwood only the other day admitted that some 3,000 persons had written about Lincoln, and that all the facts concerning the slain President won't be known for another 27 years. Not before 1966 will Lincoln's private papers, now under seal in the Library of Congress, be available for inspection. Lincoln's son, Robert Todd, had refused for years to allow anyone to look at the papers which he had acquired when his father died, and at one time, on his farm in New Hampshire, had decided to burn these papers. He was restrained only by the intervention of Nicholas Murray Butler, who persuaded Robert to at least place them under seal for 50 years in the Library of Congress, where they can be opened in 1966.

▽

No Comment Department, from a headline in the New York *World-Telegram*:

BIG FALL EXPECTED
BY MOVIE INDUSTRY

▽

G. F. Finck, of the Metro theatre, San Diego, Cal., who calls himself "the unconventional showman," is just that. "Let your customers know you appreciate their patronage, and if you must racket, racket intelligently," writes the exhibitor who gives cash to his customers on Saturday and Sunday nights, silverware Monday, chinaware Tuesday; dresserware Wednesday and Thursday and Mexican films Friday.

"A stiff doorman is suicide," he comments almost in the same breath as he explains how he gave away 52 second-hand automobiles—"some of which are still on the streets four years later."

He went into the theatre business from the automobile business. He sold cars back in 1916. "Those were the days when we sold them without bumpers or tops and charged $250 extra for the starter," he recalls.

"When the first sedans came out, the tops were too low for our high derbys, so we always kept caps handy. Whenever we went out to demonstrate a sedan we swapped the customer's derby for a cap."

One of the first to use giveaways, Mr. Finch created a stir with a tire matinee. Every kid who brought a tire was admitted without charge. Hundreds of tires piled up in the lobby of his theatre. Mr. Finck sold the tires for 18 cents apiece—or eight cents more than the customary juvenile admission price!

▽

Harpo Marx isn't the only one who can strum a harp in Hollywood.

Oliver Hardy is turning harpist for "The Flying Deuces," Boris Morris's comedy with Stan Laurel.

During a jail sequence, Hardy will swing "The World Is Waiting for the Sunrise," on a bed spring, as he and his partner await death before a firing squad when the sun comes up.

THOSE MOVIE PEOPLE

When the bells of St. Joseph's Church, in the heart of the residential district of Los Angeles, began tolling early the other morning, frightened men and women rushed out with one conjecture: "War." Hurrying to the church, they found a motion picture sound crew ringing the bells. "We're recording the cathedral chimes for Mr. Schaefer's 'Hunchback of Notre Dame' at RKO," a technician explained.

Cogitation Fodder, from Ben Serkowich, press agent at Loew's Capitol theatre, New York, for the Land of Oz, in behalf of Loew's "Wizard of Oz":

In Oz:

Everybody is rich, beautiful, happy and healthy.
Ball players only knock home-runs.
You always catch only the biggest fish.
The financial pages only have plus-signs.
Little girls get new dolls every day.
Everything is free.
Nobody ever weeps.
Never any war.
Nobody worries.
Editorial writers have no reason to view with alarm.
Columnists love press agents.
Movie critics always in technicolor good humor.
Everybody gets two weeks vacation with pay every day.
Ham and eggs, and $30 every Thursday, of course.
Everybody in the Army and Navy is a general or admiral.

▽

Film companies, and others, sending cables to London and Paris either addressed to their foreign offices in the cable-code they have been using for years, or signed by the company cable address here, are having their cables refused under a new ruling by both England and France, forbidding the receipt in their respective countries of any messages in any form of code.

Dave Blum, at Metro, found the British inquiring as to what "Metro" meant as mentioned in a code sent over there by him.

▽

George O'Brien, still doing westerns, is getting a little publicity for his RKO effort, "The Fighting Gringo," by explaining that the description of an American as "gringo" by the Mexicans originated when the American soldiers in Mexico for the Mexican War, sang "Green Grows the Grass," and that because the Mexicans could only sound the words "Green Grows," the Mexican soldiers coined the two words into one and called the Americans "Gringos."

▽

Quite Appropriate Department, from a *Film Daily* headline:

MGM ARRANGES "WOMEN"
TIEUP WITH AMERICAN GAS

In view of that unique German-Soviet axis, it seemed reasonable to assume that the theatres playing Soviet pictures in New York and those playing German films would embrace the product of each.

For example, the Cameo, near Times Square, which plays films from Russia, taking on an occasional Nazi film, and the 86th Street Casino, in New York's Yorkville section, which has all-German film shows, playing some films from the Soviet—all for old friendship's sake.

But, no such embracings are being embraced. The Cameo management says it hasn't played any German films, and hasn't any in mind; the same, as to Russian pictures for the Yorkville Casino management.

▽

With all due respect to the name of our Anglo-Saxon forefathers, the J. Cunningham who now is special assistant attorney to Mr. Thurman Arnold in clamping down on the majors in court prosecutions, is in no wise related to the J. Cunningham of this department.

▽

When-the-Cat's-Away Department, from the Purely Personal column of Motion Picture Daily:

Harry Lyons, manager of the RKO Republic Theatre, Brooklyn, is on an 18-day vacation cruise through the Panama Canal to Mexico. Herman Grasing, his assistant manager, is vacationing in his absence.

▽

Wonder whether Mr. Thurman Arnold, No. 1 U. S. prosecutor of the film companies, and champion of the divorcement of theatres from production, ever gets a free pass to a movie?

▽

Paramount is rushing Larry Dudley, an 18-year-old Los Angeles "sea-scout" by plane and pony express, all the way 'cross country, over 3,500 miles, to fighting, fiery, "Little Flower" Fiorello La Guardia—to get a bottle of Atlantic sea water, to "christen" a couple of land boats in their "Rulers of the Sea" exploitation caravan.

▽

More of those queerly-named towns: Sugar and Sweet, two places in Idaho; Gilt Edge, Montana; Tombstone, well known in Arizona, and Silvermaker, New Mexico, and Swisher, Texas.

▽

Britain's defense regulations go a long way further than the mere censoring of motion pictures, newsreels and radio, affecting the security of the state, keeping watch of "foreign travelers," billeting, taking precautions against hostile attack or controlling lights and sounds. They even go so far as to "protect homing pigeons." They use the birds to carry war messages, and anyone caught laying one low, tampering with its flight, or not returning one found dead to His Majesty's Constables—will be dealt with promptly and severely.

▽

Looking over Chicago's Loop the other afternoon Bill Crouch found playing "Bachelor Mother" at the Palace; "Unexpected Father," at the Oriental, and "Unmarried" at the Woods.



By phone, by wire, by mail, leading exhibitors are making their reservations for the Gala Theatre Previews of HOLLYWOOD CAVALCADE on October 2 and 3 (only a little more than a week away)! All seats are reserved! Make sure you get yours! Get in touch with your 20th Century-Fox exchange today!

Important

- The date—Monday, Oct. 2 or Tuesday, Oct. 3—set locally by each exchange.
- Previews in all 20th Century-Fox exchange cities.
- Showings will be held in motion picture theatres, not projection rooms.
- All seats will be reserved.
- Admission by invitation only.

DARRYL F. ZANUCK
PRODUCTION OF

HOLLYWOOD CAVALCADE

IN TECHNICOLOR

STARRING

ALICE FAYE · DON AMECHE

J. EDWARD BROMBERG · ALAN CURTIS · STUART ERWIN
JED PROUTY · BUSTER KEATON · DONALD MEEK · GEORGE GIVOT
EDDIE COLLINS

A PREVIEW OF "HOLLYWOOD CAVALCADE" FOR LEADING EXHIBITORS

The romance of Hollywood from bathing beauties to world premieres!

DIRECTED BY
IRVING CUMMINGS
ASSOCIATE PRODUCER
HARRY JOE BROWN
SCREEN PLAY BY
ERNEST PASCAL
STORY BY HILARY LYNN
AND BROWN HOLMES
BASED ON AN
ORIGINAL IDEA
BY LOU BRESLOW



THE CHAMBER OF COMMERCE of Omaha sponsored a luncheon for orphan girls on their way to Hollywood in the exploitation project that took the unusual turn described below. The girls were to be the guests of Linda Ware, cast as an orphan songbird in Bing Crosby's "The Star Maker." Facing the camera, right to left, are Mayor Dan Butler, Father Flanagan, head of Boys Town, and W. O. Swanson, King of Ak-Sar-Ben, service club.

Unruly Appendix Brings Twin Premiere for Orphan

Solarium Is Theatre When Showman Thinks Fast

A Paramount promotion project, the selection of most worthy orphans in key cities for a Hollywood trip and attendance in that city at the premiere of "The Star Maker," resulted in a dual premiere for the picture.

The other "grand world opening" of the picture, at precisely the same hour, on the same evening, was in an Omaha hospital room.

A little girl was the honored audience.

She was one of the orphans.

The child's name was Helen Bereda. She had been selected as Detroit's most worthy orphan, to be a guest of Linda Ware, Paramount star, at the "Star Maker" premiere.

Then the Appendix

She had been taken sick in Omaha, on the way to Hollywood. The illness followed a welcoming breakfast to Miss Bereda and other Eastern city orphans, by Omaha's Mayor and the Chamber of Commerce. The case was pronounced appendicits, and pronounced it was.

The other orphans went to Hollywood. Helen went to the hospital.

Ted Emerson, advertising director of the Tri-States circuit, in the Omaha zone, had run the local promotion, choosing Omaha's orphan guest. Noting the grief and fright, as well as the pain and misfortune of the Omaha girl, he comforted her, stayed at her bedside.

Then he began to enlist local dignitaries and studio stars in a "cheer-up" campaign for Helen. Wires, flowers, presents, and letters poured in.

Premiere in Hospital

Followed the idea to hold the "Star-Maker" premiere in the hospital. Helen would not have been recovered in time to attend Hollywood's premiere.

Paramount rushed a special print by plane. A fireproof booth was constructed in the hospital solarium. Sound and projection equipment was installed. Civic groups cooperated.

The screening was held, for Helen and her invited guests.

She recovered shortly after, and visited Hollywood.

Emerson, while treasuring memories of a good deed, and the letters of his friend, Helen Bereda, also this week noted that the publicity the act received, while not solicited, had been very favorable and quite large.

Plan Film Phone Service

Movie Information Service, a guide service for theatres in Brooklyn, has launched its plan for dissemination of program information through central telephone exchanges. The plan calls for central telephone exchanges operated by the company which will give all callers information about programs at any Brooklyn theatre for a 10-hour period every day.

Wanger Signs Garnett

Walter Wanger has signed Tay Garnett to direct two productions to be made in 1940. These films will follow "Eternally Yours," which Mr. Garnett has just completed for Mr. Wanger, and "Send Another Coffin," which Mr. Garnett will start September 1st, both to be released by United Artists.

Votes Sunday Films

Sunday films for Lake City, Tenn., have been approved by vote of the board of aldermen. Film performances will start at 1:30 p. m. on Sundays.

William Dover, confidential executive aide to Darryl F. Zanuck at Warner Brothers and Twentieth Century-Fox for many years, has entered the agency field as vice-president of Orsatti and Company.

ASCAP May Grant Cuts to Small Stations

The American Society of Authors, Composers and Publishers may negotiate separate contracts with independent broadcasters, to reduce rates for such small units.

Paul Siegel, an attorney of Washington, D. C., who has acted for various small stations, has been reported conferring with John G. Paine of ASCAP, on this move. He was said to have told Mr. Paine that the small stations whom he represented did not want the National Association of Broadcasters to sign new contracts for them.

The Society is said to have heard this desire for independent negotiations from other small stations.

An ASCAP official last week asserted that the society recognized that independent stations send out only 40 per cent of the ASCAP music broadcast, and that their fees, nevertheless, amounted to 60 per cent of ASCAP's revenue from radio, annually.

It was said that the society, in its dispute with the Association, recognizes the justice of that organization's claim that the networks finance the experimental and developmental work of the radio industry, and that they are also building another market for music, television. But the society's viewpoint, it was stated, is that this is an inherent broadcasting matter, to be settled among broadcasters; but no argument for reduced rates for networks.

To Produce Verne Classic

Walter Wanger plans to produce Jules Verne's classic of adventure, "Around the World in 80 Days," as the most pretentious film the producer ever has attempted. The budget has been set at $2,000,000, according to Mr. Wanger, and the picture will go into work in February. Jacques Thery is working on the screen adaptation of the book, and negotiations are under way for Ronald Colman to play the leading role. United Artists will distribute the picture.

Monogram Deals Set

Monogram has closed deals for the 1939-'40 product with Pal Amusement Company, covering Georgia; Interstate Circuit in New England and the O. K. Theatre Circuit, Dallas, according to George W. Weeks, general sales manager.

Lefton Back at Work

Lew Lefton, branch manager for Monarch Pictures in Pittsburgh, has resumed active duty after being confined to a Pittsburgh hospital for an operation and treatment for several months.

Lee Stewart has returned to New York from Hollywood and will represent the Rosalie Stewart Agency in the east.

Max Gendel is handling public relations for Colonel Theodore Roosevelt's "Bowl of Rice" drive.

William Alexander, distributor, has secured the American and Canadian rights to "Blarney," Irish-made picture.

BROADCASTERS VOTE "WAR CHEST"; GENE BUCK DEFENDS ASCAP AT TRIAL

Members of Broadcasters Association Vote to Raise $1,500,000 to Become Independent of "Film Dominated" ASCAP

by WILLIAM F. CROUCH
in Chicago

Saying they were ready for action, members of the National Association of Broadcasters last Friday, in convention at the Palmer House in Chicago, gave their unanimous support to a plan to free themselves from the "motion picture dominated" American Society of Composers, Authors and Publishers.

Without dissension, the association's members, 300 strong, voted for establishment of a plan to raise $1,500,000 with which to start their fight against the ASCAP group, who, they charge, control the music industry.

No Controversy at Session

That the groundwork for the establishment of such a plan has been carefully prepared by Neville Miller, president of the Broadcasters' Association, was evident. The resolution to form a corporation for the sole purpose of creating a music supply for radio and other interested parties, free from ASCAP, was passed without controversy. Broadcasters were unanimous in their approval to fight ASCAP with their own money.

The plan for creation of a music pool in competition with ASCAP was developed by Sydney M. Kaye, attorney, in cooperation with the Broadcasters' copyright committee. This corporation, tentatively named Broadcast Music, Inc., will sell 100,000 shares of stock to broadcasters at $5 a share, though the par value is $1. The other $4 will create an immediate surplus for its operations. Allocations of stock to stations will be made on the basis of their 1937 payments to ASCAP. Thus, a broadcaster who paid ASCAP $1,000 in 1937 will invest $500 in Broadcast Music, Inc., of which $100 will be for 20 shares of stock and $400 will provide needed working funds. This $400 will also give the stockholder a license to play the corporation's catalog of music, this license to be issued for the minimum period of one year.

Seven Directors

Broadcast Music, Inc., will be administered by seven directors: Mr. Miller, president of the association, who will also serve as president of the corporation temporarily; Walter J. Damm, Station WTMJ, Milwaukee, representing newspaper-owned stations; John Elmer, WCBM, Baltimore, representing independents; Edward Klauber, of CBS, and Lenox R. Lohr of NBC, representing networks; S. R. Rosenbaum, WFIL, Philadelphia, independent network affiliates; and John Shepard III, Yankee Network, Boston, representing regional networks. Everett E. Revercomb will act as temporary secretary.

Broadcast Music, Inc., will do everything within its power to develop a catalog of worthwhile music, through cooperation with Hollywood studios which are not affiliated with ASCAP, by cooperation with recognized composers and by encouraging promising talent in every conceivable way. One independent leader said that the work of recording companies and others already has made it at least partly independent of ASCAP.

President Miller opened the meeting by explaining that it was an emergency session of the entire industry. The association was organized 17 years ago, he said, to solve the copyright problem, now costing radio $4,000,000 a year, regardless of the amount of music used, yet the situation has become aggravated instead of improved.

"Any thinking broadcaster," he said, "has been forced to the realization that radio, like any other industry, must control its raw materials. We have made a sincere, but futile, attempt to reach an agreement with ASCAP. Since this organization is a virtual monopoly, and is in a position to dictate any terms, our salvation lies in fighting while we have the wherewithal."

Calls ASCAP Income $6,000,000

The composers' society's total annual income is $6,000,000, Mr. Miller said, radio being called on to provide two-thirds of it. The motion picture industry supplies the greater portion of the other third. However, it was stated that the film industry was able, through its ownership of music publishing companies, to get a large part of this money back. Demands on radio have grown more severe each year, with ASCAP refusing to give serious consideration to the industry's petition for a "per use" payment for music, Mr. Miller added.

George Norton of WAVE, Louisville; John Elmer of Baltimore; Mark Etheridge of Louisville and S. R. Rosenbaum of WFIL, Philadelphia also spoke regarding the new plan.

Radio Called Responsible

While the broadcasters do not expect that the formation of this music corporation will enable them to do without ASCAP entirely, it will give them a weapon, they believe, to use in negotiating the sort of deals they desire. It is thought by many broadcasters that in a year the radio group will have enough music to be independent from ASCAP if necessary. It is claimed that radio is responsible for the success of new music on a wide scale and that ASCAP, when it realizes this, will be more tolerant in its demands.

The formation of the corporation is expected to take at least 30 days.

Another resolution adopted by the association was in regard to the neutrality situation, and urged that in self-regulation "the members of the NAB will exercise the greatest possible care in the use, preparation and transmission of broadcasts, dealing with the war, to the end that these broadcasts will conform with and support this declared public policy."

Code Effective October 1st

The association's recently adopted code will go into effect October 1st.

Adopted at the Atlantic City convention, the code requires that radio stations shall provide free time for discussion of controversial public issues in such a way that conflicting viewpoints in public matters will have a fair and equal opportunity to be heard.

The code also requires that news broadcasts be factual and without bias or editorial opinion. It also provides that children's programs be based on "sound social concepts."

Where Find It? Asks Buck

Gene Buck, president of the American Society of Composers, Authors and Publishers, said in New York:

"They have a perfect right to form their own group."

He added, however, that most of the composers, authors and publishers were members of the society and said he wondered where the new group would find its music.

Tells Court at Lincoln That Dozen Lawyers Would Have Been Required to Collect What the Society Gathered

It would take a dozen lawyers, "fighting tooth and nail," to collect the royalies which the American Society of Composers, Authors and Publishers has collected in Nebraska alone, Gene Buck, president, declared Monday from the witness stand in federal court in Lincoln.

Mr. Buck was the principal witness as the society sought to have declared unconstitutional a Nebraska law passed by the 1937 legislature which outlaws associations of composers and authors which seek to collect royalties.

An Old Procedure

Under questioning by Louis Frohlich, New York, attorney for ASCAP, Mr. Buck told of the creation of the society in 1914. He told of the fight to get the Motion Picture Exhibitors' Association, cabaret operators and phonograph companies to pay royalties to composers and authors, who, before 1914, seldom collected a cent for their efforts.

Part of his testimony was to show that the various users had continually tried to get amendments to the copyright laws to save them from paying fees to ASCAP. Broadcasting, he testified, has been the latest inroad of a mechanized world into the musician's life. He said radio had cut music sales 70 per cent and cut the life of a hit tune from two years to six weeks.

He testified that the society had collected from 391 Nebraska users $68,789 in 1938, $54,474 in 1937 and up to June 1, 1939, over $38,000.

Before testimony began, the 15 lawyers and other interested parties convened with the judges. It was decided that jurisdictional matters could be stipulated and the main question would be whether ASCAP is an organization within the definition of the law in question, whether it is a monopoly and if so whether the law outlawing it is constitutional.

Prompted by Protest to Rancher

Aiding William J. Holtz, Omaha, special state's attorney, was Andrew Bennett of Washington, D. C., counsel for the National Association of Broadcasters and former special U. S. attorney in charge of the now dormant anti-monopoly suit against ASCAP.

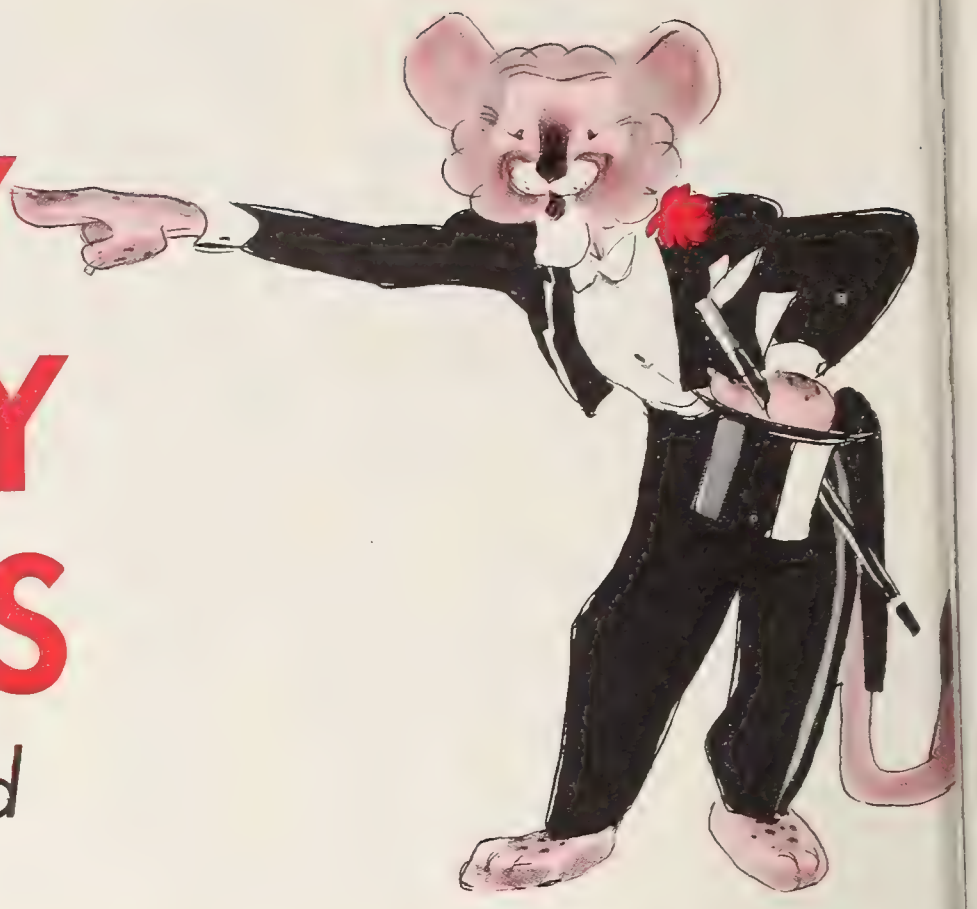
Others who testified briefly were T. J. Tepoel of Omaha for the society, Herman Finkelstein, New York attorney for the organization, and John Riddel, assistant attorney general, for the state.

The state began its defense Wednesday following conclusion of ASCAP testimony by John G. Paine, general manager of the society. Appearing for the state were Joseph Mollac, president of Nebraska Amusement Men's Protective Association, and John J. Gillin, Jr., manager Station WOW and national association director.

They testified that their present relations with ASCAP were "unsatisfactory but that without ASCAP music they would have to curtail."

The anti-ASCAP measure was brought about after a protest to Senator Frank Brady, an Atkinson, Neb., rancher, by one of his constituents, who ran a dance hall. When Mr. Brady drew the bill, he did not mention ASCAP by name, but let it be defined by the wordage which says there shall be no music combinations for fixing prices.

THE FRIENDLY COMPANY REAFFIRMS



its previously announced policy of:

Not insisting upon short subject, newsreel or trailer representation as a condition of licensing its feature productions, and to those who do lease these units the Weekly Payment Plan is optional.

That score or recording charges will not be made on any contracts for its 1939-40 product signed subsequent to January 1st, 1939.

That it will gladly negotiate for some run of its product with any properly conducted theatre, providing the acquisition of such business would not seriously affect its revenue from any prior run.

That it will recognize the desires of its customers to select days of their choice for the showing of percentage pictures where guarantees are given.

That it will respect any legitimate claim for the elimination from its contract of any picture likely to be offensive or objectionable to its customers' patrons from religious, moral or racial grounds.



AND IN ADDITION:

It will offer to its customers who have leased all product offered, and who are not in material default, an increased and unrestricted elimination privilege of:

(continued above)

(continued)

20% elimination of features licensed where the average rental is $100 or less.

15% elimination of features licensed where the average rental is in excess of $100 and not more than $250 and

10% elimination of features licensed where the average rental is in excess of $250.

Also will give full consideration to its customers' requests for the interchanging of a picture that is deemed to be unsuitable for preferred time showing.

And where a theatre's prior commitments prevents it leasing the company's entire output it will in such cases gladly negotiate for a lesser number of pictures, including those available subjects in which the theatre is particularly interested.

It will continue to provide an Optional Arbitration Clause in its contracts and will arbitrate under such provision any claims made for breach of contract.

It is now preparing a new form of license agreement. A rider will be submitted for the signature of those who desire to operate under the new conditions and who had previously signed an application for its 1939-40 product. That all may have a full knowledge of the complete contract, each is requested to read the new agreement when submitted, thoroughly and carefully.

It has no present method of adjudicating clearance disputes or those affecting over-buying, but will conscientiously review any complaints brought to its attention and will continue to lend its every effort to bring about a more harmonious understanding.

Its established policy of supporting its satisfactory customers, the fair method of designating pictures and other relationship with the trade is so well known that it is not believed necessary to reaffirm that which by performance over many years is so well established.

It seeks the continued support of its customers and acknowledges its debt of gratitude to those who have in the past expressed their confidence in its policy by their uninterrupted patronage.



(signed)

Leo

FOR THE FRIENDLY COMPANY

B & K RESTS IN FEDERAL CONSENT DECREE CASE

Schine Action Postponed Two Weeks; Judge Knox Agrees to Delay New York Trial

The Government's contempt case, in Chicago, against Balaban and Katz and the majors for violation of a 1932 consent decree, was concluded abruptly, on Monday, in federal court, when Robert Golding, defense counsel, rested its case without offering testimony.

Edgar Eldredge, master in chancery, granted until December 2d for the filing of briefs. His recommendations, after this is done, and after oral arguments on the law, go to Federal Judge Woodward, who will rule.

Upon the outcome of this case rests the disposition of several other suits by independents against the circuit and the major distributing companies. The ruling on this case will affect the whole Chicago clearance system.

Conspiracy Charges Waived

Mr. Golding, in his surprise move, pointed out that the Government had waived charges of conspiracy against the defendants, and that it was now merely a matter of interpreting the consent decree, an interpretation which would not be affected by defense testimony.

In legal chronology, the case now takes this course. The Government is granted 30 days from conclusion of the case to submit its findings of fact, conclusions of law, and supporting briefs. The defense then has 30 days after receipt of these papers to serve the finding and conclusions. The Government then has 15 additional days to prepare reply briefs. If oral argument is necessary, Mr. Eldredge will set a date.

Schine Trial Postponed

In Buffalo, the Government anti-trust trial against the Schine circuit was postponed, on Monday for two weeks, both sides agreeing. Arguments for dismissal, made by the defense, had been started before Federal Judge John Knight.

Last week, in New York, Frederick Wood was retained by the Schines as a special defense attorney. Mr. Wood is of the firm of Cravath, de Gersdorff, Swaine and Wood.

Willard McKay is the regular Schine attorney, and is serving with Mr. Wood.

In Dallas, Texas, L. L. Dunbar, independent exhibitor, is suing the Interstate Circuit, and Karl Hoblitzelle, its president, for damages of $54,443, in federal court. He charges Interstate induced majors to force him to raise admission prices, and had caused a ban on double features with which he had made most money.

Westway Argues Defense Motion

In Baltimore, the Westway theatre, plaintiff in an anti-trust suit against the majors and the Edgewood theatre, is arguing the defendants' motion for a bill of particulars.

In the New York anti-trust action by the Government against the majors, John Knox, federal judge, last Friday agreed not to rule on the Government request for a trial calendar preference, until the question of replying to the interrogatories had been resolved.

The defendants, by agreement with the Department of Justice, have until October 7th to answer or object to, the 68 comprehensive interrogatories on the history and trade relations of the companies.

A new New York anti-trust suit, filed several weeks ago in the state supreme court, will be discontinued there and filed again in federal court, according to Morris Bohrar, attorney for the defendant, Mobeel Enterprises, Inc., in the action against the Century Circuit, Warners, Paramount MGM, RKO, and United Artists. The suit charges that the Mobeel theatre, the Glenwood, in Brooklyn, was unable to obtain product after the opening of a Century house, the College.

Gary Action in October

In Chicago, the Gary Theatre Corporation suit against the majors, Warner Theatres, and Balaban and Katz is to start in early October.

Answering the Griffith Amusement Company's request for a clarification of charges, the Government, this week, in its anti-trust action against that circuit, filed a brief with the Federal District Court clerk's office in Oklahoma City.

Attorney General Frank Murphy was expected to confer this week or early next, in Los Angeles, on the case now being prepared by his assistants on charges of irregularities in the income tax returns of top executives, on the growth of the Fox Film Corporation into the Twentieth Century-Fox Film Corporation, and on the rumored "racketeering" in Hollywood labor unions.

Museum Entertains Members Of Musicological Society

The Museum of Modern Art, New York, entertained the members of the International Congress of the Musicological Society last Friday. Following a luncheon on the penthouse terrace of the Museum a film showing of special musical interest was held.

The program included Van Eyck's "Adoration of the Mystic Lamb," with a score of 15th Century melodies; "A Nous La Liberte," songs and background music composed by Georges Auric; "Les Trois Petits Cochons," French version of "Three Little Pigs," and "Colour Box," an abstract film in which the design was composed to fit the music.

New York Regents Reverse Censors on "The Harvest"

The New York Board of Regents five-man reviewing committee last week approved, without deletions, the French film, "The Harvest," which had been previously banned as immoral by the state censor board.

The French Cinema Center, Inc., appealed to the Regents from the board decision.

It is one of the first times that the board's decision has been overruled so decisively.

SHORT PRODUCT PLAYING BROADWAY

Week of September 16

CAPITOL
Screen Snapshots, No. 19.. Columbia
Ash Can Fleet..... MGM
Feature: Blackmail ..... MGM

CRITERION
Seeing Red ..... Vitaphone
Believe It or Else..... Vitaphone
Feature: Payment Deferred.. MGM

MUSIC HALL
Going Places, No. 66..... Universal
The Pointer ..... RKO Radio
Feature: Golden Boy..... Columbia

PARAMOUNT
Paramount Pictorial, No. 12. Paramount
Hydro-Maniacs ..... Paramount
Feature: Star Maker..... Paramount

RIVOLI
Gun Play ..... RKO Radio
The Pointer ..... RKO Radio
Feature: The Real Glory.... United Artists

ROXY
Fashion Forecasts, No. 5... 20th Cent.-Fox
Feature: The Rains Came... 20th Cent.-Fox

STRAND
Remember When ..... Vitaphone
Hare-Um Scare-Um ..... Vitaphone
Feature: The Old Maid..... First Nat'l

Bellman Is Manager of Republic Buffalo Office

Jack Bellman, eastern district manager for Republic, has been assigned as manager of the Buffalo branch in the first move of a realignment whereby the company's six district managers will be given branch or home office assignments. The Buffalo office recently was taken over by Republic from the franchise owner and is one of five operated directly by the company. Nat Marcus, who has been manager in Buffalo, returns to the sales staff.

District managers who were due in New York this week for home office conferences, beside Mr. Bellman, include Max Roth, Chicago; William Benjamin, St. Louis; Grover C. Parsons, San Francisco; Harry LaVine, Philadelphia, and Clair Hilgers, Atlanta.

Producers Pictures' New Studio Is Nearly Ready

Producers Pictures Corporation's "western studios" at Prescott, Arizona, will be ready for production by the end of this month, according to Bert Sternbach, its general manager. At the plant, Ben Judell plans to produce eight pictures starring "The Sagebrush Family"; eight westerns, starring Tim McCoy, and eight "Tales of Billy the Kid," featuring George Huston, radio star.

George Bricker is adapting "Buried Alive" for the screen, for the company.

It was announced that Bobby Clark, 13-year old cowboy star of "The Sagebrush Family" series, will make a personal appearance tour, after completion of the second picture.



Crowds flocked to every performance at Embassy Newsreel Theatre, New York, to see the FIRST newsreels from the front.

Paramount News is Front Page News!

MOTION PICTURE DAILY

TUESDAY, SEPTEMBER 19, 1939

Films Show First Actual War Scenes

Paramount Wins Scoop; Material Censored

First action shots of the European war were received by Paramount News late Sunday night and shown on Broadway at 1:30 P. M. yesterday afternoon.

The material ran about 1,250 feet and consisted of censored material of German and Polish origin. The shipment was made by the trans-Atlantic flying boat *Caribou* to Montreal and by special plane from Montreal to Newark, arriving in New York in time for preparation of a special release.

The Embassy Newsreel theatre was the first to show the film yesterday afternoon. The house was packed and standees crowded the rear of the auditorium but there was no demonstration of any kind during the showing of the first action film of the war to reach America.

The footage included shots of the German training ship, *Schleswig-Holstein*, bombarding Westerplatte fort in Danzig at close range, which were probably the most outstanding pictures in the release. The bulk of the material is confined to shots of the German army on the march in Poland and incidental action attendant upon occupation of Polish cities and villages by the enemy. The Polish material included considerable footage on ruins following air raids, a German plane which had been brought down and an earth mound purported to be the grave of the pilot. The Polish shots were obtained by Cameramen John Dored and Harrison of the Paramount staff and were passed by the Polish censor

First in War...

First in Peace...

First in the Hearts of Exhibitors...

PARAMOUNT NEWS!

THE HOLLYWOOD SCENE

This and Some Future Weeks

Hollywood isn't making pictures now in that free and easy way to which the prosperity of 1936-1937 accustomed it. But Hollywood has reiterated its resolve to make the big pictures it listed in the 1939-1940 product announcements.

There have been retrenchments in Hollywood. The exigencies of the day have made possible the polite firing of a lot of political hangers-on and unrequired Christmas tree adornments. Of course, in the shooting a few innocent bystanders were killed. In the main the losses were the adjuncts to overhead costs that meant so much money spent without the appreciable evidence of any profitable return to anybody but the departed. Closer scrutinies of material and personnel matters very surely will result in further casualties.

Still, Hollywood will continue to make pictures. It has to.

Nine Films Start

While Paramount said that almost half its 1939-1940 product had been completed, was in the work or was ready to go at once, a recapitulation of last week's picture making activity, which totaled nine starting films, was featured by 20th Century-Fox's launching of five. In this studio the personnel was reduced by 400, including 11 in the publicity department. Two of the pictures require money to produce. "Daytime Wife," a romance-drama, will feature Tyrone Power and Linda Darnell, who was in "Hotel for Women." Sonja Henie is the star of "Everything Happens at Night," and Ray Milland, borrowed from Paramount, and Universal's Robert Cummings will be featured. "The Adventurer," which is a "Cisco Kid" story, was started with Cesar Romero, Marjorie Weaver, Virginia Field and Robert Barrat as the feature names. Amanda Duff, Lynn Bari, Donald Woods, C. Aubrey Smith and June Gale will be seen in "The City," which is a remake. Names in "The Man Who Wouldn't Talk" are Erik Blore, Renie Riano, Onslow Stevens and Douglas Wood.

A Series Picture

Universal started a series picture, "Vigilante War," with Johnnie Mack Brown, Box Baker, Fuzzy Knight and Frances Robinson as principals. For Columbia distribution producer Larry Darmour began work on "Illicit Cargo," which has Jack Holt as the star, with Irene Ware, Eduardo Cianelli and Dick Purcell in support.

MGM's "Judge Hardy's Son" will feature the regular cast and that should be enough for anybody's money. Kay Kayser's name leads all the rest in RKO-Radio's "That's Right, You're Wrong;" music with a story, obviously, but with Adolphe Menjou, May Robson, Edward Everett Horton and Lucille Ball on the roster.

Four pictures were finished. Paramount had two of them, as did Warner Brothers. "Four Wives" is the sequel to "Four Daughters" with the same principal cast save for John Garfield. Personalities with which to create added excitement for the vividly titled "Gambling on the High Seas" are Wayne Morris, Jane Wyman, Gilbert Roland, William Pawley and Roger Pryor.

Barbara Stanwyck, Fred MacMurray, Beulah Bondi and Elizabeth Patterson will be in Paramount's "Remember the Night," William Henry and Louise Campbell in "Emergency Squad."

LINCOLNIANA RECORDINGS

So that valuable historical and personal data regarding Abraham Lincoln which have been unearthed by author Robert E. Sherwood and the studio research department might be available to schools, societies, biographers and study groups, the RCA-Victor company has completed an album of recordings of RKO-Radio's "Abe Lincoln in Illinois."

A romantic scene, Lincoln's speech from his law office, the prayer sequence and the entire program of debates with Stephen Douglas have been preserved on wax.

Name News

After many years, D. W. Griffith again has become active in the field of motion picture production. The credits for "1,000,000 B. C.," which Hal Roach will direct, will bear the legend "Produced by D. W. Griffith."

* * *

Samuel Goldwyn is dealing with Miles Mander and Alfred Schiller to purchase their story, "Heroes without Guns." The yarn is based on the Red Cross movement from medieval times up to the present war.

* * *

David O. Selznick has bought Robert E. Sherwood's play, "Waterloo Bridge," from Universal. It was produced several years ago with Mae Clark and Douglas Montgomery in the leads.

* * *

Troy Orr, formerly head of the Twentieth Century-Fox studio advertising department, has been engaged by Universal to exploit the reissue of "All Quiet on the Western Front."

* * *

MGM has signed Joe Yule for a role in "Judge Hardy and Son." The appearance will mark the first time the comedian father of Mickey Rooney has played opposite his son during their screen careers.

* * *

Paramount has signed Victor Young to write the music score for "The Light That Failed."

* * *

Columbia will feature Rosalind Russell with Cary Grant in "His Girl Friday," a modernized version of "The Front Page."

* * *

Marcella Bannet Rabwin, for the last 10 years executive assistant to David O. Selznick, has resigned.

* * *

Warners plan to increase the number of patriotic features to meet the demand created by wartime interest.

Gene Towne and Graham Baker have been allotted a budget of $1,000,000 for "Swiss Family Robinson," first "The Play's the Thing" production. Shooting will start in mid-October.

* * *

Beverly Roberts has replaced Mayo Methot in Republic's "Abraham Lincoln Boggs."

* * *

Edward Small has borrowed John Brahms from Columbia to direct "My Son, My Son."

* * *

Eddie Quillan has been signed by Twentieth Century-Fox for a role in "Grapes of Wrath." The picture goes into production Monday with Henry Fonda starred and John Ford directing.

* * *

George Schaefer, president of RKO-Radio, arrives in Hollywood Monday for a two-week stay.

* * *

Fanchon and Marco have closed a new 10-year deal to operate the Los Angeles Paramount theatre.

* * *

Preston Sturges will direct his own story, "Down Went McGinty," for Paramount.

* * *

Paramount has returned "Geronimo" to production for added scenes.

* * *

"Down to the Sea in Ships," an Elmer Clifton story, has been acquired by Twentieth Century-Fox as a possible future vehicle for Linda Darnell. When made as a silent the story helped Clara Bow climb to screen fame.

* * *

Warners have given Brenda Marshall a prinpal role in "The Sea Hawk." Michael Curtiz will direct with Errol Flynn starred.

* * *

MGM plans to start "Not Too Narrow, Not Too Deep" within two weeks with Joan Crawford and Clark Gable featured. The picture, which Frank Borzage will direct, has a $1,000,000 budget.

* * *

William C. DeMille, brother of the more famous C. B., has written his picture career reminiscences in a book bearing the title "Hollywood Saga," which will be published next month.

* * *

On the strength of his performance in "Balalaika," Walter Woolf King has been signed for a role in MGM's "Broadway Melody of 1940."

Paramount Production

Six new pictures are slated to go into production at Paramount within the next month. In addition to the two pictures which went before the cameras earlier in September, "The Farmer's Daughter" and "Strange Money," the studio will start "Road to Singapore" Saturday with Bing Crosby and Dorothy Lamour featured.

Five pictures are listed to start in October. No cast has been set as yet for "Triumph over Pain," which Henry Hathaway will direct, nor has the personnel for "Opened by Mistake" been selected. Tullio Carminati, Madeleine Carroll and Douglas Fairbanks, Jr., will be featured in "Safari," which starts on October 2nd. Director Louis King will start "The Way of All Flesh," October 11th, with Akim Tamiroff, and Jack Benny's new comedy, "Buck Benny Rides Again," gets under way a week later.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

What a Life

(Paramount)

Teen Age Trouble

For quite some time there has been a "feeling" that Paramount had a "clicker" in "What a Life." The "feeling" is a certainty now, after the preview. It's a high school boy story. The appeal may be summed up tersely. It's simple and human. If your audience has a heart it should, as the prievew crowd did, laugh gleefully and cry without shame as it follows the story of the adventures of "Henry Aldrich," who wasn't a bad boy but was blamed for all the bad things that happened in his school. The production, rich in its blending of exciting comedy and heart-warming pathos, is all-family entertainment.

"Henry" is the goat; "George Bigelow" is the hypocrite. They steal "Henry's" sweetheart, "Barbara," when she changes into a glamour girl from an ugly duckling. "Henry" is blamed for putting a lighted candle under the teacher's chair, for starting a fight. "Henry" finds it hard to get his lessons and that leads to his doing a bad thing, "cribbing" a history exam and lying about it. That makes him the first suspect when the band instruments are stolen. But "Henry" has two good friends, "Mr. Nelson," a teacher, and "Miss Shea," in the office. They get him out of the scrape, meanwhile seeing that the boy who committed the theft, "George," is made to shoulder the blame.

When youngsters see "What a Life," it simply will be a case of repeating their own school experiences, with all the thrills, joys and heartaches. For adults it's a chance to live their own teenage years again.

Jackie Cooper, in a part that carries him back to his performance in "The Champ," is "Henry." Betty Field is his girl. James Corner is the boy who makes "Henry's" life what a life. John Howard and Janice Logan are his kindly friends, Vaughan Glaser is the hard boiled principal, and Kathleen Lockhart the tough teacher. Hedda Hopper is the boy's mother and Lionel Stander the cock-sure detective.

The invisible crew, producer-director Jay Theodore Reed, screen play writers Charles Brackett and Billy Wilder, who adapted the Clifford Goldsmith play and made it glow with sympathetic touches in dialogue, situations and characterizations, share equally with the players in the picture.

Commending word-of-mouth advertising can be expected from those who see the first showings of "What a Life," but in a more direct way exhibitors can capitalize on the name of Cooper and his fellows, the popularity of the play as well as that of the "Aldrich Family" radio program in exploitation.

Previewed at the Village theatre, Hollywood. Seldom have we noted a preview audience so thoroughly enjoy a picture.—Gus McCarthy.

Produced and distributed by Paramount. Produced and directed by Jay Theodore Reed. Screen play by Charles Brackett and Billy Wilder. From the play by Clifford Goldsmith. George Hippard assistant director. Hans Dreier and Earl Hedrick film editors. Photographed by Victor Milner. P.C.A. certificate number 5247. Running time, 75 minutes. Release date: Oct. 6, 1939. General audience classification.

CAST

Henry Aldrich	Jackie Cooper
Barbara Pearson	Betty Field
Mr. Nelson	John Howard
Miss Shea	Janice Logan
Mr. Bradley	Vaughan Glaser
Ferguson	Lionel Stander
Mrs. Aldrich	Hedda Hopper
George Bigelow	James Corner
Miss Wheeler	Dorothy Stickney
Miss Pike	Kathleen Lockhart
Mr. Patterson	Lucien Littlefield
Pinkie Peters	Sidney Miller
Professor Abernathy	Andrew Tombes
Janitor	George Guhl
MacGowan	Arthur Aylesworth
Miss Doolittle	Wilda Bennett
Butch Williams	Bennie Bartlett
Marjorie (Drum Majorette)	Kay Stewart
Harold	Leonard Sues
Don Bray	Eddie Brian
Gwen	Janet Waldo
Jessie	Betty McLaughlin
Tony Milligan	Douglas Fahy
Gertie	Roberta Smith
Miss Eggleston	Nora Cecil

Dancing Co-ed

(MGM)

Comedy with Music

The prime appeal of "Dancing Co-ed" is to America's youth of both sexes. Partly a collegiate story and partly a dance and music frolic for jitterbugs, this Edgar Selwyn production stars Lana Turner, Richard Carlson and Ann Rutherford. It features band leader Artie Shaw and shows off Roscoe Karns. Leon Errol, Thurston Hall and Walter Kingsford in character roles. It is directed by Sylvan Simon. The screen play by Albert Mannheimer is based on a story by Albert Treynor which appeared in the *American Magazine*. In the story, picture producer "Workman" plans for a smash film blow-up when a feminine star is unavailable. Press Agent "Drews" stages a contest in all the nation's universities to find a substitute, and plants "Patty" in a freshwater college to be a surefire winner. School loyalty, love from the dynamic campus editor, "Braddock," plus other complications muddle things up, with the result that the final contest, presided over by Artie Shaw, chooses "Eve," "Patty's" student guardian, as the surprise winner of the film contract.

Light, gay and never to be taken seriously, "Dancing Co-ed" is frivolous amusement, the showmanship of which must be directed at youth.

Previewed at the Village Theatre, Hollywood. Exceptionally hot weather was not conducive to much audience enthusiasm.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Director, F. Sylvan Simon. Producer, Edgar Selwyn. Screenplay by Albert Mannheimer. Based on a story by Albert Treynor. Musical score, Edward Ward and David Snell. Dance director, George King. Recording director, Douglas Shearer. Film editor, W. Donn Hayes. Photographer, Alfred Gilks, A. S. C. P. C. A. Production No. 5505. Release date, Sept. 29, 1939. Running time, when seen in Hollywood, 85 minutes. General audience classification.

CAST

Patty Marlow	Lana Turner
Pug Braddock	Richard Carlson
Artie Shaw	Artie Shaw
Eve	Ann Rutherford
Freddy Tobin	Lee Bowman
H. W. Workman	Thurston Hall
"Pops" Marlow	Leon Errol
Joe Drews	Roscoe Karns
Miss May	Mary Field
President Cavendish	Walter Kingsford
Toddy	Mary Beth Hughes
"Ticky" James	June Preisser
Professor Lange	Monty Woolley
Braddock	Chester Clute

Sky Patrol

(Monogram)

Aviation Melodrama

This third in the series of Tailspin Tommy features starring John Trent is beneficiary of contemporary events focusing public attention on the exportation of munitions from the United States to elsewhere. Dealt with here is the sumggling of guns and ammunition from a point in the southwest, by means of hydroplane, to a ship 20 miles at sea. The smugglers are detected and ultimately disposed of by the hero and other members of the U. S. Army sky patrol, melodramatically and perhaps more realistically than if a million dollars had been spent to embellish the operation.

Milburn Stone, Marjorie Reynolds and Jackie Coogan, the last-named sharing attention with the star, contribute able performances. Joseph West and Norton S. Parker supplied a commonsense screen play based on the Hal Forrest cartoon strip. Howard Bretherton, directing for associate producer Paul Malvern, held a tight rein on proceedings throughout, accomplishing thus a considerable suspense. Special effort is made to interest the youngsters, a final dialogue passage amounting to a definite announcement of the next film in the series.

Previewed at studio.—William R. Weaver.

Produced and distributed by Monogram. Producer, Paul Malvern. Director, Howard Bretherton. Screenplay by Joseph West and Norton S. Parker, based on cartoon strip by Hal Forrest. Photographed by Fred Jackman, Jr. Edited by Carl Pierson. P. C. A. Certificate No. 5606. Release, undetermined. Running time, when seen at studio, 61 minutes. General audience classification.

CAST

Tailspin Tommy	John Trent
Skeeter	Milburn Stone
Betty Lou	Marjorie Reynolds
Paul Smith	Jason Robards
Carter Meade	Jackie Coogan
Colonel Meade	Boyd Irwin
Bainbridge	Bryant Washburn
Mitch	LeRoy Mason
Jackson	John Peters
Ryan	Johnny Day
Bobbie	Dickie Jones

Babes in Arms

(MGM)

Musical Comedy

"Babes in Arms" is one of the finest pieces of entertainment ever to come from Hollywood. It is musical comedy at its best. A vehicle for the talents of Mickey Rooney, it displays him to his best advantage. A story of comedy and pathos, it expresses them to an exemplary degree. And it is tuneful.

Taken from the Richard Rodgers-Lorenz Hart Broadway hit of the same name, this MGM production tells simply the story of an unsuccessful "comeback" attempt of a group of vaudeville "oldsters" and the success of their youngsters in a musical comedy. Jack McGowan and Kay Van Riper adapted the book to fit the special talents of Rooney, No. 4 money making star of the Herald-Fame 1938-39 poll of exhibitors. Co-starring is Judy Garland, last seen in "The Wizard of Oz," and an able companion. Busby Berkeley, whose name had become synonymous with film musicals, directed this with the same touch that made his Warner

(*Continued on page* 48)

YOU CAN'T

FLASH!

St. Louis, Sept 14—Crowds choke 4600-seat St. Louis Theatre here trying to see new uncensored version of "All Quiet on the Western Front" in test engagement! Business five times normal gross!

The guns spew again! Men are mad again! The world faces a crimson hell again! Millions want to know—*what does it all mean?*

And the answer is here!

AN ANSWER—uncensored, showing what had to be hidden before!

AN ANSWER—up-to-date, penetrating behind the screaming headlines of today!

AN ANSWER—more vital, echoing the thoughts that fill the minds of men now!

THE GREATEST WAR PICTURE OF ALL TIME —MORE TIMELY NOW THAN EVER BEFORE!

UNIVERSAL HAS PRINTS READY NOW!

BLACKOUT TRUTH!

At Last!

The UNCENSORED* Version

ALL QUIET ON THE WESTERN FRONT



*Uncensored by war or military authorities!

Universal's presentation of Erich Maria Remarque's Greatest Novel
Directed by Lewis Milestone • A New Universal Picture

NEW ADS, TRAILER, ACCESSORIES, READY NOW!

(Continued from page 45)

spectacles successful. It is further appropriate that Arthur Freed, song writer, should have this as his first production task.

Supporting Rooney and Miss Garland are Charles Winninger, Guy Kibbee, June Preisser, Grace Hayes, Betty Jaynes, Douglas McPhail, Rand Brooks, Leni Lynn, John Sheffield, Henry Hull, Barnett Parker, Ann Shoemaker, Margaret Hamilton, Joseph Crehan, George McKay, Henry Roquemore and Lelah Taylor.

Two of the Rodgers-Hart songs, "Babes in Arms," and "Where or When," are used with Freed, Nacio Herb Brown, Harold Arlen and E. Y. Harburg supplying others.

Previewed at the California theatre, Huntington Park, Cal., this reviewer seldom has seen an audience so enthralled during the unfolding of a picture. Its members went wild, laughed, roared, chuckled, had lumps in their throats, and kept time to the music. It probably is still talking about the film.—V. K.

Produced and distributed by MGM. Produced by Arthur Freed. Directed by Busby Berkeley. Screenplay by Jack McGowan and Kay Van Riper. Based on the play by Richard Rodgers and Lorenz Hart. Art director, Cedric Gibbons. Associate, Merrill Pye. Wardrobe by Dolly Tree. Photographed by Ray June. Edited by Frank Sullivan. P. C. A. Certificate No. 5477. Running time, when seen in Huntington Park, 95 minutes. Release date, not set. General audience classification.

CAST

Mickey Moran.....Mickey Rooney
Patsy Barton.....Judy Garland
Joe Moran.....Charles Winninger
Judge Black.....Guy Kibbee
Rosalie Essex.....June Preisser
Florrie Moran.....Grace Hayes
Molly Moran.....Betty Jaynes
Don Brice.....Douglas McPhail
Jeff Steele.....Rand Brooks
Dody Martini.....Leni Lynn
Bobs.....John Sheffield
Madox.....Henry Hull
William.....Barnett Parker
Mrs. Barton.....Ann Shoemaker
Martha Steele.....Margaret Hamilton
Mr. Essex.....Joseph Crehan
Brice.....George McKay
Shaw.....Henry Roquemore
Mrs. Brice.....Lelah Tyler

Thunder Afloat

(MGM)

Wartime Navy Adventure

Thrilling production effects and lusty comedy are the entertainment and commercial substances of "Thunder Afloat." Timely because of the manner in which its story parallels events presently happening, it teems with that brand of robust adventure sought by patrons who like sensationalism on the screen.

The clash 20 years ago between hastily assembled fleets of sub-chasers and German U-boats which invaded the Atlantic coastal waters is the background for the personal melodrama.

Against that authentic historical panorama is told the story of a robust tug-boat captain, "Jon Thorson," who considered the war a personal brawl because the enemy had sunk his beloved "Susan H," and the private war he waged with rival tug skipper, "Rocky Blake," who had been made his superior officer.

With war excitement to stimulate first interest in "Thunder Afloat," the picture also makes available the name values of Wallace Beery, Chester Morris, Virginia Grey, Douglas Dumbrille, Regis Toomey, and many others. Based on a story by Ralph Wheelwright and Harvey Haislip, both of whom saw service with the sub chasers, the stirring screen play was prepared by Haislip and Wells Root. Producer J. Walter Ruben had the active cooperation of the Navy Department and thus authenticity is assured. George B. Seitz' direction keeps things moving at a rapid clip all the way.

Previewed at the Village Theatre, Westwood, Cal., the audience which had been led to expect a whole lot of spectacular entertainment, was not disappointed.—Gus McCarthy.

Produced and distributed by MGM. Produced by J. Walter Ruben. Screen play by Wells Root and Harvey Haislip. Story by Ralph Wheelwright and Haislip. Directed by George B. Seitz. Frank Hall, film editor. Photographed by John Seitz. P.C.A. certificate No. 5476. Running time, when seen in Westwood, 90 minutes. Release date: Sept. 22, 1939. General audience classification.

CAST

Jon Thorson.....Wallace Beery
Rocky Blake.....Chester Morris
Susan Thorson.....Virginia Grey
District Commander.....Douglas Dumbrille
U-Boat Captain.....Carl Esmond
Cap Finch.....Clem Bevans
Milo.....John Qualen
Ives.....Regis Toomey
U-Boat Officer.....Henry Victor
Admiral Ross.....Addison Richards
Petty Officer.....Hans Joby
Ensign Dyer.....Henry Hunter
Admiral Girard.....Jonathan Hale

Betrayal

(World Pictures)

Romance in Venice

"Betrayal" is a French picture of Russia in the reign of Catherine the Second, and localed for the most part in Venice. It tells the story of the pretender to the throne, "Elizabeth, the Second," and "Count Orloff," favorite of Catherine at the Russian court, who is sent to Venice to get rid of the "upstart" pretender but obviously doesn't. Instead the "Count" and the pretender carry on a romance that eventually leads both to the scaffold.

The film, a rather uninspired treatment of the romance theme, is notable chiefly because of its contrast in production outlay compared to other French films of recent years. A costume piece, it is handsomely mounted and rivals some Hollywood films in that respect. The star of the film is a 15-year-old girl who appears older than her years. Her name is Annie Vernay and it is likely she will be heard from further. Pierre-Richard Willm plays the "Count" and Suzy Prim "Catherine of Russia." Direction was by Fedor Ozep.

Reviewed at the Little Carnegie Playhouse, New York. The audience appeared to enjoy the film although not in stentorian tones.—Paul C. Mooney, Jr.

Distributed by World Pictures. Produced by Seymour Nebenzahl for Nero-Chronos Films, Paris. Directed by Fedor Ozep. Screen play by Companeez and Jacoby. Original music, Ricardo Zandenat. Photography, Curt Courant. Sets and design, Andreiev. Running time, 78 minutes. Release date, September 15, 1939. Adult audience classification.

CAST

Elizabeth Tarakanova.....Annie Vernay
Count Orloff.....Pierre-Richard Willm
Catherine of Russia.....Suzy Karl
Prince Radziwill.....Roger Karl

Kid Nightingale

(Warners)

Farce

Warner's "Kid Nightingale" is as blithe a farce based on the prize fight business as has been made in Hollywood. It tells the story of a lad who fights to sing and vice versa. Tangled up with avaricious promoters who stage "setups" throughout the country because the lad is attractive to women, the lad finally leaves the game after an opera *bouffe* championship match.

John Payne, personable young singer who succeeded Dick Powell as Warners' popular melodist, and Jane Wyman, young actress whose buildup has been a gradual process, share the top cast positions and are supported by Walter Catlett, Ed Brophy, Charles D. Brown, Max Hoffman, John Ridgely, Harry Burns, William Haade, Helen Troy, Winifred Harris, Lee Phelps and Frankie Van. Charles Belden and Raymond Schrock wrote the screenplay from a Lee Katz story.

It was the first direction by George Amy, former film editor. Mark Hellinger was Bryan Foy's associate producer.

An idea of the farcical content may be had from the hiring by the managers of an orchestra to play "Listen to the Mocking Bird" when "Steve" knocks out his opponents.

Previewed at the Warners Downtown, Los Angeles, to an audience that went wild with laughter.—V. K.

Produced and distributed by Warners-First National. Produced by Bryan Foy. Associate producer, Mark Hellinger. Screenplay by Charles Belden and Raymond Schrock. From a story by Lee Katz. Directed by George Amy. Assistant director, Lester Guthrie. Photographed by Arthur Edeson. Edited by Frederick Richards. Art Director, Ted Smith. Dialogue director, Harry Seymour. Gowns by Milo Anderson. P.C.A. Certificate No. 5542. Running time, when seen in Los Angeles, 58 minutes. Release date, not set. General audience classification.

CAST

Steve Nelson.....John Payne
Judy Craig.....Jane Wyman
Skip Davis.....Walter Catlett
Mike Jordan.....Ed Brophy
Charles Paxton.....Charles D. Brown
Fitts.....Max Hoffman
Whitey.....John Ridgely
Strangler Colombo.....Harry Burns
Rudolfo Terrassi.....Harry Burns
Rocky.....William Haade
Marge.....Helen Troy
Mrs. Reynolds.....Winifred Harris
Announcer.....Lee Phelps
Trainer.....Frankie Van

Call a Messenger

(Universal)

Comedy Drama

Showmen who announce this as a merger of the Dead End Kids and the Little Tough Guys in behalf of a good time to be had by all will be well within the limitations of ethical exploitation. Billy Halop and Huntz Hall of the first group join with four of the second as junior toughies diverted from a life of crime by a stretch of service in the Postal Union personnel, and they do a nice job of it without overstressing humor, crime, virtue or any of the customary ingredients. The several good names also at hand for billing purposes are listed herewith, all representing good performances.

Produced by Ken Goldsmith and directed by Arthur Lubin from a tight screen play by Arthur T. Horman, based on a plausible story by Sally Sandlin and Michel Kraike, the film is neither tremendous nor trivial, mighty nor meagre, but a sanely, sensibly constructed item of product combining sound story points with able performances, all set against evenly satisfying backgrounds supplied by Universal's unfailingly successful art director, Jack Otterson. It is suitable for any type of audience in any locality.

Previewed at the Alexander theatre, Glendale, Cal., where it gave fully satisfactory account of itself.—William R. Weaver.

Produced and distributed by Universal. Producer, Ken Goldsmith. Director, Arthur Lubin. Screen play by Arthur T. Horman. Story by Sally Sandlin and Michael Kraike. Photographed by Edward Brendel. Edited by Charles Maynard. P.C.A. certificate No. 5660. Release date, undetermined. Running time, when seen in Glendale, 60 minutes. General audience classification.

CAST

Jimmy Hogan.....Billy Halop
"Pig".....Huntz Hall
Kirk Graham.....Robert Armstrong
Marge Hogan.....Mary Carlisle
Frances O'Neill.....Anne Nagel
Ed Hogan.....Victory Jory
"Chuck" Walsh.....Larry Crabbe
"Baldy".....El Brendel
Bob Pritchard.....Jimmy Butler
"Big Lip".....George Offerman, Jr.
"Murph".....Hally Chester
"Trouble".....William Benedict
"Yap".....David Gorcey
"Sailor".....Harris Berger

Life Begins for Andy Panda

(Universal)

Lantz Colored Cartune

A "blessed event" comes to the Panda family and jubilation reigns both in the parents' home and in the surrounding forest neighborhood. The newcomer is a cute trick and with the years continues to blossom forth as a pleasing Panda personality except for one disturbing trait of character. The makeup deficiency centers in the youngster's craving for newsreel notoriety. The urge to be in pictures almost results in a family catastrophe but the fellows of the forest rally to rescue papa Panda. In spite of the near tragedy caused by this juvenile craze for publicity, little Andy still has the urge to be in the public eye but daddy cures his offspring of his

dangerous inclination by firmly whaling his baby bottom. The cartoon cutups are brightly highlighted in gay colorations. Dubbed-in human voices finish off the animated business to effect a pleasing and pretty pen point picture. Running time, 8½ minutes.

Filming the Navy
(20th Century-Fox)
Newsreel Cameraman

This is one of the Adventures of a Newsreel Cameraman series and tells in stirring and dramatic fashion the part the Navy plays as the first line of defense of this country. The photography is outstanding. The battle fleet is shown plowing through a high sea, preparing for combat and engaging in a mythical war. In peace time the technical aspects of the film, which are first rate, would be the only consideration in a review of the subject, but with another European war an actuality the film has also an aspect of propaganda, which, whether intended or not, is there. Running time, 10 minutes.

Snuffy's Party
(Universal)
Lantz Cartune in Black and White

Similar in sense to the saying that "no one loves a fat man" is the sad side of the social scene of the skunk. Take for example the animated instance of Snuffy Skunk. He was a good fellow, tried hard to please, but all his efforts to be gracious met with disturbing sniffs from his friends. When the poor animal, who apparently had never heard of the right kind of soap to use, gives a birthday party for himself, all the hungry horde attend. The party manners of the guests would seem to smell as bad as their host does. They lock him out. A dam in the vicinity breaks and the house is threatened with inundation until Snuffy faces it. Then it retreats. The guests, penitent, don gas masks. and felicitate Snuffy on his natal day. All of which may serve as a fable for the youngsters but it's not the best entertainment. Running time, seven minutes.

The Violin
(French Cinema Center)
Violin Study

The French Cinema Center has imported into this country a prize-winning short subject of the Paris Exposition, "The Violin." The subject opens with an off-screen description of the instruments in the string family and the tones produced by each. Then the audience is taken to the workshop where the violins are handmade by master craftsmen. Jacques Thibaud, famed violinist, gives a selection on his Stradivarius. An interesting film for music fans.—Running time, 10 minutes.

Silly Superstition
(Universal)
Lantz Cartune

The thesis of this Lantz laugh effort is to prove that superstitions are silly stuff. Aside from the incredibility of such far fetched beliefs, the cartoon effort in debunking the popular potents of ill luck as the black cat, walking under a ladder and the fateful day of Friday, the Thirteenth, partakes of the silliness of superstitious slogans. Although logic is the last factor to be asked in the composition of cartoons, the business of the miniature effects a boomerang on its avowed purpose and the results of the action would seem to postulate the conclusion that there may be some ounce of reality and reason in holding that ill luck follows the breaking of superstitious canons. Anyway little Blackball ventures forth on a black Friday with the avowed purpose of making faces at misfortune. The laughs and the joke fall on the rash lad and the finis of the argument and the subject may lead the credible cartoon customer to believe that there may be something in this superstition stuff.—Running time, seven minutes.

CAN AVOID WAR, SAYS MANUFACTURER'S HEAD

A statement of the National Association of Manufacturers issued by its president, Howard Coonley, in New York, Tuesday said:

American industry hates war.

War destroys lives. War wrecks homes. Economic chaos and years of crushing depression are its inevitable aftermath. It imperils representative democracy. Free institutions are among its early victims. Ultimately no one can escape the ruin of war.

American industry wants peace. Peace is the life blood of progress. Peace must be the national objective.

Industry's position on this matter has been stated repeatedly and there must be no misunderstanding about it.

The United States can stay out of war.

Emotionalism can betray us into war.

A public will to peace, coupled with wise public policies and affirmative action to this end by our government, will keep us out of war. A fatalistic attitude that war is inevitable for us is absurd. It presupposes that America cannot conduct itself intelligently to preserve peace and its own interests.

Old War Films Being Reissued

With the Second World War re-creating a favorable market for war-theme pictures, the motion picture companies continue to dust off their old prints for re-issue. As reported in MOTION PICTURE HERALD last week, approximately 10 features and shorts were being thus released. This week, there are announcements of more re-issues.

Twentieth Century-Fox is re-issuing "Road to Glory" and "The First World War." The first picture was originally released in 1936, and stars Warner Baxter, Lionel Barrymore and Fredric March. Darryl Zanuck produced it. The second picture is a compilation of clippings from the archives of the belligerents in the last World War. Truman Talley produced it.

World Pictures Corporation is re-issuing "Le Grand Illusion," French-made war film starring Eric Von Stroheim and Jean Gabin. This was released here in 1938.

Paramount is to produce "Army Nurse."

The New York Globe this week was showing "Torpedoed," a Film Alliance release.

N. Bernard Freeman, managing director for Metro-Goldwyn-Mayer in Australia, has been elected president of the Australian Motion Picture Distributors' Association. Mr. Freeman takes over the position left vacant through the resignation of Sir Victor Wilson, who has been officially retained in the temporary post as consultant to the association.

Murphy to Speak At Coast Banquet

Frank Murphy, United States attorney general, will be the principal speaker at the banquet of the Motion Picture Democratic Committee at Beverly Hills Monday night.

The principal function of the banquet will be to honor the producer of the picture, which in the committee's opinion has contributed the most to the ideals of democracy.

Those expected to attend included Melvyn Douglas, as toastmaster, James Roosevelt, Dashiell Hammett, chairman of the committee sponsoring the award; John Ford, vice chairman; Miriam Hopkins, Frederic March, Franchot Tone, Dudley Nichols, Donald Ogden Stewart, and others of the film colony. The event will be broadcast over the NBC-Blue network.

Theatre Owners Ask Concessions

A resolution was passed this week by the board of directors of the Theatre Owners of North and South Carolina asking distributors doing business with exhibitors in the Carolinas to put into effect trade practices embodying the following points:

Twenty per cent elimination; non-forcing of shorts, trailers, newsreels and accessories; elimination of all score charges; price allocation to be stipulated with notice of availability, and full protection against non-theatrical competition.

It was stated that many exhibitors in that territory, under the belief that the privileges of certain fair trade practices would be granted, have bought products for the 1939-40 season, and as a consequence are overbought unless these privileges are granted.

Commonwealth Managers Convene Sept. 27th

The Commonwealth theatres of Kansas City will hold their annual "King of the Sun" convention and outing at the Osage Beach Hotel, Lake of the Ozarks, September 27th and 28th. The chief topic of discussion will be the company's 14-week fall and winter campaign which ends January 6th.

Winners of the 1939 summer campaign were Rex Barrett, Columbia, Mo.; D. E. Fitton and Doyle Branscum, Harrison, Ark.; Raymond McKittrick, Harrisonville, Mo.; M. B. Smith, Garden City, Kan., and Lee Miller, Ashland, Kansas City, Mo.

In his annual report to Professor James C. Egbert, director of the university extension division of Columbia University, Dr. Russell Potter, director of the Division of Motion Picture Study, recommended the discontinuance of all brands of "political censorship" of films. Included in the recommendations of the report was the suggestion of the abolition of the New York State Board of Censors. Dr. Potter delivered the opinion that "the division opposes political control of moving pictures on the grounds that it is un-American, inevitably and wholly stupid in its administration and an unfair hidden tax on the producer, the exhibitor and the public."

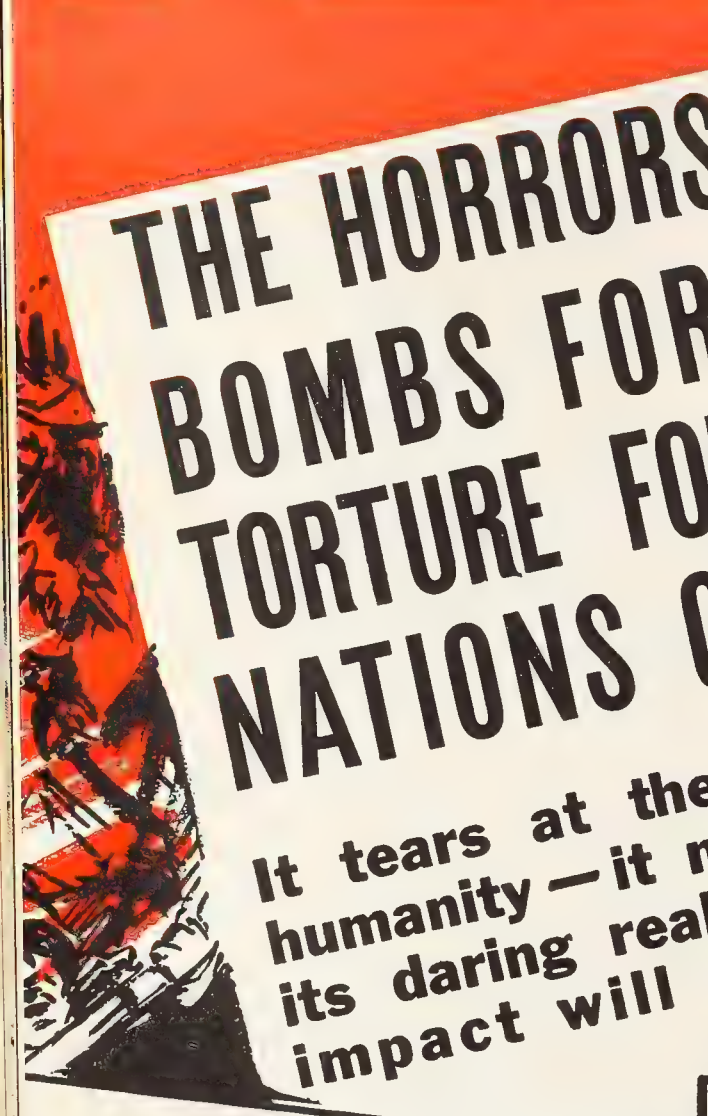
Columbia Pictures has signed Claude Binyon, writer, to a three-year contract. The writer, with Paramount for the last six years, has been assigned to work with the Wesley Ruggles unit.

HENDRIK WILLEM VAN LOON'S

THE FIGHT FOR PEACE

THE HORRORS of WAR!
BOMBS FOR BABIES!
TORTURE FOR WOMEN!
NATIONS GONE MAD!

It tears at the mighty heart of humanity—it makes you gasp at its daring realism—its emotional impact will shock the world!









A
WARWICK PICTURE
Narrated by
DAVID ROSS

AVAILABLE *NOW* AT MONOGRAM EX



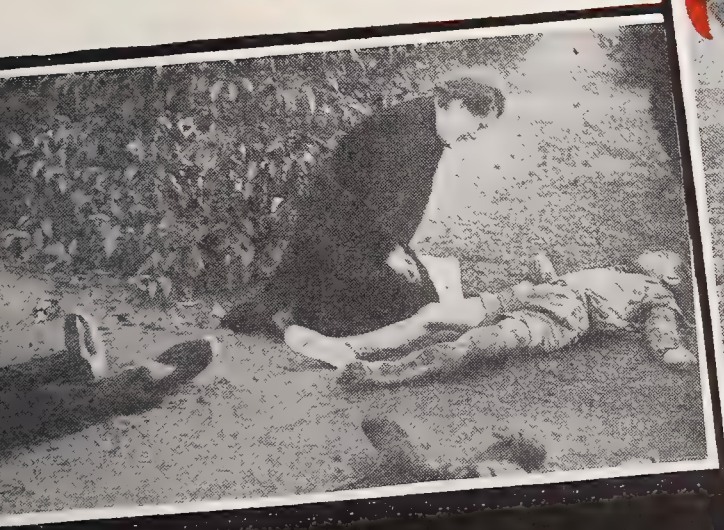
DEATH AND DICTATORS MARCH HAND IN HAND!

"OVERPOWERING . . . MUST BE SEEN . . ."
—Nugent, N. Y. Times

★ ★ ★ ½ ★
3½ STARS
— N. Y. Daily News

"AN ORCHID TO 'THE FIGHT FOR PEACE'"
—Walter Winchell

"HAS GREATER DIGNITY AND POWER THAN PREVIOUS WAR SPECTACLES"
—Johaneson, N. Y. Daily Mirror







ANGES • RUNNING TIME 65 MINUTES

SCHINES LIST 39 POINTERS NEEDED TO GET COMMUNITY KNOWLEDGE

Circuit Management Provides Chart for Analysis of District, Ranging from Laws to Forms of Competition

The Schine Circuit is circulating among the managers and assistants of its 150 theatres in New York, Pennsylvania, Delaware, Maryland and Kentucky, a chart analyzing almost every conceivable point to be considered by an exhibitor or house manager in gaining a knowledge of his community to further strengthen his box office with steady support.

39 Pointers

Thirty-nine different "pointers to community knowledge" are listed by the Schine management for analyzing a community or neighborhood from which a theatre draws its patronage, ranging all the way from laws, regulations and local ordinances with which a manager should have a working knowledge, to the various forms of competition, within and outside of exhibition with which he should also be familiar.

While directed in this instance to the Schine managers, much of the information contained in the chart may be adopted by any exhibitor and adapted to his operation.

The circuit points out that there is much more to this subject than knowing the population of the town in which the theatre is located and approximately how far the potentialities extend into the rural territory.

Selection of Appeal

"Knowledge of a particular community," they say, "determines the selection of the appeal that will be emphasized in selling a particular attraction, the investment necessary in advertising campaigns for adequate coverage most economically achieved, admission prices, starting hours of programs and many other operating details.

"Cooperative advertising activities are used to their fullest extent only when the manager has full knowledge of the community. Agencies for developing goodwill toward the theatre as a local institution demand knowledge of the community. Local holidays and local events which offer opportunities for making attractions and their merchandising more effective, demand complete knowledge of the community," continues the Schine advice to managers.

"Long residence in any situation is not necessarily required," says the management. "In fact, unless some systematic effort is made to build up knowledge of your community as it affects theatre operation, even long residence might not serve the purpose."

The 39 "pointers to community knowledge" which the managers are advised to study and adapt to their operation are as follows:

General

1. Local holidays and occasions—the date, spirit and extent of the celebration—facts which will hamper theatre attendance—facts which can be used to increase theatre attendance.

2. Local ordinances, such as these—

(a) Restricting the distribution of heralds and printed matter on the streets.

(b) Restricting house to house distribution of heralds and printed matter.

(c) Prohibiting automobile windshield stickers.

(d) Restricting the placing of doorknob hangers.

(e) Restricting temporary electric signs.

(f) Governing the employment of minors—age—hours of labor—Board of Education requirements, etc. (recall insurance policy restrictions regarding losses occasioned by the employment of minors involved contrary to law.)

(g) Regulating sidewalk standees.

(h) Governing parking.

(i) Regulating permits for street parades, ballyhoos, etc.

(j) Regarding assignment of police or firemen in their theatres.

(k) Regarding the admission of minors.

(l) Regarding starting hours and closing time of performances.

(m) Building law regulations as to exits, standees, temporary lobby construction, emergency seats in aisles, house alterations, etc.

3. Local personages prominent in the social, political and business activities of the communities.

4. Attendance records as to stars, types of pictures, etc.

Civic Pride

5. Local civic pride and what determines it, such as industrial, commercial, scenic, climatic educational assets.

6. Principal industries and products manufactured.

7. Advertising of local products which in turn advertise the community.

8. Agencies for employment.

9. Labor, skilled and unskilled—type of work—working conditions—pay days—employee organizations, etc.

10. Is the community specialized or diversified in its industries—peak periods—unemployment periods—wage scales.

11. Population by wards and districts—number of families—type of families—average income of families.

12. Tourist visitors—the seasons—what brings them to the community.

13. Centers of population within easy travel distance of the theatre—outlying communities, etc.—newspaper mailing lists—other advertising coverage—R.F.D. for outlying sections.

14. The shopping district—shopping days—special sales—markets.

15. Nationality and racial characteristics.

16. Schools—as to location, type, school organizations—influential personages, Churches—as to location, type, church organizations—influential personages.

17. Libraries—library reports showing type of fiction preferred—magazine circulation and preferences—fan magazine circulation.

18. Musical preferences—sales at music stores—radio numbers most popular—hotel orchestra programs.

Newspapers, Competition

19. Newspapers—coverage—type of readers—reliability and reputation—physical appearance of news columns and advertising columns and feature and special articles—attitude of national advertisers and local advertisers—editorial policy—cooperation—amusement page—composing room services—personnel—cooperative activities—advertising rates.

20. Clubs and societies—purpose—type of membership—character of activities—meeting days—(include Chamber of Commerce, Rotary, commercial, civic, fraternal and social organizations, American Legion, Boy Scouts, camera clubs, dramatic societies, etc.)

21. Outdoor advertising—rates for full and partial showing—boards available seasonally—local shops—sniping—trolley transfer points, etc.

22. Climate—how extremes of temperature affect living and business—possible weather competition—how this competition can be met—seasonal changes.

23. Theatre location—accessible by trolley, automobile, bus line, etc.—transportation schedules—car line transfer points—parking facilities—parking regulations—visibility of theatre front, etc., passersby traffic—nearby sources of possible drop-in trade, such as factories, markets, public institutions, department stores, etc.—night street crowds, etc.

24. Government—date of election—chart showing positions, names, and terms of officials—functions of government that concern the theatres, such as Departments of Health, Police, Fire, Licenses, Employment, Social Welfare, etc.—movements that have strong local following for general welfare rather than for partisan motives—Sunday amusements—censorship, etc.

25. Competition—every possible form of competition which might affect theatre attendance, such as dance halls, beaches, amusement parks, athletic contests, circus excursions, club meetings, legitimate theatres, etc. In each case, consider dates, type of advance advertising, class of patronage attracted, possibilities of typing in theatre campaign, possibilities of counteracting competitive attention.

26. Opposition theatres—history of competitive house—why it is losing patronage—why it is gaining patronage—details of operation, such as admission price, maintenance, service, sound, ventilation, program starting hours, advertising mediums, product used, protection, type of patronage, patrons' attitude toward the theatre. Are motion pictures shown in schools, clubs, churches, department stores, hotels?

QUACK! QUACK! IS DISNEY JEALOUS!

The flighty and usually harassed figure of Walt Disney's Donald Duck took on a pontifical air recently as, chest proudly swelling, he was awarded the degree of Doctor of International Friendship at the New York World's Fair by Dr. Frank Monaghan, professor of American History at Yale University and the Fair's director of research.

The only member of his family, the proud Antinae, to reach fame through celluloid rather than by the succulence of his more edible parts, Donald was taken through the General Motors Futurama, introduced to a genuine actress, Judy Canova of the Broadway play "Yokel Boy," and to Professor Chang Shan Tse, one of China's greatest living painters.

Bearing his honors lightly, the mallard telephoned Hollywood to tell the folks at home; only to be reproved by Goofy, who superciliously said that only Walt was allowed to receive degrees.

This was too much for the Doctor.

"Jealous," said he, "just jealous."

THE "UNDERGROUND"
NEVER SURRENDERS!

BATTLE LINES MAY SHIFT AND BEND
BUT THE "HOME FRONT" NEVER CRACKS!

Here's a Picture You Can BELIEVE—
with characters so sublimely courageous
you can't help but love them!

"HITLER-beast OF BERLIN"

AN ELOQUENT INSPIRATION TO ALL WHO CHERISH LIBERTY

NO WAR—
NO HATE—
NO PROPAGANDA—
BUT WHAT A STORY!

Adapted from Shepard Traube's
magnificent narrative, "GOOSE STEP"
Directed by SHERMAN SCOTT
AN IMMENSE RENOWNED CAST
A FOUR-STAR SPECIAL PRODUCTION

READY OCT. 8

PRODUCERS DISTRIBUTING CORPORATION

1436 NORTH BEACHWOOD DRIVE—HOLLYWOOD, CALIF.

EXCHANGES EVERYWHERE

Griffith Heads New Variety Chapter

L. C. Griffith, president of the Griffith Amusement Company of Oklahoma City, was elected president of a petitioning chapter of the Variety Club at an organization meeting held recently in the Biltmore hotel, Oklahoma City.

Other officers elected are Morris Loewenstein, operator of the Majestic, Oklahoma City, who is also president of the Oklahoma Theatre Owners, and national secretary of the MPTOA, to be first assistant; W. P. Moran, treasurer of Southwestern Theatres; W. M. Zoellner, manager of the MGM exchange, treasurer; B. J. McKenna, comptroller of Griffith Amusement, secretary, and Ralph Talbot, Talbot Theatres, Tulsa; Max Brock, Lawton; and Otto Rohde, Warner Brothers exchange manager; Jack Curry, Paramount exchange manager; H. R. Falls, general manager of the Griffith circuit; and Sol Davis, Republic franchise holder, directors, all of Oklahoma City.

Other charter members include C. O. Fulgham, Griffith Amusement Company; Bill Slepka, Okemah; Oren Nuckles; Jimmie Hobbs, Universal manager; Ralph Williams, RKO-Radio manager; Harry McKenna, booker for K. Lee Williams Exchange, Inc.; Carl Burton, Cordell; L. E. Brewer, Pauls Valley; Homer Jones, Alva; Jake Watkins, National Theatre Supply; Leonard White, Weatherford; Phil Isley, president of Southwestern Theatres, Inc., Tulsa; Claude Motley, Griffith Amusement Co.; Johnny Giffin, Miami, Okla.

Calgary Is Winner of George Schaefer Drive

Calgary, Detroit and Buffalo finished in that order in the George Schaefer Drive, according to Jules Levy, general sales manager. H. F. Taylor is branch manager at Calgary, J. Sharkey at Detroit and C. Boasberg heads the Buffalo exchange staff. Thirteen branches were over their quota and share in the rewards. After Calgary, Detroit and Buffalo they are Montreal, New York, Washington, New Haven, Albany, Toronto, Denver, Charlotte, Memphis and Los Angeles.

San Francisco, G. Wm. Wolf, manager, took first place in the "Fisherman's Wharf" contest. Cincinnati, under the leadership of Stanley Jacques, branch manager, and Manny Trautenberg, ad sales manager, lead all others in the Ad Sales Bonus Plan.

Paramount Holds Sales Conference in Chicago

Neil F. Agnew, Paramount vice-president and general sales manager, presided over a two-day sales conference with district managers and home office sales executives present at the Blackstone Hotel in Chicago a week ago.

Attending the meeting were J. J. Unger, eastern division manager; Charles Reagan, western division manager; Oscar Morgan, southern division manager; G. B. J. Frawley and Alec Moss from the home office; district managers M. S. Kusell, Harry Goldstein, William Erbb, Allen Usher, Ralph Libeau, G. A. Smith, H. F. Wilkes and Hugh Braly and M. A. Milligan, Canadian general sales manager.

EXHIBITOR OFFERS REWARD FOR HITLER

A reward of £10,000 (*about* $40,000 *at current exchange*) *for the capture alive of Fuehrer Adolf Hitler was offered this week by a London exhibitor to his patrons, according to a dispatch to the New York* Herald Tribune *from its London bureau.*

Michalove Sails on Australian Mission

Dan Michalove, assistant to Sidney R. Kent, president of Twentieth Century-Fox, sailed a week ago from Los Angeles for Australia. Mr. Michalove, who made a survey of Hoyts theatres in Australia last year, will represent National Theatres in the consolidation of Hoyts and Greater Union Theatres.

The deal, which will combine about 180 theatres, is to run for 20 years. It is subject to ratification by the boards of directors of the respective companies. Charles E. Munro, managing director of Hoyts, who participated in the negotiations in this country, also sailed for Australia.

Seek Chicago Outlet

The problem of finding another Chicago Loop theatre in which to show Universal product is imminent due to the fact that RKO has enough films scheduled for 24 weeks of playing time at the RKO Palace, which formerly played both Universal and RKO films for first run. The situation may possibly result in the Jones, Linick and Schaeffer Oriental theatre obtaining first run films.

New MGM Cartoon Unit

Fred Quimby of the Metro-Goldwyn-Mayer short subjects department has installed a new cartoon unit at the studio. William Hanna, director, and Joe Barbera, cartoonist, are in charge of the unit, under Mr. Quimby's supervision. They will produce musical cartoons only.

B. & K. Tournament

The Balaban & Katz Employees Club staged its annual golf tournament at the Bunker Hill Country Club, Chicago, a week ago. More than 85 participated.

Film Lectures at Northwestern

Northwestern University, Chicago, is adding a 24-week motion picture lecture series to its college course this Fall.

Garrison Films, Inc., is releasing a musical short subject produced by Motion Picture Gould, Inc., titled "A Musical Message from Hollywood."

World Pictures Corporation will release "The City," produced for the New York World's Fair from a Pare Lorentz outline by American Documentary Films, Inc., and Civic Films.

Bill Cody, Jr., has been signed by William G. Smith of Jewel Productions Company to appear in a series of youth adventure stories.

Nathan Straus Heads "Night of Stars"

Nathan Straus, administrator of the United States Housing Authority, will head the sixth annual "Night of Stars," the theatrical benefit for the settlement of Jewish Refugees in Palestine, which will be held November 15th at Madison Square Garden in New York City by arrangement with the United Jewish Appeal. Mr. Straus succeeds the late Harold Jacobi, who occupied the chairmanship for three years prior to his death last winter. Mr. Straus originated it and held the chairmanship of the "Night of Stars" for its first two editions.

Honorary chairmen of the producing committee are Barney Balaban, David Bernstein, Nate J. Blumberg, Jack Cohn, George J. Schaefer, Joseph M. Schenck, Murray Silverstone and Albert Warner. Louis K. Sidney is chairman of the committee and Marvin H. Schenck and Ben A. Boyer, associate chairmen.

Close to $500,000 was raised at the past five performances, over 100,000 attending.

"Time" Elects Larson

Roy E. Larsen has been elected president of Time, Inc., by the company's board of directors. Henry Luce continues as chairman of the board and senior editor of all Time, Inc., publications, including, in addition to "Time," "Life," "Fortune" and "The Architectural Forum."

Paramount Starts Construction

Signalizing the beginning of activity on Paramount's new $12,000,000 studio project in West Los Angeles, the company has announced that William Pereira has been hired as chief architect of the new plant. Mr. Pereira was also architect of the Esquire Theatre in Chicago, among other buildings.

Form New Corporation

Bi-Pal Theatres, Inc., has been formed at Albany, New York, with a capital stock of $10,000 in $100 shares. Charles Steiner, Benjamin Sherman, and Harry Fliashak are directors.

Leon Schlesinger has promoted Robert McKinson to chief animator of his cartoons. He will supervise all animation work on "Merry Melodies" and "Looney Tunes."

The Providence Bureau of Fire and Police has approved the picture, "The Women," but banned the stage play.

Troy Orr, in charge of trailers and advertising at the Twentieth Century-Fox studio has left the studio and has been succeeded by George Weiss.

Lawrence Fox, Jr., president of General Films, has purchased motion picture rights to the "Babar the Elephant" books by Jean de Brunhoff, and plans making the pictures at an eastern studio about October 1st.

Warner Brothers plan to reopen on Friday the Tremont, Ansonia, Conn., the only Warner house in Connecticut darkened during the summer.

"Imitation of Life," a Universal picture, set a house record at the Savoy theatre, Wilmington, Del., last week; that being the ninth time the film had played the theatre.

Al Adams Resigns From Republic

Al Adams, director of advertising and publicity for Republic for four years, has left the company. Mr. Adams began his film career in the advertising department of Paramount-Publix where he was press sheet editor and in charge of advertising layout and copy. He was assistant advertising manager for Paramount-Publix for a year and then joined the advertising and exploitation department of United Artists. After three years there he went to Republic.

New Buying Pool Seen In Indiana Cooperative

A new cooperative in Indiana, the Indianapolis Co-Operative Theatres, Inc., has taken shape, under the direction of Harry Markun, Oscar Kuschner, and Irving Tamler.

While it is reported that the association's prime purpose is to act as a buying agent, its platform declared its purposes to be, also, the reform of abuses, the prosecution of evil-doers, the adjustment of controversies, and the promotion of amity between distributor and exhibitor.

AMPA Starts Its New Season September 28th

With its first meeting of the new season designated "Past Presidents' Day," the Associated Motion Picture Advertisers, of New York, have set the date as September 28th.

Past presidents are invited, and will be asked for suggestions on association operations—and, especially, how to make it a "service to the industry." Expected to attend will be men like Howard Dietz, Hal Horne, Ralph Rolan, William Ferguson, Charles E. McCarthy, and Gordon White.

Eddy Tour Arranged

Nelson Eddy will visit 26 cities in the United States and Canada on his concert tour beginning in Sacramento, Cal., February 10th and ending in Milwaukee, Wis., April 27th. Following Sacramento he will visit San Francisco, Seattle, Portland, Denver, Kansas City, Winnipeg, Minneapolis, Chicago, Cleveland, Flint, Toronto, Rochester, N. Y.; Charlotte, Asheville, Washington, Boston, Providence, Baltimore, Philadelphia, New Brunswick, N. J.; Harrisburg, Pittsburgh, Youngstown, Akron and Milwaukee.

New Shipping Amendment

A new amendment to existing shipping regulations, which includes the shipment of all motion pictures and equipment to foreign markets, and which will take effect after October 1st provides that all shippers' Export Declarations shall be filed in advance of clearance.

Elite Productions, Inc., with headquarters at 1560 Broadway, New York, has been formed by Ludwig Landy, and will produce three films for the coming season, at the Film Art Studios in the Bronx.

One of the films will be Yiddish, another Negro, and the third a documentary on labor conditions in America. The first is "The Vilner Cantor."

National Broadcasting Company Changes Rates

Marking the first general rate revision since 1938, new rate cards have been issued by the National Broadcasting Company.

They institute a rate increase in 16 per cent of the network's stations, a decrease in 10 per cent, and make no change in the rates of the remaining 74 per cent of the stations. Listed on the cards are 174 stations.

On the "Red network," the discounts on the hours from 8 to 10 P. M. have been reduced from 7½ to 2½ per cent.

Changes are effective October 1st.

Predicts Passage of Ticket Broker Bill

It was predicted this week by Howard Spellman, New York City councilman, that his bill to limit legitimate theatre ticket advances to brokers, to 75 cents, will be passed by the Council.

The bill reads, in part, that a theatre owner or manager may print upon a ticket "the maximum premium, which in no event shall exceed 75 cents, at which the same may be resold by any ticket broker or other person."

Mr. Spellman was an assistant producer under B. P. Schulberg, at Paramount, in 1932.

CINECOLOR

16 mm

Right now CINECOLOR can deliver 16 mm reduction prints from 35 mm negative that have not been equalled by any other color processor.

This is what CINECOLOR offers in 16 mm prints:

1. Sound as good as black and white—the supreme achievement in making a 16 mm color print or reduction. Same volume, same clarity, same at high frequencies as black and white. Fader set at same level.

2. Quality same as standard CINECOLOR.

3. Uniformity of prints guaranteed—only CINECOLOR'S exclusive patented process makes this guarantee possible.

4. Prints of this quality never before offered at our price.

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CINECOLOR IS THE BEST BUY IN COLOR

2800 SOUTH OLIVE AVENUE, BURBANK, CALIFORNIA

IN COURTS

Court Cuts Award In "Lynton" Suit

An award of $16,470 to Edward Sheldon and Margaret Ayer Barnes against the Moredall Realty Corporation for exhibiting the film, "Letty Lynton," at the Capitol theatre in New York was reduced to $3,-099 this week by Vincent L. Leibell, federal judge. Special Master Kenneth E. Walser had recently granted the award after a court ruling that "Letty Lynton" plagiarized the play "Dishonored Lady."

Judge Leibell, in his opinion, characterized Moredall Realty as an innocent infringer and reduced the award as a result of a previous decision of the United States circuit court in a suit against Loew's, Inc., and Metro-Goldwyn-Mayer Pictures Corporation which fixed damages at one-fifth of the net income of the picture.

Attorneys for authors Sheldon and Barnes were allowed $1,500 counsel fees and the Special Master $1,000 by the decision.

Court Grants Plea To Examine Zanuck

Thomas F. Noonan, New York supreme court justice, this week granted to Robert E. Sherwood and the Playwrights Producing Company the right to examine Darryl F. Zanuck before trial, in Los Angeles, but made it a condition that Mr. Sherwood pay $150 a day to Julian Abeles, attorney for Mr. Zanuck, for his legal services, $25 per day living expenses and $300 transportation expenses.

The order requires Mr. Zanuck to produce the records of the film "Young Mr. Lincoln" at the examination. Twentieth Century-Fox is defendant in a suit which charges it with trading upon the popularity of the Sherwood play "Abe Lincoln in Illinois."

Assessment Reduced

Peter Schmuck, New York supreme court justice, this week approved the settlement of a proceeding brought by Milton C. Weisman and Kenneth P. Stenreich as trustee of the Fox Theatres Corporation against the City of New York to reduce assessments upon properties of the Broadway & 165th Street Corporation, a Fox subsidiary. Under terms of the settlement, the City agrees to lower assessments $10,000 for the years 1936 and 1937 upon discontinuance of the proceeding.

Milford Injunction Granted

The superior court, Milford, Conn., has granted an injunction against the Milford Drive-in-Theatre, in the case instituted by 12 residents who complained against the noise.

Italian Film Theatre

The Cinecitta theatre, New York, formerly the Squire theatre, opened Thursday as a first run outlet for Italian films released in this country by Esperia Distributing Company. The first release is "Scipio Africanus."

IN NEWSREELS

MOVIETONE NEWS—No. 2, Vol. 22.—Neutrality revision discussed by Congressmen....Athenia survivors tell of attack by submarine....Squalus raised and towed to port....Fashion display of winter coats....Navy and Texas Christian football teams in training ....Boxing in Australia.

MOVIETONE NEWS—No. 3, Vol. 22.—War news from Fance, England, at sea, New York and Washington....Ill fated Squalus is finally brought to Navy drydock....Lew Lehr....Riggs defeats Van Horn in tennis for title and Alice Marble wins over Helen Jacobs....Ward wins amateur golf crown.

NEWS OF THE DAY—No. 200, Vol. 11.—Athenia survivors arrive in America....German U-boat raiders filmed in action....Congress to debate Arms Embargo Act....General Pershing celebrates 79th birthday....Squalus raised and towed to Portsmouth, N. H.....Fordham football team in training.

NEWS OF THE DAY—No. 201, Vol. 11.—British plane carrier sunk by U-boat....British royalty carry on....Windsor returns to England....Conquest of Poland....Liners arrive in New York Harbor....Coney Island fire....Tennis....Golf.

PARAMOUNT NEWS—No. 5.—International life boat competition in New York Harbor....Navy football teams start Fall practice...Sea finally yields submarine Squalus....Athenia survivors arrive in Halifax....U. S. Army reinforcements on way to Hawaii....Recondition World War destroyers....Army and Navy in recruiting drive....Comments by Congressmen on neutrality law.

PARAMOUNT NEWS—No. 6.—Germany's march into Poland....German air fleet in action near Cracow ....Nazi military strategy as filmed by German cameramen....Pictures of the bombing of Warsaw passed by Polish censor....Bombardment of Westerplatte.

RKO PATHE NEWS—No. 17, Vol. 11.—Athenia survivors interviewed....General Pershing celebrates 79th birthday....Squalus raised in salvage triumph ....Senators open war over Arms Embargo....Ginger Rogers "signs name" in cement....Navy football team starts training....Polo teams compete.

RKO PATHE NEWS—No. 18, Vol. 11.—England on volunteer war basis....State Department group leaves for Panama....$200,000 fire rakes Coney Island....Notables jam ships arriving in New York from war zones....Coast golfer wins amateur crown....U. S. tennis titles to Riggs and Miss Marble.

UNIVERSAL NEWSREEL—No. 806, Vol. 11.—President calls special session....Athenia survivors reach port....7th Cavalry Brigade leaves New York for Ft. Knox....Giant blast speeds new dam....Japanese goodwill flyers land at Newark....Machine speeds tomato picking....Italian liner sails from New York ....Big log drive starts on coast....Indians get salmon by the ton.

UNIVERSAL NEWSREEL—No. 807, Vol 11.—Russia invades Poland....Situation in England....Aircraft carrier torpedoed....Squalus dead removed in drydock....U-Boat victims arrive in New York....Welles off to Panama parley....Flames sweep beach resort....Ward wins amateur golf title....Riggs and Miss Marble win tennis titles.

Warner Sales, Theatre Managers Hold Meetings

Warner district managers met last week in New York with Ben Kalmenson, western and southern manager, and Roy Haines, eastern and Canadian manager, to discuss sales plans under the new merchandising policy. Attending were W. E. Callaway, west coast district; Fred Jack, southern district; Henry Herbel, midwest district; Wolfe Cohen, Canadian district; Robert Smeltzer, central district and Ed Schnitzer, eastern district. Gradwell Sears and Carl Leserman supervised the meeting.

Joseph Bernhard, general manager of Warner Theatres, presided over a meeting of zone managers last week at the home office. Present were zone managers: James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; Moe Silver, Albany; Ted Schlanger, Philadelphia; Harry Kalmine, Pittsbugh; John Payette, Washington and Herb Copelan, Atlantic City. Among home office executives attending were Clayton Bond, Ed Hinchy, Leonard Schlesinger, Harry Goldberg, Williard C. Patterson, Frank Phelps, Nat Fellman, Abel Vigard, W. Stewart McDonald, Harry Rosenquest, Louis Kaufman, Herman Maier and Frank Cahill.

OBITUARIES

Ethel Dell Dies; British Novelist

Ethel M. Dell, British novelist, 2,750,000 copies of whose novels were said to have been sold in the United States alone, died September 17th at Hertford, England. Some 15 of her works were rated, at one time or another as best sellers, and in the early 20's, she was reported to have one of the largest, if not the largest circle of readers in the world.

A British motion picture organization was once reported to have paid her $100,000 a year for the screen rights to all her writings.

Walter E. Wood Dead

Walter E. Wood, traffic superintendent of RCA Communications, Inc., died September 14th at his home in Dumont, N. J., after an illness of nine months. He was 53 years old.

Lawrence O. Lind

Lawrence O. Lind, father of Lloyd, assistant to George Weeks, Monogram vice-president in charge of sales, died September 17th at his home in New York. Funeral services were held Wednesday at the Fairchild Chapel, Garden City, Long Island.

Georges Pitoeff

Georges Pitoeff, 55, actor and theatrical producer noted for his interpretations of Ibsen's plays on the French stage, died at his home in Geneva, Switzerland, September 18th of a heart attack. He was a native of Russia.

New Cummins Concern Announced on Coast

Samuel Cummins, state-right operator, has formed a new cooperative distributing-producing company "somewhat along the lines of United Artists," said an announcement in Hollywood this week, which added that it "is a closed concern with no stock sales." Headquarters will be in New York and a name is to be chosen after a meeting later this month, the publicity release said.

Mr. Cummins is the distributor of the film "Ecstasy" and co-producer of "The Love Life of a Gorilla." Other pictures which Mr. Cummins has handled include "Sex Madness" and "Children of Loneliness."

At Selznick Studio

Sol Lesser has signed a contract with Selznick International Studios whereby he will house his company and shoot all his United Artists releases at the Selznick Culver City studio. The first of his productions for United Artists will be "Our Town," from the Pulitzer Prize play by Thornton Wilder. It is scheduled to go before the cameras late this year.

Max J. Felder and Sig Wittman this week purchased the stock of Triad Theatres, Inc., operating the Vogue, Metro and Congress in the Bronx, New York. The corporation formerly was headed by Ed Peskay. The Metro and Congress are being renovated and will reopen October 1st. The Vogue is operating.

"Complete"

"I HAVE BEEN A READER OF YOUR MOTION PICTURE HERALD EVER SINCE I HAVE BEEN IN THE BUSINESS AND I KNOW OF NO MORE COMPLETE PUBLICATION FOR THE MOTION PICTURE INDUSTRY. THE MOTION PICTURE HERALD HAS EVERYTHING."

O. H. REYNOLDS
Manager

HOLLYWOOD THEATRE
PORTLAND, OREGON

[MOTION PICTURE HERALD, $5.00 *a year Domestic;* $10.00 *Foreign;* 52 *issues with which is combined* BETTER THEATRES, 13 *issues yearly.*]

MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

IN THE CUTTING ROOM

The Light That Failed

(Paramount)

Tragic Romance

Millions have agreed that "The Light That Failed" is one of Rudyard Kipling's best stories. In it the author created an unforgettable character, an English war correspondent-artist who went blind while painting his masterpiece. The story touches on many subjects. All have dramatic worth. The main theme, however, is a sympathetic love story, backed by stirring action sequences resolute British soldiery comes face to face with fanatic Fuzzy-wuzzies in the Sudan.

The hero's eyesight, impaired in childhood, is incurably damaged in a native assault. Back in London, he resumes his artistic career, but then his childhood sweetheart proves no longer close or dear. Resigning himself to fate, he chooses a bedraggled street girl to be the model for his masterpiece. As blindness creeps on him, the girl rebels at his iron discipline, and when the great picture is completed, she destroys it. He returns to the Sudan to keep a date with death before a Fuzzy-wuzzie onslaught.

There will be hundreds in the picture, but the principal names are Ronald Colman, Walter Huston, Muriel Angelus, a Golden Circle member, Ida Lupino, Dudley Digges, Ernest Cossart and Colin Tapley. William Wellman, maker of "Beau Geste," is the director.

Release date: Feb. 9, 1940 (tentative).

The Roaring Twenties

(Warner)

Melodrama

Those things which happened during the prohibition era up to late 1929, and which now seem almost incredible, will be the thematic background of "The Roaring Twenties." The picture will tell the story of three men, all ex-soldiers, and a girl. One becomes the king of bootleggers and soars to prosperity and power, only to have the forces which elevated him smash him into oblivion and death. Another becomes the first of the racketeering gangsters. The third becomes a lawyer and enters the district attorney's office. The girl is a nonenity, who becomes a spectacular figure in the glittering world of entertainment. All the phases that made the 1920-1929 decade really roar will be dealt with.

The story used was written by Mark Hellinger, who during the period was an eye witness of all from the vantage point of his reportorial desk. The screen play is credited to Jerry Wald, Richard Macaulay and Robert Rossen. Raoul Walsh, who has a record of more than a hundred pictures, including "What Price Glory," "The Cockeyed World," "Me, Gangster," "The Bowery," as well as the recent "St. Louis Blues," is the director.

The cast will feature James Cagney, Humphrey Bogart, Jeffrey Lynn, Priscilla Lane and Gladys George. It will also present in feature roles Frank McHugh, Paul Kelly, Joe Sawyer, Elizabeth Risdon, Joseph Crehan, Robert Elliott and George Meeker.

Release date: To be determined.

Dr. Cyclops

(Paramount)

Weird Adventure

While "Four Feathers," on which he served as associate producer, is Ernest B. Schoedsack's latest credit, one needs to go back to "King Kong," "Son of Kong" and "Most Dangerous Game" for anything similar, as entertainment, to "Dr. Cyclops," which he now is directing. As "King Kong" was a phenomenon of technical achievement and astounding melodrama, so will be this picture, which is being produced in color.

The locale is the Peruvian jungles. There, at the behest of a deranged scientist who is going blind, comes a party of Americans, two men and a girl. One strange adventure follows another until the new arrivals discover they are standing atop a radium mine, a secret which the scientist has closely guarded. Promising to show them some of his experiments, he traps the group and reduces them to one-fifth normal size. Thereupon begin the little people's adventures. Two are killed before the survivors, first secreting themselves in the maniac's specimen case, are able to kill him. As they fight their way back to civilization they regrow to natural stature.

Albert Dekker, noted stage actor, will be seen in the title role. Janice Logan, Tom Coley and Charles Halton are the Americans, and Victor Kilian and Frank Yaconelli will be seen as Peruvians.

Release date: Dec. 22, 1939.

We Are Not Alone

(Warner)

Personal Melodrama

Paul Muni will be seen in another of those character portrayals which he interprets so ably. In the picturization of the novel by James Hilton, who collaborated on the "Camille" and "Career Man" screen plays, Muni will be seen as a kindly English country doctor who was too busy healing the sick to notice that war clouds were darkening the summer skies of 1914. Though innocent of any wrongdoing, he became the central figure in a scandal inspired by his shrewishly jealous wife. When she was found to have died of poisoning, circumstantial evidence forced his arrest, together with that of an innocent alien-enemy girl whom he had befriended, and both died on the scaffold.

The powerful story will present Muni, star of "Louis Pasteur" and "Emile Zola," in the type of character which won for him great fame. While there are a great many in the cast, the principal feature group is limited. The main supporting players are Jane Bryan, who was outstanding in "The Old Maid," Flora Robson, one of England's foremost character actresses, and 7-year-old Raymond Severn.

The picture is being directed by Edmond Goulding, who is long experienced in the handling of sympathetic emotion stirring material, as such pictures as "The Old Maid," "Dark Victory," "The Flame Within" and "Riptide" attest.

Release date: To be determined.

Four Wives

(Warner)

Family Story

Although "Daughters Courageous" intervened, "Four Wives" will be the direct sequel to "Four Daughters." Claude Rains, Priscilla Lane, Rosemary Lane, Lola Lane, Gale Page, Jeffry Lynn, May Robson, Frank McHugh and Dick Foran will be seen in this. John Garfield, who was the sensation of "Four Daughters," will be missing. His ghost will be seen only briefly and then as a vision, yet he may be considered the hero of the story. Additions to the cast are Eddie Albert of "Brother Rat" fame, who soon will be seen in "On Your Toes," Henry O'Neill, Vera Lewis and John Qualen.

Further continuing the "Four Daughters" tradition, Julius Epstein and Phillip Epstein, who did the screen plays for the preceding pictures, collaborated on the screen treatment of "Four Wives," which is based on a story by Maurice Hanline. Michael Curtiz, who directed the first two family episodes, is again at the helm.

Joy reigns in the household for two reasons: star boarder Felix is returning and one daughter is going to have a baby. Tragedy strikes quickly when it is learned that she never can have a child, while "Ann" (Garfield's widow), now engaged to "Felix," is to have a posthumous child. Haunted by the memory of her late husband, she elopes with "Felix." When the child is born, there is unhappiness and a separation, but when "Felix" returns to give his blood in a life-saving transfusion he happily can contend that the child has his blood in her veins.

Release date: To be determined.

The Cat and the Canary

(Paramount)

Comedy Melodrama

Along about December 1st, theatre goers probably are going to be in the mood for a lot of rib tickling comedy salted and peppered with a lot of spine chilling mystery, and exhibitors will be combing the market for just such attractions. "The Cat and the Canary," which will be available about that time, promises to be the kind of feature described.

It is not a brand new property. It was a successful stage show and popular picture 12 or 14 years ago.

The story may be summed up briefly.

The midnight reading of a will in a dilapidated mansion starts a night of weird goings on and eerie happenings in secret passages, a round of hidden treasure hunts and a series of madly baffling killings. Melodrama and comedy are counterbalanced in the detailing and then there is a love interest contrast.

Using the John Willard stage play, Walter DeLeon and Lynn Starling did the modernized screen adaptation. Both are skillful in their specialties, DeLeon having written many comedy screen stories, whereas Starling's record includes several mystery melodramas. Likewise, Elliot Nugent, director, has had much experience with both types of material.

value of thematic content and production detail,

For names to supplement the exploitation

exhibitors will have Bob Hope, Paulette Goddard, now in "The Women," John Beal, Douglas Montgomery and Gale Sondergaard as primary values, and supplement them with Nydia Westman, George Zucco, Willard Robertson and Elizabeth Patterson.

Release date: Dec. 1, 1939.

Sued for Libel

(RKO-Radio)

Mystery Melodrama

The efforts of a radio broadcaster, a newspaper girl and a reporter to solve a triple murder and avert a libel suit, both situations having their root in a practical joke that backfired, is the story of "Sued for Libel." A false news tip brings on the libel suit and the trio's determination to escape its consequences sets it in frantic action to solve a murder mystery. Their activities precipitate two additional killings. Of course a romance is developed. Some clever detective work, involving the playing off of husband-wife jealousy, permits the trio to make the disclosures which name the real killer and force cancellation of the suit.

For primary name values the picture will offer Kent Taylor; newcomer Linda Hayes, who had been seen in "Conspiracy," "The Girl from Mexico" and "The Spellbinder"; Richard Lane and Morgan Conway. The supporting cast lists Keye Luke, Lillian Bond, now in "The Housekeeper's Daughter," Emory Parnell, Roger Pryor, Thurston Hall, featured in the "The Day the Bookies Wept," and Roy Gordon.

A Cliff Reid production, "Sued for Libel" is based on a story by Wolfe Kaufman for which Jerry Cady did the screen play. It is being directed by Leslie Goodwins, whose latest picture is "The Day the Bookies Wept."

Release date: To be determined.

Untamed

(Paramount)

North Woods Romance

The principals in "Untamed," which will be in color, are Ray Milland, Paramount's rapidly rising young star, Patricia Morison and Akim Tamiroff. William Frawley, Eily Malyon, J. M. Kerrigan, Esther Dane, Jane Darwell, Darryl Hickman and J. Farrell MacDonald will be the chief supporting players.

The story of the picture is from Sinclair Lewis' novel "Mantrap," and has been prepared for the screen by Frederick Hazlitt Brennan and Frank Butler. George Archainbaud is the director.

It's about a big city society doctor who, to overcome a passion for drinking, goes out into the wilderness to find love with another man's wife, and adventure. While the doctor and wife have a respectful admiration for each other, back fence gossip hints otherwise. The husband finds out about it while his wife and the doctor are battling a blizzard to bring medicine. He discovers that everything is honorable, but in the excitement the trio forget the medicine. The backwoods husband delivers the medicine, but is frozen to death. A year later, there's nothing to stop the doctor-widow romance.

Release date: Dec. 29, 1939.

Clarence Robson Ill

The transfer of R. S. Roddick to Halifax, N. S., where he will supervise theatres in the Maritime Province for Famous Players Canadian Corporation, will not mean the retirement of Clarence Robson, former supervisor. The reason for the transfer is the illness of Mr. Robson, who is expected to resume his duties after he recovers.

National Decency Legion Classifies 13 Pictures

Of 13 pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage and five were listed as unobjectionable for adults. The pictures and their classification follow:

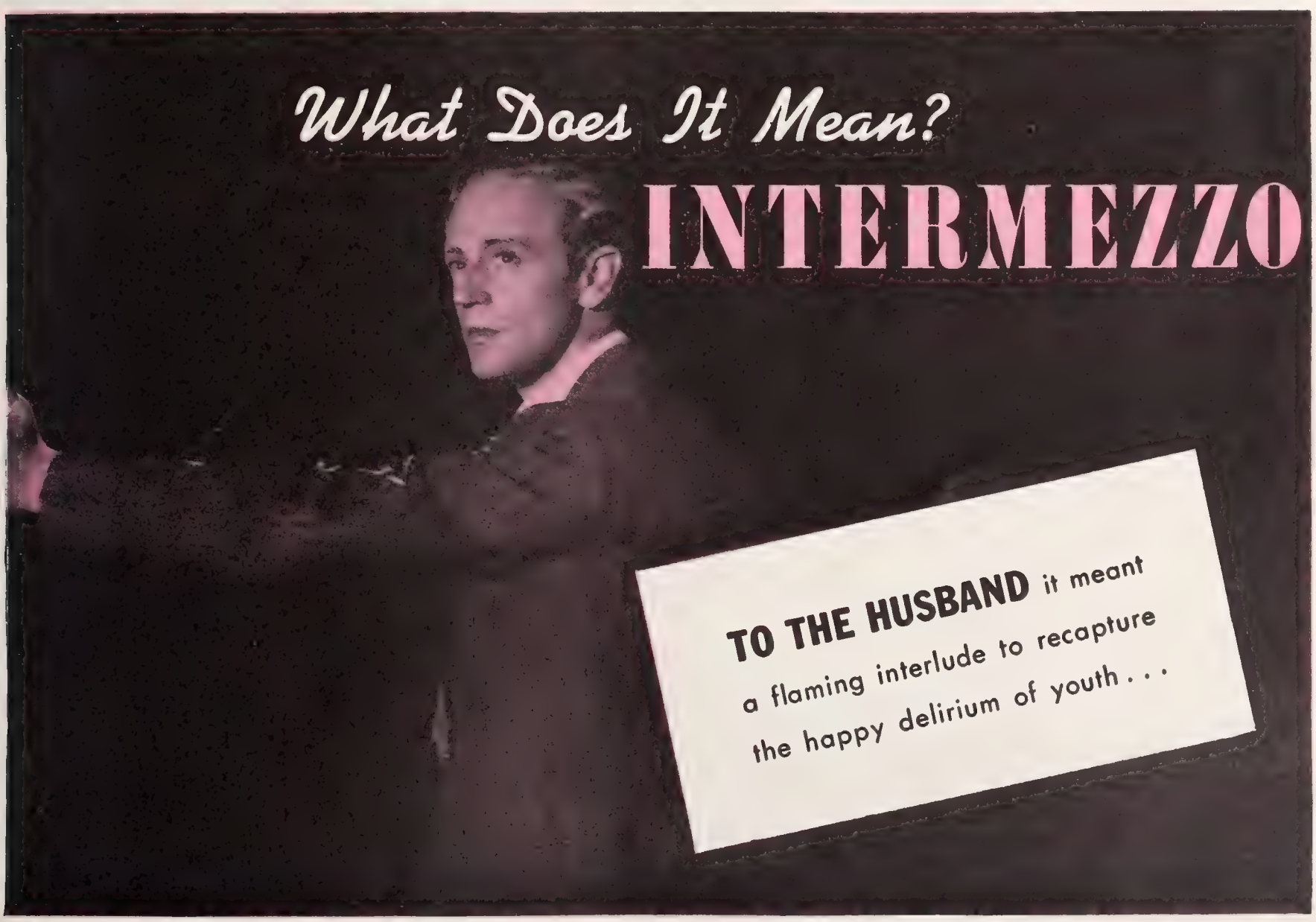
Class A-1, Unobjectionable for General Patronage: "The Day the Bookies Wept," "Five Little Peppers and How They Grew," "Kid Nightingale," "Legion of Lost Flyers," "Missing Evidence," "The Real Glory," "Sky Patrol," "Stop, Look and Love." Class A-2, Unobjectionable for Adults: "The Cat and the Canary," "Honeymoon in Bali," "The Rains Came," "Thunder Afloat," "Two Bright Boys."

Announce Equipment Deal

H. B. Allinsmith, general manager of the Western Electric Company of Cuba, has announced the sale of a half dozen complete sound and projection equipments to Teatros Modernos, a circuit which in November will open six new theatres in and about San Juan, Puerto Rico. Western Electric of Cuba maintains in San Juan a large merchandise stock together with permanent personnel.

Signs for RCA Service

A service contract covering the sound reproducing equipment in the 24 theatres of the Alpine Theatre Circuit, Inc., has been awarded to RCA Photophone, according to W. L. Jones, RCA service manager. Most of the houses are in West Virginia and Pennsylvania.



WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

HOLIDAY: Katharine Hepburn, Cary Grant, Lew Ayres, Doris Dolan, Edward Everett Horton, Binnie Barnes, Jean Dixon—This is an excellent picture and the second in our series of boosting Lew Ayres. We played this three days and had a full house the first two nights and a good sized house the third night. Business dropped due to carnival. Lew, Cary and Katharine go over big here. Played July 27-29.—Bob Sheridan, Gresham Theatre, Gresham, Ore. Small town and rural patronage.

IN EARLY ARIZONA: Bill Elliott, Dorothy Gulliver—Just another cowboy show. Does Hollywood pay for cowboy's stories? No wonder my patrons wear out the cushions in the rest rooms. Played August 18-19.—Roy S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Richard Barthelmess, Thomas Mitchell—Good picture to only average business. Good for "A" playing time. Played September 1-2.—Ralph Larned, Paramount Theatre, LaCrosse, Kansas. General patronage.

OUTPOST OF THE MOUNTIES: Charles Starrett, Iris Meredith—The first Starrett on new series and it certainly is good. The plot, the photography and the music by the Sons of the Pioneers is all that could be asked for from any out-of-door picture. Tops. Running time, 63 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WEST OF SANTE FE: Charles Starrett, Iris Meredith—These Charles Starrett's please a few and not like they used to. Why have the singing in them? Leave out the music and let's have some action! Played August 4-5.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

YOU CAN'T TAKE IT WITH YOU: Lionel Barrymore, Jean Arthur, James Stewart, Edward Arnold, Spring Byington, Mischa Auer, Ann Miller—Excellent. Did a little extra business. It's screwy and my patrons liked it. Lionel Barrymore excellent. Played August 6-7.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

First National

BLACKWELL'S ISLAND: John Garfield, Rosemary Lane, Dick Purcell—Very good action, gangster type story. My patrons like this stuff. Played August 4-5.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—What a show, and can Bette Davis act. Business good. Had more people tell me how much they enjoyed this than any show all summer. Don't pass this one up.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

KID FROM KOKOMO, THE: Wayne Morris, Pat O'Brien, Joan Blondell, May Robson—Played on bargain nights to good business and satisfied customers. Good story, wholesome comedy, good support and in fact May Robson steals the show. Played September 6-7.—Ralph Larned, Paramount Theatre, LaCrosse, Kansas. General patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, Roland Young, May Robson—A good show and it pleased. The print was in very poor shape and had some kicks on the jumpy scenes. Played August 30-31.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—Best of the Hardy series. Good for better days of the week. Played August 24-25.—Ralph Larned, Paramount Theatre, LaCrosse, Kansas. General patronage.

CALLING DR. KILDARE: Lew Ayres, Lionel Barrymore, Lana Turner, Lynne Carver—We played this and it beat its predecessor by $50. Boy, are these "Kildare" pictures good. Lew is definitely established here. Do they like him! They are anxiously awaiting "Remember." Next we are going to build up Ray Milland. Played August 27-29.—Bob Sheridan, Gresham Theatre, Gresham, Ore. Small town and rural patronage.

GOODBYE, MR. CHIPS: Robert Donat, Greer Garson—This picture was made in England, and while it contains some very fine acting, it is definitely not a small town picture. Just made film rental on it. Running time, 114 minutes. Played July 6-7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LADY OF THE TROPICS: Robert Taylor, Hedy Lamarr—Your foyers and rest rooms will resemble battleship smoke screens when this is unreeling on your screen. Poor Bob Taylor! Business way off. Running time, 92 minutes. Played August 30-31.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

LADY OF THE TROPICS: Robert Taylor, Hedy Lamarr—Gorgeous Hedy and handsome Robert in a rather weak production, and while business was above average Metro will have to put this pair in a stronger story or, better still, how's about Hedy in a sarong and Taylor in a "G" string. Boy, oh, boy, would the boys and gals go for that. Played August 20-21.—Ralph Larned, Paramount Theatre, LaCrosse, Kansas. General patronage.

MAISIE: Ann Sothern, Robert Young—Ann Sothern came through in a spicy little comedy with a catchy title that did very well at the box office and satisfied the customers. Metro has a chance to make a star out of this young lady as she proves that she has talent, if properly cast. Put it in your better days of the week. Played September 8-9.—Ralph Larned, Paramount Theatre, LaCrosse, Kansas. General patronage.

MAISIE: Robert Young,, Ann Sothern, Cliff Edwards—A very enjoyable film. Lots of romance and comedy and only one disappointing fact. We still remember Cliff Edwards as "Ukulele Ike." It's been a long time since we have heard him play his "uke." How about it, Metro? Can't you squeeze in a tune now and then? Running time, 74 minutes. Played September 3-5.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

MIRACLES FOR SALE: Robert Young, Florence Rice—Entertaining all the way. Good novelty, good action, good comedy. Stand alone in smaller shorts, and good second half for the big shorts. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MUTINY ON THE BOUNTY (reissue): Charles Laughton, Clark Gable, Franchot Tone—Done a little better than average and it's good. Print in very good shape. Play it again. Played September 8-9.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

ON BORROWED TIME: Lionel Barrymore, Bobs Watson, Beulah Bondi, Sir Cedric Hardwicke, Una Merkel—An excellent picture that will take a lot of work to put over and then the draw may be disappointing. Such pictures are too heavy for our small town and although this is a masterpiece in every respect, the audience reaction to such a picture is not good. Running time, 99 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROSE MARIE (reissue): Jeanette MacDonald, Nelson Eddy—Played this second run and it did not do as well as we expected. However, a great picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy—A nice show but I had plenty kicks and walkouts. Business poor. The farmers don't go for this stuff. Played September 6-7.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

TARZAN FINDS A SON: Johnny Weissmuller, Maureen O'Sullivan—Business above average, but not compared to last Metro Tarzan. Too long between pictures and the one released in between was probably the reason. Well received and up to standard of all Metro Tarzans. Played September 10-11.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. General patronage.

THESE GLAMOUR GIRLS: Lew Ayres, Lana Turner, Anita Louise, Jane Bryan, Mary Beth Hughes, Ann Rutherford—We played this three nights and all seats were filled all three nights! I knew we couldn't go wrong on Lew and, boy, is he good in this! We gave the ladies a picture of Lew and the men a picture of Lana. Boy, am I glad we played this.—Bob Sheridan, Gresham Theatre, Gresham, Ore. Small town and rural patronage.

WIZARD OF OZ: Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton—A masterpiece! The most beautiful fantasy I have ever seen on the screen. This stands out better than the fairy scenes of "Midsummer Night's Dream" because of the gorgeous color. I personally would have preferred the "Tick Tock Man of Oz" plot to this one, but my hat is off to Mervyn LeRoy for this great accomplishment. You still have to work hard to sell this one, so don't book it in and try to coast on all the national advertising. Business was good. Running time, 101 minutes. Played August 16-18.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

WIZARD OF OZ: Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton—Listen, boys, here's one of the greatest pictures to ever grace your screen. Don't listen to what some people say about being a kid's picture. This is one of the biggest kids-adults picture you have ever played. Class and entertainment all the way. Big enough for any spot and extended runs. Step on it and send your complaints to McPhee. He'll be waiting. Running time, 101 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WIZARD OF OZ: Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton—Entertaining production, beautiful color, unlimited publicity tieups, well cast, good for best days of week and extended run. Played September 10-11.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. General patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Paulette Goddard, Joan Fontaine, Mary Boland, Phyllis Povah—This is a wonderful picture for the box office. We had to hang the S.R.O. sign out the first night. Miss Shearer and Miss Goddard were never better, but Rosalind Russell steals the show. Joan is great, too. By all means play it. Played September 4-6.—Bob Sheridan, Gresham Theatre, Gresham, Ore. Small town and rural patronage.

YOUNG DR. KILDARE: Lew Ayres, Lionel Barrymore, Lynne Carver—The fans demanded that this be brought back and we brought it back. Lew and Lionel make a grand team and played to packed houses. The swimming pool sequences were unusually good. Played August 15-17.—Bob Sheridan, Gresham Theatre, Gresham, Ore. Small town and rural patronage.

Paramount

BEAU GESTE: Cary Cooper, Ray Milland, Robert Preston, Brian Donlevy, Susan Hayward, James



Stephenson, Heather Thatcher, Donald O'Connor, Ann Gillis, J. Carrol Naish—This is one grand flop at the box office here. Gary Cooper was never more miscast as the 20-year-old English "Beau Geste." He never once lets you forget he is from Montana. Cooper is not handsome or even good looking and hardly any of our audience who had read the book could feature Gary as "Beau." Gary's through. However, Ray Milland and Bob Preston were excellent. Brian Donlevy does a fine piece of acting. Susan Hayward is not worthy of her role. Heather Angel would have been much better, and where was Claudia? The changing of names and facts of a book always goes far towards ruining a picture. The Fort Zinderneuf sequences were well done. Played September 1-3.—Bob Sheridan, Gresham Theatre, Gresham, Ore. Small town and rural patronage.

GRAND JURY'S SECRETS: John Howard, Gail Patrick—Played with "Sudden Money." Just got by as double bill. Very ordinary, very little entertainment. Pleased very few.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HERITAGE OF THE DESERT: Evelyn Venable, Donald Woods—A Zane Grey western that held the interest. Better than average. Played August 11-12.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

INVITATION TO HAPPINESS: Fred MacMurray, Irene Dunne—Expected a nice picture from this one but was very much disappointed. This is not the kind of picture for Fred. Am afraid your patrons will find this picture slow and tiresome. The last twenty minutes are good. Running time, 95 minutes. Played September 6-7.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

ISLAND OF LOST MEN: Anna May Wong, Anthony Quinn—Played with "News Is Made at Night." A double bill that pleased all the way. Take your bread and butter pictures, boys, and double them. Give a little more for the money and make some for yourself.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

LAST TRAIN FROM MADRID, THE: Lew Ayres, Dorothy Lamour, Olympe Bradna, Karen Morley, Robert Cummings, Helen Mack, Gilbert Roland, Anthony Quinn, Lionel Atwill—This is one of the best pictures that I personally have ever seen. Just look at that cast. We had special large ads run in the newspapers calling the attention of the citizens to the pictures these stars have been in that have played this theatre. They all know Lew, Olympe, Dorothy, Bob Cummings, who went over big, Gilbert Roland (many remembered "Juarez"), Anthony Quinn in "Island of Lost Men," a great hit here, and Atwill, who was enjoyed in "Son of Frankenstein." We have never regretted running Lew's pictures. Played August 12-14.—Bob Sheridan, Gresham Theatre, Gresham, Ore. Small town and rural patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Rochester—Rochester made this the most entertaining picture Jack Benny has turned out, but picture failed to draw average business. It is hard to understand how Benny can be so popular on the air and fail so miserably at the box office. Played August 13-14.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. General patronage.

OUR LEADING CITIZEN: Bob Burns, Susan Hayward—Good picture; good business. Pleased all. Running time, 90 minutes—E. M. Freiburger, Paramount theatre, Dewey, Okla. Small town patronage.

SUDDEN MONEY: Charlie Ruggles, Marjorie Rambeau, Billy Lee—Played with "Grand Jury's Secrets." Just got by as double bill. Very ordinary very little entertainment. Pleased very few.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

UNDERCOVER DOCTOR: Lloyd Nolan, J. C. Naish, Heather Angel—Nice little programmer. Pleased generally. Running time, 66 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

UNION PACIFIC: Barbara Stanwyck, Joel McCrea, Robert Preston, Brian Donlevy, Akim Tamiroff, Lynne Overman—A very good show and pleased 100 per cent. A little too long and it didn't do the business of "Dodge City." Played August 27-28.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

Republic

BILLY THE KID RETURNS: Roy Rogers, Mary Hart—Used with "Inside Story." Just another horse opera. Why don't somebody make a western a little different? Played August 25-26.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

IN OLD CALIENTE: Roy Rogers, Mary Hart, George Hayes—Good picture and good business. Running time, 55 minutes. Played September 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IN OLD MONTEREY: Gene Autry, Smiley Burnette, George Hayes—The best Autry yet. Good story and enlarged cast. In fact, a first class production all around.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NIGHT RIDERS, THE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Doreen McKay, Ruth Rogers—Played on a dual bill. Our western fans liked it immensely. We did nice business due to the fact we had a men's impersonation contest that sold us out.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

CAREER: Anne Shirley, Edward Ellis—Dandy little programmer that pleases all. Stand alone in the small towns and strong half in the big towns. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FIVE CAME BACK: Chester Morris, Wendy Barrie, Lucille Ball, Joseph Calleia—An interesting story, rather gruesome ending, well cast. Joseph Calleia again proves a master artist in portraying a difficult role. Well received and business average. Played September 8-9.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. General patronage.

MAD MISS MANTON: Barbara Stanwyck, Henry Fonda, Frances Mercer, Whitney Bourne—Some enjoyed it; others didn't. Didn't please my box office. Played August 11-12.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye, Don Ameche, Ethel Merman—I enjoyed it; so did my wife. We don't buy tickets. A box office flop. Played August 13-14.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

ARIZONA WILDCAT: Jane Withers, Leo Carrillo, Pauline Moore, Henry Wilcoxson—Many of our patrons considered this the most satisfactory picture ever presented by Jane Withers. Leo Carrillo had a fat part in which he scored heavily. Played August 26.—C. W. Mills. Arcade Theatre, Sodus, N. Y. Family patronage.

(*Reports continued on following page*)



(*Continued from preceding page*)

CHARLIE CHAN IN RENO: Sidney Toler, Phyllis Brooks, Ricardo Cortez, Slim Summerville, Eddie Collins—Fox made no mistake in selecting Sidney Toler for Charlie Chan. Slim Summerville and Eddie Collins supply plenty of comedy. An excellent picture. No reason it shouldn't please all nice week movie fans. Running time, 71 minutes. Played September 1-2.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

EVERYBODY'S BABY: Jed Prouty, Spring Byington, Shirley Deane—One of the best of the Jones Family. Plenty of laughs and pleased. Done a little extra business. Played August 18-19.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

FRONTIER MARSHAL: Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes—Good picture; good business. Will please all classes. Good enough for a Sunday date and compares favorably with "Jesse James," "Dodge City" and "Oklahoma Kid." Running time, 70 minutes. Played September 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOUND OF THE BASKERVILLES, THE: Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce—A good show. Nothing big but it held the interest from start to finish. Just average business. Played August 23-24.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

INSIDE STORY: Michael Whalen, Jean Rogers—Just fair. Used on double feature. One reason why I have to double feature. Played August 25-26.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—Played repeat on this and it went better on a Friday and Saturday date. Excellent picture; pleased all. Played September 1-2.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

NEWS IS MADE AT NIGHT: Preston Foster, Lynn Bari—Played with "Island of Lost Men." A double bill that pleased all the way. Take your bread and butter pictures, boys, and double them.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

PARDON OUR NERVE: Michael Whalen, Lynn Bari—A program picture that was fair. So was the business. Played August 16-17.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

ROSE OF WASHINGTON SQUARE: Alice Faye, Tyrone Power, Al Jolson—A very good show that pleased all. Didn't do any extra business but pleased. Alice Faye very good. Played September 10-11.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

ROSE OF WASHINGTON SQUARE: Alice Faye, Tyrone Power, Al Jolson—We did a fair business and most of our audience enjoyed it. Played August 16-17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, Margaret Lockwood—Used to play Temple on Sunday and Monday to top business. Later had to move to Friday and Saturday and business held up. Now we play her on double bills and she does only average business, yet Fox continues to put her in their top allocation. Poor picture and business only average. Played August 4-5.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. General patronage.

NEW CONTRIBUTORS ON FILMS PLAYED

New contributors to "What the Picture Did for Me" department of MOTION PICTURE HERALD *this week include the following:*

STANLEY LAMBERT, Rialto Theatre, Racine, Wis.

BOB SHERIDAN, Gresham Theatre, Gresham, Ore.

RALPH LARNED, Paramount Theatre, LaCrosse, Kans.

Exhibitors Lambert and Sheridan are reporting for the first time. Mr. Larned was an earlier contributor, his latest previous report having been in the issue of April 25, 1936.

United Artists

KING OF THE TURF: Adolphe Menjou, Dolores Costello, Roger Daniel—One of the best father love stories I've seen. Had many good remarks about this. Fair business. Played August 2-3.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

MAN IN THE IRON MASK, THE: Louis Hayward, Joan Bennett, Joseph Schildkraut, Warren William, Alan Hale—Tops! Cast could not have been better. Louis Hayward proves beyond any doubt that he is a top notch preformer. His portrayal ranks with Muni's, Tracy's, Flynn's, Gable's and any other stars Hollywood has. La Bennett in her dark hair makes Lamarr look like a fishmonger's wife, and Schildkraut, as usual' is outstanding. Business good. Played September 3-5.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

TOPPER TAKES A TRIP: Constance Bennett, Roland Young, Billie Burke, Alan Mowbray—They liked this. However, some complaints on continual drinking. Why do they do this? It takes all kinds of people to fill a theatre. Why antagonize any one element?—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

ALL QUIET ON THE WESTERN FRONT (reissue): Lew Ayres, Louis Wolheim, Scott Kolk, Russell Gleason, Beryl Mercer—We managed to get a good print of this grand box office hit. We have a 700-seat house in this town of 1,000 people and we had to hang the S.R.O. sign out. We are so pleased by the showing this film made that we are going to make this town "Lew Ayres conscious." He was certainly grand in this picture. Many patrons recognized Lew, and others inquired "who the handsome lad" was. At least 10 different people wanted to know when Lew would play again. We have made arrangements to show "State Fair" and "The Last Train from Madrid." By all means play this if you can. Played July 1-4.—Bob Sheridan, Gresham Theatre, Gresham, Ore. Small town and rural patronage.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell, Mischa Auer, Baby Sandy—Best draw from a Crosby production in long time. Mischa Auer and Sandy helped in a big way to put this picture over. Catchy tunes and good comedy. Played August 6-7.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. General patronage.

FAMILY NEXT DOOR, THE: Hugh Herbert, Joy Hodges, Juanita Quigley, Eddie Quillan—Skip it. Played on Employment Night and had more complaints on this than any picture in a long time. Story weak, comedy poor. Played September 5.—Ralph Larned, Paramount Theatre, La Crosse, Kansas. General patronage.

MY MAN GODFREY (reissue): William Powell, Carole Lombard—This reissue was run with gratifying success and excellent comedy and a very good print. Very well received. Running time, 93 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEWSBOYS HOME: Jackie Cooper, Wendy Barrie, Edmund Lowe, "Little Tough Guys"—Very satisfactory to losing business because of the annual Fireman's Field Day. Played August 19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WEREWOLF OF LONDON, THE: Henry Hull, Valerie Hobson—We played this Sunday, Monday, Tuesday, Wednesday and it was a howling success. Miss Hobson was remembered by our patrons for her portrayals in "This Man in Paris" and "Clouds over Europe." This beat "Frankenstein" here. Hull is perfect.—Bob Sheridan, Gresham Theatre, Gresham, Ore. Small town and rural patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—This show drags them in. Best business this summer. Color helped. Plenty of action is what the people want. Played August 20-21.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

INDIANAPOLIS SPEEDWAY: Pat O'Brien, Ann Sheridan, John Payne, Gale Page—Action from Warner Bros.! And, boys, you get plenty of it in this baby. Exploited it from all angles and the people just rolled in on days that were scorching (and we have no ice plant here). First two days it opened we took in more than average whole week's receipts of the past five months. The press book is loaded with stunts. Bang on this one and you should clean up. Running time, 82 minutes. Played August 26-29.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

OFF THE RECORD: Pat O'Brien, Joan Blondell—A better than average program show that drew fair. Plenty of laughs. Played August 9-10.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

OKLAHOMA KID, THE: James Cagney, Humphrey Bogart, Rosemary Lane—Right up our alley in the small towns, but play it on Friday and Saturday. I made a bad mistake by playing on Sunday. Played July 30-31.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

Short Features

Columbia

CHUMP TAKES A BUMP, A: Charley Chase—The top shorts company of the industry comes through with another hit comedy. This one is excellent. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.



Box Office HITS—A MILE HIGH?

Check! They're flying day and night by AIR EXPRESS to exhibitors throughout the nation. Shorts, news-reels, feature displays—most everything that needs speed—whiz-z-z 3 miles a minute by AIR EXPRESS—2500 miles overnight. Low cost, big profits. Direct service to 232 distributing cities in U. S. and Canada with fast air-rail connections to off-airline points. Also by air to Latin America, Hawaii and the Far East. For action, just phone RAILWAY EXPRESS—AIR EXPRESS Division.

FREE booklet, "How to Profit with Air Express." It tells *you* how! Write Department 8, Air Express Division, Railway Express Agency, 230 Park Avenue, New York, N. Y.

AIR EXPRESS



COMMUNITY SING: No. 9—A cowboy band in cowboy songs. Excellent in every respect. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

INSIDE THE CAPITOL: Washington Parade, No. 3—A picture of the House and Senate Chamber in Washington that is a trifle dry for our small town audiences. Just fair. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RATTLING ROMEO: Broadway Brevities—One of Charley Chase's best.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

YES, WE HAVE NO BONANZA: Broadway Comedies—One of the best of the Stooge slapstick comedies.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

ART GALLERY: Cartoons—Just another cartoon. They have only used this three monkeys gag about a dozen times in the past two years. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

RURAL HUNGARY: FitzPatrick Travel Talks—Excellent as is all this series. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STORY THAT COULDN'T BE PRINTED: Passing Parade, No. 8—When a company puts out such a short on this on historical facts, it is something that should be praised to the skies. This short was absolutely tops. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STREAMLINED SWING: Original Swing Band—Dear Metro, let's us have more like this one. These colored boys better than Mills Brothers. Excellent. Give it your best days.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

Paramount

BREAKING THE NEWS: Paragraphics—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHAMPAGNE MUSIC OF LAWRENCE WELK: Headliners—Very good.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

LISTEN TO LUCAS: Headliners—This was terrible. Music, photography and settings almost same as all Paramount music reels. Junk it. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

RACING PIGEONS: Grantland Rice Sportlights—Very interesting. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

SWEET MOMENTS: Russ Morgan and His Orchestra—Very good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BIRD DOGS: RKO Pathe Sportscope—Very good. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

FERDINAND THE BULL: Walt Disney Cartoons—Excellent but these shorts don't bring you any extra business. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

MARCH OF TIME, THE: We very much appreciate this subject so much so we have bought them for the third time. They to us are essential as any short subject. They play a great part in building a clientele.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

FASHION FORECAST, NO. 4: Fashions—In a class by themselves as a colored fashion reel. Must be played in the right spot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

INSIDE BASEBALL: Ed Thorgersen (Sports)—Excellent. Pass the word along to your baseball fans when you are playing this. Running time, 10½ minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

United Artists

JERUSALEM: World Windows—One of the best colored shorts this year. Play this one at Christmas.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

MUSIC LAND: Silly Symphonies—Somebody must have had some film to waste. If you haven't played it, forget it. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

WANDERERS OF THE DESERT: World Windows—Another excellent colored travel reel. A credit to anybody's program.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

DANGEROUS DAN McFOO: Merrie Melodies—Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DEFYING DEATH: Floyd Gibbons' "Your True Adventure" Series—Just fair. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

FEUD THERE WAS, A: Merrie Melodies—A laugh from start to finish. Very good. Color good. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

HOBO GADGET BAND: Merrie Melodies—Not so hot. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

VOODOO FIRES: Floyd Gibbons' "Your True Adventure" Series—Too bad that this company has stopped this series on 1939 contract, as our trade wants them badly. This one is very good. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Serials

Columbia

OVERLAND WITH KIT CARSON: Bill Elliott, Iris Meredith—Although I don't think this serial is as good as 'Wild Bill Hickok," it pleases the fans and that's all we care about.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

Republic

LONE RANGER RIDES AGAIN: Robert Livingston, Chief Thunder Cloud—One of the best of the serials and has real draw. The kids love "Heigh, ho, Silver" and the old folks do also.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

wow! this is it!

YEAR'S BIGGEST IN PERSON ATTRACTION

IT'S A BOX-OFFICE AVALANCHE FROM COAST TO COAST! (Smashed all Records this Summer!)



A FULL EVENING OF LAUGH-PACKED ENTERTAINMENT

EDWARD EVERETT HORTON

Your audiences can't forget his triumphs in scores of screen hits.
They'll ALL want to see him on YOUR stage!

IN

SPRINGTIME for HENRY

By BENN W. LEVY

The Funniest Romantic Comedy of Our Time

WITH A SPLENDID CAST OF STAGE FAVORITES

NATION-WIDE TOUR BEGINS FRI. EVE., OCT. 20

under the Management of LAURENCE RIVERS

For Bookings and Details Send in Your Stage Dimensions and Seating Capacity
Address: C. G. STEWART, *Gen. Mgr.,* 19 WEST 44th STREET, N. Y. C.

Costs so little!

Sells so much!



No medium of advertising gives you the coverage you get wit
NATIONAL SCREEN TRAILERS on your screen . . .

. . . or reaches as many actual customers . . . or sells as man
seats . . . or has the double selling values combined in th
NATIONAL SCREEN TRAILER which sells your sho
through the eye and the ear . . . by means of the printed wor
and the spoken word.

No other advertising has a record of performance as a ticke
seller to compare with the **NATIONAL SCREEN TRAILE**

No other advertising medium costs so little as **NATIONA**
SCREEN TRAILERS or sells so many seats: **EFFECTIVE and CHEA**

f you've got a
pecial Problem
solve it with
Special
nnouncement
Trailers by
NATIONAL
SCREEN
SERVICE

NATIONAL *Screen* SERVICE PRIZE BABY OF THE INDUSTRY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THIS IS THE TIME

Now if ever is the time for the theatreman, once and for all, to consolidate the position of his enterprise as the sanest, most reliable outlet for release and relaxation. War fills the press, the air, monopolizes every conversation. Seeking to escape from this ominous threat to world peace, a jittery public turns to entertainment. The motion picture show is set to do the best day-in-and-day-out job of it in the hands of theatremen who realize this responsibility and accept it as an obvious thing to do.

Already such acceptance is in evidence, currently from Manager Stanley Lambert in Racine, Wis., who sounds the clarion call in a type ad on "Golden Boy" at the Rialto. The copy that brought citywide commendation follows:

"War . . . abhorred by decent, home-loving families the world over. This message is written to detract your attention from the European crisis now existing. . . . Forget about war. . . . We reiterate that motion pictures are your best entertainment and we have just the picture to make you forget . . ."

In advertising, public relations and staff contacts today the theatre must be maintained as a universal refuge to earn the added prestige it rates, to justify the moral obligation the industry assumes in such dire times.

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DIRECT FROM THE HEART

Members who read, in the news section of this issue, the warming account of Ted Emerson's private "Star Maker" premiere, in Omaha, for a hospitalized and homesick Detroit orphan, will thrill, as we did here, to the job done by the Tri-States Nebraska zone ad head. Any smart editor would grab the story for front-page attentions, as did the local dailies, the wire services and radio networks, in keeping it alive over a two-weeks stretch. The extended publicity was unusual, in that it was not planted, according to Ted, who confesses that his heart dictated the promotion rather than his "usual hardened efforts toward bigger grosses".

Your theatreman's sentimental side usually is as wide as a barn door. His good deeds are many and anonymous, with little thought of reward, publicity or otherwise. In this instance, a watchful Providence chose to return Emerson's bread cast upon the waters, in the form of boxoffice cake.

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THEY BOTH TAKE SPEED

Wasn't so long ago that campaigns were studded with co-op pages and single co-op ads. If not so frequently, the boys are still turning them over—lately and vigorously, Ray Bell, who admits to over 125 sizeable newspaper co-ops in the past seven months for Loew's Washington theatres.

The present status of ad promotion is much like the science of base-stealing: dormant, because today's baseball depends more upon hitting than once-popular "inside stuff". It may be noted, however, that the player able to steal bases consistently will score more often than the bird who doesn't.

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MAYBE THE SHORT CAN DO IT

To exploit the short subject, "Mechanix Illustrated", showing preparation of national advertising for Hamilton Watch, Bert Leighton promoted cooperation from the manufacturer, although obviously the maker's name was not included in the reel. The watch people were sold on the smart idea of distinctive window cards carrying prominent theatre mention, with which the theatreman landed display space from every dealer in Lancaster, Pa., and the county for his date at the Grand.

Subject matter in shorts often induces cooperation otherwise difficult to obtain. In this instance, it secured for Leighton a lot of hard-to-crack display space that top star names could not obtain.

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"Kuehn-trained" may become a new classification of theatremen who learn about service from the manual by Rudy Kuehn, run here recently in serial form. Our stock of reprints is exhausted and requests continue to arrive. The latest is from the Senior High School vocational class, Fergus Falls, Minn.

A-Mike Vogel

Round Table In Pictures



Through ads planted in the local dailies, George Irwin of the Lyceum, Duluth, Minn., secures three early editions of "The Wizard of Oz" which were used as part of his lobby display on the date. Atop the showcase was a cutout of Dorothy, while at either side were planted the Scarecrow and the Tin Man. In addition, other giant cutouts were spotted strategically about town. For his street bally, Irwin dressed one of his employees as the Scarecrow and lad with back bannered appropriately covered busy sections.

Advance for "Our Leading Citizen" at the Paramount in Waterloo, Ia., as arranged by Bob Fulton, was the construction of giant postcard carrying patron signatures which was addressed to Bob Burns. Photo of star posing with card was used by the theatreman in local dailies.

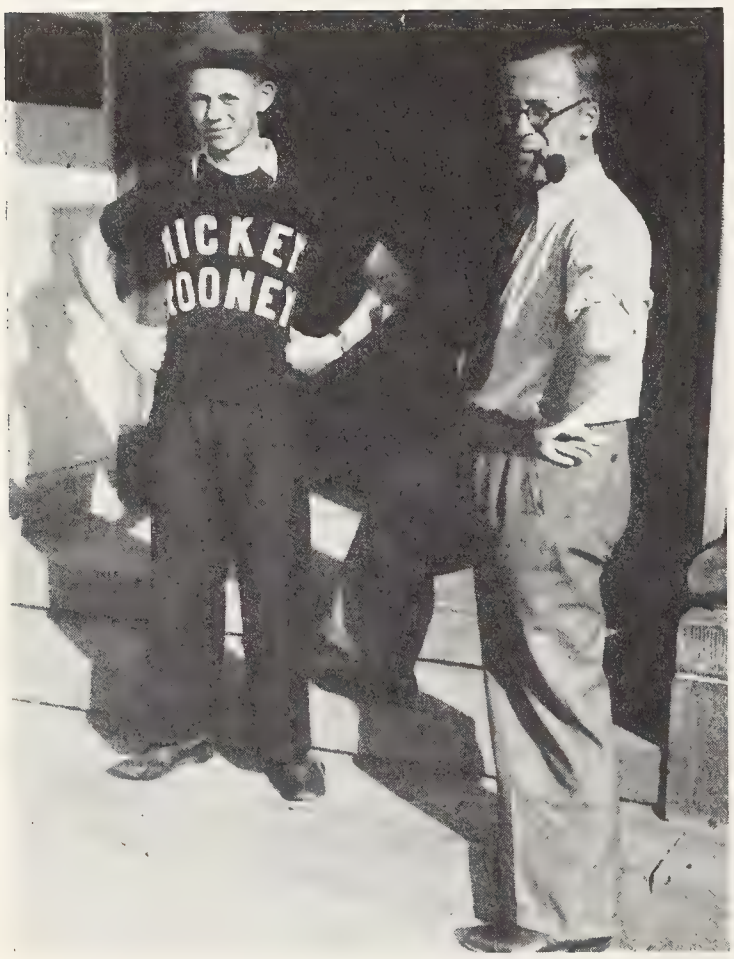


Dear Bob:-
Greetings from your Waterloo, Iowa fans. We greatly enjoyed your past pictures and know that we will enjoy your new picture "Our Leading Citizen" just as well when it is shown here in Waterloo.

PARAMOUNT THEATRE
WATERLOO, IOWA

WATERLOO AUG 21 4:30 PM 1939 IOWA

Bob Burns
Paramount Studios,
Hollywood,
California



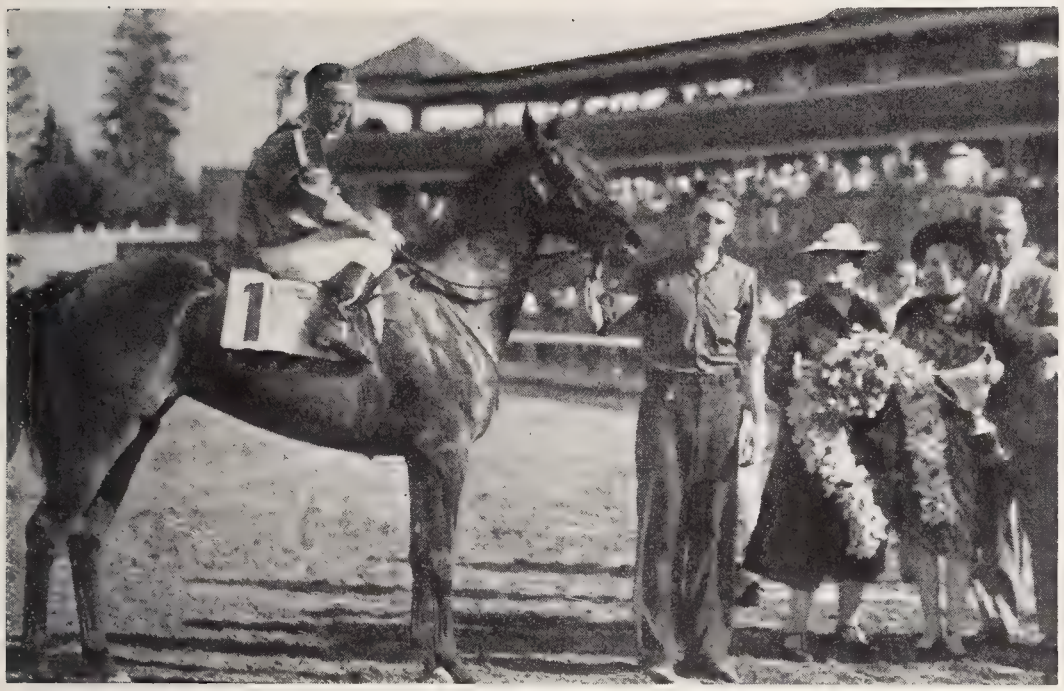


To publicize the Number 12 issue of March of Time which highlighted the history of the industry, Manager Dave Martin at the Fox Paramount in Hollywood sent a Chaplin double out on streets. Photo above shows Martin talking to "Charlie".

At left may be seen the Danish Mickey Rooney double and Kay P. Nielsen, publicist for MGM in Copenhagen who arranged the contest in connection with "Out West with the Hardys". Lad wore back banner with copy, "I don't talk, you'd better see me in", etc.

Featured promotion for the new season campaign by the Publix Great States theatres of Danville, Ill., was the "Ceiling of Lights", as illustrated, covering entire block in which theatres are situated, exploitation bringing attention of shoppers away from remaining business section some two blocks removed. Immediately successful, the display will be permanent until end of the year to cover holiday shopping season. Entire campaign, of which this was a part, was credited by City Manager E. E. Crabtree to District Manager T. P. Ronan; Manager Vernon Everroad, Palace; Manager Don Knapp of the Lincoln. Artists C. J. Rhodes of Peoria and Gene Douglas of Danville also aided.





The Lionel Barrymore Handicap, run in honor of the star's birthday and to advertise opening of "On Borrowed Time" at the Orpheum in Vancouver, was the stunt arranged by Stan Pooley. Mr. Barrymore sent a telegram of appreciation and congratulations to the winner which was read over the mike before the assembled crowds. Promoted from cooperating jeweler was the trophy presented to the lucky jockey and which was displayed in store window several days ahead with appropriate tiein copy. Sailboat advertising was also used to sell the show to the crowds that gathered at nearby beaches, sails appropriately imprinted during afternoon and early evening cruises.

Mansfield, Ohio, turned out in force to honor its leading citizen, Louis Bromfield, author of "The Rains Came", which double-premiered at the Ohio and Madison Theatres there. Photo illustrated directly at right shows two of the theatres' ushers who covered entire town carrying giant sign covered with scene stills from the picture and stressing the world premiere and reserved seat angle. Lads would stop at busy street intersections to "rest" for a few moments and incidentally to give all a chance to read their sign.



They Say:

"I should like officially to enter your Round Table group and would appreciate one of those membership certificates. You've got the finest exploitation section in any publication and I can honestly say I have 'copped' more ideas from your paper than all the others put together. I have a back file covering several years and I find I can immediately find something to adapt to my needs anytime I need it by simply consulting Managers' Round Table."

—Al Blasko, *Manager, Warners' Jeffrey Theatre, Chicago, Ill.*

"Summer months, those dreaded most by nearly all showmen, are over, and it is with a certain amount of pride I write you this letter. Inspired by your beat-the-heat campaign last spring, we did not let up all summer and kept plugging with all our mid-winter vigor. Results were most gratifying. With two air-conditioned theatres playing in the same vicinity, first-run, we were able to show considerable increases over last year. I forgot to mention we only have a ventilating system in our theatre."

—Ed Lamoureux, *Manager, Famous Players-Canadian Empire, Windsor, Ontario.*

Ham Radio Apparatus Sells "Secrets" for McCoy

The cooperation received from members of the Athens, Ga., Amateur Radio Club and the local newspaper aided Manager P. E. McCoy at the Georgia Theatre in putting on a stunt for "Grand Jury Secrets" during its two-day engagement. In the windows of a vacant store adjacent to the theatre, McCoy set up "ham" radio apparatus with call cards from most every country plastered around the windows' edges. A receiving and sending set was set up, entire front of the building bannered with theatre copy, lithographs and stills.

Members of the club stationed an operator on duty during the hours the theatre was open and each patron attending the show was given "ham" radio message forms to write a message of 25 words or less to any friend in any country. McCoy reports that over 400 of these messages were sent with many answers received and called or mailed to the senders. Local paper devoted page one story to the stunt in addition to several stories during the picture engagement and idea was also featured in nearby town papers.

"LET'S HEAR FROM YOU"

DiPesa Garners Publicity On Local "Tarzan" Search

High spot of Joe DiPesa's "Tarzan Finds a Son" campaign at Loew's State in Boston was the elaborate atmospheric truck which toured the entire city playing records and animal roars. Much was made in the local dailies over the publicist's hunt for a local Tarzan, Jr., which brought a series of special stories with art in advance of opening, and the planting of a full-page in the Sunday pictorial section of the Boston *Post*.

Action heralds were distributed at beaches and playgrounds; entire chain druggists featured special sodas and, through the cooperation of the YMCA, they distributed, entirely at their expense, a quantity of mimeographed circulars with pictures, theatre and playdate plugs. Woodblocks were featured on choice location newsstands throughout the city, flyers distributed on a candid camera contest and a graphologist in theatre lobby brought additional publicity to the engagement.

Bradley Promotes Libraries For "Mr. Chips" Displays

Public library system of Eau Claire, Wis., aided Manager Dick Bradley at the State Theatre on his campaign on "Good-bye, Mr. Chips," by featuring displays of the book in all their branches and having a girl attendant available to answer all questions on the picture. Imprinted bookmarks were also distributed both at the libraries and by the theatre, as were heralds.

Man dressed as Santa Claus walked about town with back copy reading "I came all the way back just to see," etc. Leading restaurants carried tiein copy on their menus and various merchants came through with window displays in all of which the picture was prominently mentioned.

"LET'S HEAR FROM YOU"

Local Speedways Help Plug "Indianapolis" for Denham

Tying up with local speedways, two racing cars were promoted and properly bannered with "Indianapolis Speedway" copy by C. Denham of the Dominion Theatre in Victoria, B. C., as his advance campaign on that picture. A parade consisting of the cars and p. a. sound truck was staged for Saturday afternoon, procession leaving the Canadian Pacific Railway docks shortly after the Seattle boat had arrived with a capacity crowd, and followed a route along the main streets and past the theatre. Show was plugged over loudspeaker opening night at local race meet.

"LET'S HEAR FROM YOU"

Airship Sells "Navy"

Much was made locally over the stunt reported by E. C. Reeves at the Princess in Cookesville, Tenn., who for "Wings of the Navy" corraled local lads who towed a bannered plane from local airport to a city parking lot in the center of town. During the day, theatre sound truck was stationed at the ship making announcements about the picture and playing records. Later in the day, boys' band gave a concert in front of the theatre. Reeves credits two of his staff for pulling the stunt, namely, Charles Reeves and Joe Mabry.

Phillips Promotes Quick Cooperation In New Situation

Moving over a short time ago from the job of assistant to Manager George Dowdle, at the Luna, Deming, N. M., to manager of the Lea, Eunice, in the same state, Carmon Phillips reporting a number of campaigns in the new situation, emphasizes the procedure of an Appreciation Week, put over in cooperation with the city's leading merchants. Purpose was for the businessman to thank the locals for past business by means of a week of special bargains heavily advertised. The buildup was advanced by the Mayor with a proclamation crediting Phillips for the idea, this advance spread across page one of the local daily.

The Round Tabler's "Week" followed a month of solid activities, during which he put on two outstanding stage events, a bathing beauty contest, and in cooperation with the Lion's Club, a "womanless wedding." The beauty pageant entrants represented various merchants, each store contributing to the expense of a single entrant, identified by breast-banner carrying name of sponsor. Show was held on two consecutive nights, the eight finalists chosen by applause competing on the final night for the prizes of term contracts, loving cups and other prizes.

Stages "Womanless" Wedding

For the "womanless wedding," Phillips wrote the entire script which was in a comedy vein. The "flower pots" carried weeds instead of flowers and the ring proved to be a horse-collar. The rest of the procedure was in keeping with participants in comedy hillbilly attire. Business was capacity on both shows with the Lions given a percentage for the wedding performance to aid their charity funds.

During his first month in the new spot, Carmon promoted a free show for the local youngsters and tied in with the paper for a pair of guest tickets weekly, to the reader finding his name concealed in the ads. Both efforts were acknowledged in generous publicity by the paper as were the other promotions inaugurated by the theatreman.

The above are highlights of Phillip's first month in Eunice, which he reports have not only brought in a lot of extra business but have also aided in building up important prestige for a spot that needed a buildup. In most instances, the tieins were obtained without cost or held within the limits of the house budget.

"LET'S HEAR FROM YOU"

Klingler's Unique Tieup

Conceived by Paul O. Klingler of the Rialto, in Lewistown, Pa. was the institutional stunt in connection with visitors to the New York World's Fair. Running a trailer, stories and scene mats in the Lewistown Sentinel, cards were available at the theatre to any patron anticipating attending the Fair for presentation at the Loew-MGM booth in Times Square. Patrons were requested to register in a special book in the theatre and the names were posted on a panel in the main entrance of lobby, which carried scenes of the New York booth.

NEW!!

NOW READY

THE MOST SIMPLIFIED THEATRE BOOKKEEPING SYSTEM YET DEVISED

SECTIONS

- Holiday and Date Record
- Film Clearance Chart
- Insurance Record
- Equipment Purchase Record
- Fixed Expense Apportionment
- Income (Ticket Numbers, Prices, Cash, Taxes, Costs of Features, Shorts)
- Payroll and Check Record, Bank Record, Social Security Tax Deductions by Individual and complete listing of all expenses
- Profit & Loss, weekly and cumulative
- Summary Sheet
- Contract Record for each exchange



Compiled by THEODORE J. SULLIVAN

$2.00 POSTPAID

FEATURES

- Running Times
- Entire Week's Transactions on one page
- Complete Contract Information
- Complete yearly and departmental summaries
- Vari-colored stock throughout for speedy reference
- DuPont Fabkote Cover
- Hammermill Paper
- Special "Wire-o" Binding that holds sheets firmly and keeps them absolutely flat
- Size of Book is 13" x 10"
- Entire book a miracle of convenience and simplicity

ALL SECTIONS ARE DEVISED SO THAT FULL TAX INFORMATION IS READILY AVAILABLE

QUIGLEY BOOKSHOP, ROCKEFELLER CENTER, NEW YORK

Here is my check for $2.00. Send me "Theatre Management Record".

Name_____

Address_____

City and State_____

Theatre_____

TEAR OUT AND MAIL COUPON ← TODAY

Exploitation Briefs Here & There

For the personal appearance of Ebner and Hank on the stage of the Bay Theatre, in Green Bay, Wis., Francis B. Schlax ran advance newspaper ads to call attention to his "Old Settler's Night" on his stage. To all folks who had resided in Green Bay 50 years or more an invitation was extended to be guests of the management to witness square dancers, fiddlers, accordions, etc., etc. Street bally consisted of sway-back nag with straw hat pulling an old time bannered banner about town.

▽

Promoting a truck for his street bally on "The Gorilla," Louie Lamm at the Uptown, in Cleveland, bannered the truck, mounted six-sheets on it and scene stills. Station on center of the truck was an iron cage in which usher dressed in gorilla outfit paced back and forth as the bally toured through the city streets.

▽

Calling cards with the name Joan B. were distributed on the streets of Springfield, Ohio, as Mike Chakeres' advance on "Bachelor Mother" at the Regent Theatre. Also imprinted on the theatre telephone number for further information. Another street bally consisted of young girl pushing a baby buggy with large doll in it; she also carried an umbrella on which picture title and theatre were printed.

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For the opening of the remodeled Hoffman Theatre, in Buchanan, Mich., E. C. Hoffman distributed heralds over a radius of 50 miles, planted window cards in stores in all surrounding towns and country newspaper carried stories and publicity. Wires of congratulations which were received from the stars in Hollywood were displayed in lobby on opening night, the local newspaper running a special edition, congratulating the theatre and also conveying the well wishes of the local merchants. Local high school band which was promoted for the occasion played in front of the theatre on opening night.

▽

In exchange for a few passes, Bob Fulton of the Paramount, in Waterloo, Iowa, promoted a model 1912 car which was used for his street bally on "On Borrowed Time." Installed in the car was a p.a. system and microphone which made announcements to folks on street as the car was driven through the business district two days ahead of opening.

▽

To build business during the Summer, Jimmy Redmond at the Bonham, in Fairbury, Neb., has promoted local merchants for seven bicycles, one to be given away each week, at his kiddie show. As many stores are tied in on the deal, each of which pays the cost of one bike. In order to get in on the stunt kids must make a purchase at any one of the cooperating stores, which will give him a ticket, entitling him to a chance at the gift. Drawings are held each week and prize immediately presented.

Pittsburgh Warnermen Report on "Honolulu"

Cleared through the zone office in the Pittsburgh territory and forwarded by Jim Totman of Joe Feldman's ad department of Harry Kalmine's zone are the "Honolulu" campaigns reported here.

At the Smoot Theatre, in Parkersburg, F. T. Thomas used his public address system to broadcast the music, etc., on the street in front of his house. Same system was used for making personal announcements to persons passing the theatre. Numerous window tieups were effected, using the commercial angle and dance stills and three spot announcements over local radio station were secured week ahead.

A hut with grass roof was used to cover the entire box office of the Regent Theatre, in Pittsburgh by Manager Henry Sutton. Through ties made with local dealer, an attractive girl was stationed in the lobby of the theatre dispensing gratis Dole's pineapple drinks and novelty Hawaiian jewelry. Display was also planted in the cooperating market along with the free giveaway of the drinks, and the house public address system was also used by Sutton, with amplifiers above boxoffice playing hit tunes from the picture.

Entire window of local five and ten was promoted by F. C. Brown of the Orpheum, in Titusville, to a Hawaiian display, with proper title and playdate credit. Candy counter plugged the opening day by offering a certain number of guest tickets which would be found in bags of candy. Girls throughout the store wore leis, attached to which were small cards advertising the picture. Heralds were distributed house-to-house and jumbo window cards spotted in prominent locations in town.

"LET'S HEAR FROM YOU"

Pet Parade Held by Langdon For "Tarzan Finds a Son"

Sponsored through the cooperation of the *Republican-News* and the Paramount Theatre, in Kankakee, Ill., was a pet parade put on by Manager William T. Langdon for "Tarzan Finds a Son." Held on morning of opening day, parade was led by local high school band and wound through the business district before arriving at the theatre. In addition to awarding prizes to contestants with pets, prizes were given in connection with a yell contest and free admissions were given to the first 25 who attended the matinee performance dressed like Tarzan.

Sound truck rigged up to simulate jungle scene covered ball games, medicine shows, etc., plugging the opening, pennants with jungle scenes were hung throughout theatre foyer and lobby and six-sheets were illuminated and spotted in lobby.

"LET'S HEAR FROM YOU"

Safety Pin Cards Ballyhoo

Manager Julia Smith of the State Theatre, Waterbury, Conn., queried prospective fans on what they knew about babies in a novelty cards ballyhooing "Bachelor Mother." Mrs. Smith tied kiddie shop in on the promotion which included 10,000 cards with teaser copy and inserted safety pin.

The Display Ads On Next Page

(1) Another of George Limerick's gusty newspaper campaigns, this for "Mr. Chips," at the Aztec, Enid, Okla., is illustrated by a decisive 195 lines on three columns, for opening day, Sunday. To emphasize the entertainment of the British M-G-M production, George, using much of his copy for endorsements from leading locals who had seen the attraction, topped that with a personal plug, a money-back offer under his signature.

▽

(2) For 12 days ahead, Limerick found occasion to strengthen his advance with a series of one-column teasers, each running about 40 lines. These, borrowed from his newspaper mat service, were changed daily, the four shown here being representative of the entire group. The first underline "coming" was followed by "soon" and four days ahead "Sunday."

▽

(3-4) A unique contest was incorporated in a five-week campaign by R. E. Hutchinson, manager for the Alamo, Newnan, Ga., the weekly programs confined within the copy lines of outline letters spelling the theatre name. Prizes were given for the best posters made up of the five ads, at end of the contest. The "A" and "L" illustrated here, are three and two-column, respectively, 85 and 90 lines.

▽

(5) Tieing in with the star's past achievements and using reverse panel for star and title as added emphasis, the Oscar Doob 110 lines on four columns, for "Blackmail" at the New York Capitol, built further interest with action art and "see" copy.

▽

(6) The frank appeal by Leon Pickle for patronage to aid him win one of M-G-M's exploitation prizes on "Borrowed Time," also accomplished his purpose in calling attention to the merit of the attraction at the Kentucky, Henderson, Ky. "One of the most effective endorsement ads I've ever seen," writes Todd Ferguson, M-G-M Memphis zone exploiteer, who forwards it here. Size: 85 lines on two columns.

▽

(7) To stress the continued boxoffice draught of "Old Maid" at the New York Strand, and to announce end of the Broadway run, was the purpose of this 105 lines on three columns, "page-stealer" from the copy-wise pencil of Warners' Mort Blumenstock. Everything was subordinated to the giant "6th Week," which told the whole story.

▽

(8) Ken Hoel stepped right into the publicity opening created by the Presidential announcement on the change in Thanksgiving date, with 100 lines on two columns, as illustrated, on behalf of the strong attractions listed at the Harris-Alvin, Pittsburgh. Hoel aimed for a quick eye-attractor by reproducing the news story at the head of the layout.

REPRESENTATIVE NEWSPAPER ADS

1

It's a HIT!

THIS IS WHAT ENID PEOPLE SAY ABOUT



We're Going to Be Out Front When You Come to See "Goodbye Mr. Chips" and Will Personally Refund Your Money If You Find What We Have Said About the Picture Untrue.

George Lemick
Manager

'GOODBYE MR. CHIPS'

"Having seen the picture, your memory will never say 'Goodbye' to 'Goodbye Mr. Chips'."—Ruey Miller.

"The most beautiful picture I have ever seen. Difficult to say 'Goodbye Mr. Chips'."—Mrs. Doyle Cotton.

"A picture rich in tradition, culture and human interest." Mrs. La Grone.

"Worthwhile picture. Has 'Go' sign." J. C. Shirley.

"An outstanding film. Very entertaining." Mrs. R. A. Champlin.

"I consider 'Goodbye Mr. Chips' the best picture shown in Enid in many months." Mrs. R. L. Sanford.

"The greatest tribute ever screened to the lives of men and women spent in the great art and profession of school teaching."—Anonymous.



Only one word can describe it...

Incomparable!

"Goodbye Mr. CHIPS"

starring Robert DONAT

And lovely star of "Gone With the Wind" Greer GARSON

A METRO-GOLDWYN-MAYER PICTURE

—ADDED—
PETE SMITH
"CULINARY CARVING"
"NEWS"

25¢ BALCONY AZTEC 35¢ LOWER

Today Thru Wed.

2

What Memories!



"GOOD BYE MR. CHIPS"
—AZTEC SOON—

Another Chip Off The Old Block!



"GOOD BYE MR. CHIPS"
—AZTEC SUNDAY—



"GOODBYE MR. CHIPS"
—AZTEC—
COMING

BE A SWEETHEART



AND TAKE THE GIRL FRIEND TO SEE
"GOOD BYE MR. CHIPS"
—AZTEC SOON—

3

A Stands for ALAMO

Save these letter ads. Bring complete name of ALAMO to Box Office for PRIZES.

LAST TIMES TODAY
BING CROSBY—SANDY
"EAST SIDE OF HEAVEN"

FRIDAY
John Barrymore in
"THE GREAT MAN VOTES"

SATURDAY
Gene Autry
Smiley Burnette
in
"Mexicali Rose"
—ALSO—
LAST CHAPTER
WILD BILL HICKOK
FIRST CHAPTER
"LONE RANGER RETURNS"

SATURDAY LATE SHOW
Geo. Murphy
Dorothea Kent
in
"Risky Business"

MONDAY - TUESDAY
WALLACE BEERY
in
"Sargent Madden"

WED. - THURS.
Fred MacMurray
Ray Milland
in
"Men With Wings"

4

ALAMO

Save This Ad For Prizes

Last Times Today
"MEN WITH WINGS"
Fred MacMurray Ray Milland
ADDED
MARCH OF TIME
"THE MOVIES MARCH ON"

Friday
Pat O'Brien Joan Blondell
"OFF THE RECORD"

Saturday
John Wayne 3 Mesquiteers
"PALS OF THE SADDLE"

Sat. Late Show
Ray Francis
in
"WOMEN IN THE WIND"

Mon.—Tues.



Wed.—Thurs.
Warner Baxter
in
"RETURN OF THE CISCO KID"
EXCITING ADVENTURE!

5



"Little Caesar" as King of the Dynamiters!

Edward G. ROBINSON

in his latest and greatest role

BLACKMAIL

BLAZING DRAMA OF THE OIL FIELDS!

ESCAPE FROM THE TERRORS OF THE CHAIN GANG!

OIL WELLS EXPLODE! THRILLING AS SAN FRANCISCO EARTHQUAKE!

THE FIGHT AGAINST BLACKMAIL'S SHADOW!

THE GIRL WHO WAITED FOR THE KING OF THE DYNAMITERS!

Tense with suspense! A grand thrill-show! M-G-M brings you the action-hit of the year!

with
Ruth HUSSEY • Gene LOCKHART • Bobs WATSON
Screen Play by David Hertz and William Ludwig
Directed by H. C. Potter • Produced by John W. Considine, Jr. • An M-G-M Picture

—Starting—
TODAY
DOORS OPEN 10 A. M.

Capitol
B'way & 51st St. Major Edward Bowes, Mng. Dir.

Coming Soon!
NORMA SHEARER • JOAN CRAWFORD
Rosalind Russell in
"THE WOMEN"

6

TO OUR PATRONS

In the few short years in our Henderson theatres you have come to the writer's aid in contests and made possible special honors and prizes. At this time Metro - Goldwyn - Mayer is offering prizes for the best exploitation campaign and the highest percentage increase over other recent hits from this company for **"ON BORROWED TIME,"** marking Lionel Barrymore's 30th birthday in films. It is a picture that has set many records this season. Many favorable reviews and endorsements have been received. I believe you will like it.

"On Borrowed Time" opens at the Kentucky for a 3 days showing starting **TUESDAY.**

I am out to **WIN** both of the top prizes and it is with your help that will make it possible. Your aid will be appreciated and your time will be well spent.

See it from the beginning.

Leon Pickle

P. S.—Remember the date—Tuesday, August 29, Kentucky theatre.

7

th WEEK -and that's final!

The Strand's grand new record-holder is the best-loved picture in New York! Better see it now—it's leaving soon to make way for our next attraction!

"BETTE DAVIS reaches new heights, no acting more competent and sincere" World-Tele—and MIRIAM HOPKINS "in one of the year's few really outstanding pictures." Sun
'THE OLD MAID'
The new Warner Bros. success from the Pulitzer Prize play With
GEO. BRENT

6 way at 47th St.
STRAND • 25¢
Opens open 9:15 a.m. Late Features 12:20 a.m.
To Noon Mon. to Fri.

OUR LARGE PROGRAM INCLUDES, IN PERSON
OZZIE NELSON
AND HIS EVER-POPULAR VERSATILE ORCHESTRA
HARRIET HILLIARD
BETTY BRUCE • DON CUMMINGS • ROSE ANNE STEVENS
AND LOUIS PRIMA

8

President Advances Thanksgiving Day

CAMPOBELLO, N. S., Aug. 14.—(United Press.)—President Roosevelt announced today that this year he will advance the date for observance of Thanksgiving Day to November 23, instead of the traditional last Thursday of November, which is November 30.

We're Sorry, Mr. President, We Can't Space Our Holiday Pictures to Conform With Your Changes! All the Big Hit Pictures Will Play the Harris Alvin Theatre One After Another . . . Week After Week! Yes, Sir, Mr. President, Every Week Is a Holiday Week at the Alvin! Just Look At These Grand Pictures Coming in Rapid-Fire Order—

Clifford Odets' Stage Success!
"GOLDEN BOY"
—with—
Barbara Stanwyck, Wm Holden

Internationally Famous
"THE RAINS CAME"
—Featuring—
Myrna Loy, Tyrone Power

Frank Capra's
'Mr. Smith Goes to Washington'
—with—
James Stewart—Jean Arthur

In Technicolor
"HOLLYWOOD CAVALCADE"
—with—
Alice Faye—Don Ameche

. . . of course, they All Play the ALVIN!

Autumn Leaves Turn to Gold, and So Do Football Tieins

Round Tablers Set with Pigskin Promotions to Boost Fall Boxoffice Returns

THEY'RE off, as the saying goes, but this time they're off to make those pigskin tieins as theatremen begin to report what they have done and are doing to swing some of the national attention upon football in the direction of the boxoffice. All the tried and true reliables employed in past seasons will again see the light in one form or another. Innovations of different kinds will also be tried out and to be detailed when arrangements are made. In the meantime, here are the first returns from the field.

Straw Hat Burning Starts New Season

by A. J. KALBERER

Indiana, Washington, Ind.

Tied up with the newspaper and merchants in sponsoring a big stadium rally opening night with the burning of straw hats to end the summer season. Am enclosing tear sheets of the story in the paper.

Arranged with school superintendent, principal, band leader and coach to have a "Pep Session" in our theatre on opening of "Angels Wash Their Faces." The coach, football squad and band will parade from the gym to the theatre where they will be our guests. All high school students who wish to attend are to be given a 10 cent reduction in price for this night. This fact is to be publicized through class rooms and by cards to be given out at the school. The coach and Mayor of the city have agreed to give a short address to the house and cheer leaders will lead in some school "cheers" and songs.

Football schedules of the Washington High School team to be printed on small cards for pocket reference with our ad on the back. All games will be covered with heralds and on special features pertaining to sports, novelties will be distributed. Loud speaker announcements are also contracted for.

Dallas Boys Receive Many Football Prizes

by LOUIS CHARNINSKY

Capitol, Dallas, Texas

We have already given away a complete football outfit and several helmets and balls to the winners of a popularity contest I have been conducting for the kids the past four weeks. I have made arrangements for several of the city's outstanding players and a high school band to appear on the stage for the first show with the captain presenting the gifts to the winners.

When the football games get under way I have a plan in mind to give several passes weekly to my patrons for the big games. I have made arrangements with the schools to announce the Capitol's pictures at all of their games. In return we are giving the schools a plug when they play.

PETE SMITH REVIEW SHOWS 1938 THRILLS

Metro is priming Pete Smith's annual review of U. S. gridiron classics, "Football Thrills of 1938", with a concentrated campaign which will culminate in a special screening for nationally syndicated sports columnists at a luncheon of the Football Writers Association on September 25th at Jack Dempsey's restaurant.

The short presents 176 intercollegiate pigskin stars in the exciting highlights of last season's eight major gridiron contests from coast to coast, including U. S. C. vs. Alabama, U. S. C. vs. Duke, Pittsburgh vs. Carnegie Tech, Minnesota vs. Notre Dame, Pennsylvania vs. Columbia, and Wisconsin vs. Northwestern.

All the tickets to high school games carry the imprint of the Capitol Theatre on the back. Several thousand tickets will be sold each week so this scheme will really produce results.

I am going to run a popularity contest to pick the city's most popular player at the end of the season. The winner of this contest will receive several prizes including cash, a complete fall outfit and a season pass for two to the Capitol Theatre. We are promoting these gifts from the local merchants so our cash outlay will be minimized.

School Body To Parade To Pigskin Pep Rally

by SEYMOUR L. MORRIS

Palace, Lockport, N. Y.

As I have previously conducted in other years, I intend to have this rally in the theatre by having the football team, the school band and cheer-leaders up on our stage. The students form at the high school, college or athletic field, and march down to the theatre in a body, carrying red railroad flares. We usually arrange to have a special football feature or short on the program, and after the screen program the stage is turned over to the cheer-leaders and team. The favorite cheers and songs are given, and we usually have a public-spirited person give them a pep talk. In addition to this, we have the coach and head of the physical training department also give a talk, and then on behalf of the management I usually wish them luck.

This rally is advertised a week or so in advance by means of a trailer on our screen, a display in the lobby, readers in the school's paper, and also readers on the sport page of the local newspaper. In addition to this we present each student with a tag to wear, on one side of which is printed "Beat ——," and on the other side of which is printed "Attend the Pep Rally at the Palace Theatre Friday Night."

In one particular situation we had a Boosters' Committee, comprised of athletic-minded citizens who used to sponsor the rally and parade and also appear on the stage the night of the rally.

Supplies Rice Institute With Giant Megaphones

by FRANCIS DEERING

Loew's, Houston, Texas

Our best annual football tie-up is with Rice Institute whose cheer leaders we furnish with giant megaphones each year. Stringent regulations prohibit advertising of any sort on the field but theatre copy is painted in bold letters on the sides of each megaphone and are seen by the many thousands who pack the Stadium for each game.

We have been doing this stunt for about ten years and it is now more or less an institution with the school. The boys keep the megaphones as souvenirs at the end of each season.

Score Prediction Card Brings Pass Offer

by MARLOWE CONNER

Rhodes, Chicago, Ill.

We are so far away from any of the big football activity for any direct tie ups, and our local High School team has been so poor that there is little interest there. However we are not entirely unmindful of the great public interest in football and I am sending you a stunt which we tried out last season which we found was very popular and brought in hundreds of returns. The stunt is in the form of a Football Schedule and Prediction Card; however, we plan on making a few changes this year. For instance instead of giving 25 passes each week for closest score we will offer passes for those that are correct or only one away. We are also going to get merchants to cover the cost by taking the back side.

Prints Score Cards For Football Games

by MORRIS ROSENTHAL

Majestic, Bridgeport, Conn.

Every year we have tied in with local teams. We have several good semi-professional teams that draw crowds of 5,000 to 6,000 at each game. We print the score cards for the game and use the back for our current attractions. The players of the winning teams are invited as guests to see the show.

We have cards or banners on display between the quarters and sometimes send out a clown to amuse the crowds.

PAST "FORTNIGHT" EXPLOITATIONS

Unique Contest Landed in Local Papers By Miller-Pearlstein on "Livingstone"

Conducted through the cooperation of the Cleveland *Press* was the contest planted by Manager Ed Miller and publicist Manny Pearlstein for their opening of "Stanley and Livingstone" at Warners' Hippodrome, in Cleveland. Contest was based upon familiar local land sites which entrants were required to identify. First break was three days ahead and subsequent stories continued throughout the engagement. Total space accumulated due to the promotion was about 1,000, theatre awarding cash and ticket prizes. Tieup was also made with the Cleveland *News* on a classified ad contest.

Public Library system was supplied with stills which created into displays in all their branches and library also distributed specially imprinted bookmarks in advance. Transparency displays were set up in stores, bags imprinted, announcement cards stationed in hotels and counter cards featured in music stores.

Neat Newspaper Coverage Secured By Pollock for New Movie Season

Three full pages were landed by Les Pollock in the *Democrat* and *Chronicle, Times Union* and *Evening News,* all part of Round Tabler Les Pollock's campaign to launch Metro's new movie season at Loew's Theatre, in Rochester. Each page, carrying two-column briefs with cuts, was headed "M-G-M's new season hit parade is on the way." "Leo," dressed as drummer boy and wielding a baton, topped the page. Balance of page was devoted to art work and feature stories on current and forthcoming attractions.

Anderson's Daughter on Stage Tells "Wizard of Oz" Story

With the aid of his daughter, Bessie Lee, and his head usher, dressed respectively as Dorothy and the Scarecrow, Ivan D. Anderson, Liberty Theatre, in North Wilkesboro, N. C., used the pair for his street bally on "Wizard of Oz." In addition Bessie Lee from the stage announced the coming of the picture and gave a short story of the plot. Anderson's usher also performed by doing a scarecrow dance, much to the amusement of the audience. Theatreman also reports that the makeup of his scarecrow was so skillful that he will be glad to forward full particulars to inquiring Round Tablers.

Tully's Atmospheric Street Bally Advertises "Tarzan Finds a Son"

All the beaches close to Biddeford, Maine, were covered by Ralph Tully's "Tarzan Finds a Son" atmospheric truck as part of his advance exploitation on that picture's opening at the Central Theatre. In addition truck managed to be at the various local mills when the shifts changed, so that the theatreman managed to get his message before several thousand extra folks. On opening day, Tully horned in on the local annual field day parade, heralds were mailed to hotels, summer camps, etc., scene mat and readers were planted in the French newspaper and special advance lobby displays were constructed for the occasion.

UNUSUAL TRAILER FOR "RAINS CAME"

Smart trailer effect for "Rains Came" at the State, Sioux Falls, S. D., was worked out by Ralph Phillips as follows:

Toward closing of regular trailer, screen was flown. In "two" was black "cyc" on which closeup of stars and date were projected. House lights were then blacked-out, and as finish of the trailer was shown, still on the "cyc", rain-pipe, hung immediately in front, was turned on with baby spots on each side to heighten effect of the falling rains.

The reception of this unique presentation was immediate, says Phillips, with house applauding. Details were forwarded around the circuit by Charlie Winchell, Minnesota Amusement ad head, for further use.

Kessler Gets Merchant Cooperation For His Fifth Annual Baby Parade

Starting a month ahead, Bob Kessler, manager of the Benn Theatre, in Philadelphia, started advertising his fifth annual baby parade, requesting mothers to enter their children and announcing the different groups for which prizes would be awarded. Gifts were promoted for fattest baby, most comical baby, prettiest baby, nicest set of twins and one for the best float. Motion pictures of the entire affair were taken and shown on screen following night for one week.

Five loving cups which were promoted for the different divisions were on display in the cooperating merchants' windows during run of the contest. 40 by 60 display in lobby of theatre plugged the parade month in advance, Station WFIL cooperated with announcements and a special writeup appeared in all editions of the *Daily News* and *Evening Ledger.* Kessler further reports the street on which the line of march formed and where the prizes were awarded was washed down and appropriately bannered in gala attire for the event.

Ballys Stress Fitzgerald's "Wizard of Oz" Engagement

Publicizing his date on "Wizard of Oz" at the Poli Theatre, in Waterbury, Conn., Round Tabler Ed Fitzgerald featured a street bally consisting of men dressed as the four characters in the picture, i. e., the monkey, witch, cowardly lion and the scarecrow. All wore placards on their backs with appropriate tiein copy. Another bally was Glinda, the good fairy, the Wizard and Dorothy. This latter bally was driven around town in a gaily bannered car, copy on one side reading "See the technicolor 'Wizard of Oz' at the," etc., and the other "Follow these characters to the merry Land of Oz."

Scouts Take Over Theatre On "Scouts to the Rescue"

In advance of his opening of the serial "Scouts to the Rescue," Julius Daniels at the Strand, in Perth Amboy, N. J., contacted Scout headquarters and made arrangements for the boys to take over the operation of his house on opening day. For the entire day, lads acted in the capacity of manager, assistant manager, doorman, usher, etc., with local papers covering the stunt with stories and art work.

Arrangements were also made by the theatreman for a weekly contest to be held on the stage at which time Scouts showed their skill in knot tying, flag signaling and other routines. Members of the champion Perth Amboy American Legion Bugle Corps acted as judges on a bugle blowing contest with points awarded for appearance of uniform, position of bugle, execution, expression, intonation, etc. Each Saturday afternoon of the serial, the Chief Scout acted as master of ceremonies while a Scout hillbilly band entertained the customers.

Roving Cameraman Snaps Them For Rosenthal on "Glamour Girls"

Candid cameraman on the streets of Bridgeport snapped local girls as part of Morris Rosenthal's "Glamour Girls" at the Majestic Theatre. Photos were later put on display in the theatre lobby and each girl identifying herself received a guest ticket. Another lobby display featured a board through which a pair of cardboard legs were planted with appropriate tiein copy. For this street bally, Rosenthal used three girls in bathing suits with back signs, gals covered local beaches several days ahead of opening.

Local Search Instituted for "Dr. Livingstone" by Cowen

Through the cooperation of KTRB and the merchants of Modesto, Cal., Manager Wally Cowen at the Princess put over a "Find Dr. Livingstone" contest as an advance on that picture. Each of the 11 merchants tied up agreed to take five spot announcements day before contest to get it well established. Listeners were informed that "Dr. Livingstone" would make his appearance in stores of the cooperating merchants and that any person recognizing and addressing him by his name would be awarded merchandise prizes. Persons finding him in the stores were given their merchandise prize on the spot and those accosting him on the streets received theatre tickets. Only concession made toward dressing the "doctor" like an African missionary was the dark trousers, white coat and sun helmet he wore.

Blowups of the front page of the New York *Herald* carrying Stanley's story were planted in local newspaper window week ahead and in theatre lobby. Tropical sun helmets were worn by entire theatre staff and newsboys, letters were addressed to all ministers calling attention to the missionary work done by Dr. Livingstone and cooperation of libraries was secured, the latter featuring attractive displays.

personalities

SID HOLLAND
formerly of Elkhart, Ind., is now managing the Eckel Theatre, in Syracuse, for Schine's. Other circuit changes include WILLIAM F. BURKE as manager of the Palace in Auburn; LEON FELDMAN, formerly assistant at the Strand, Amsterdam, becomes manager of the Regent there. DONALD RICH takes over as manager of the Palace, Watertown, and BOB DALY, formerly assistant at the Glove, Gloversville, is the new manager of the Arcade, Salisbury, Md., replacing HERB BROWN who goes to the Waller, Laurel, Del., as manager. FLOYD SHEAR, who was at the Waller, takes over at the State, Cambridge, Md.

▽

DON KUHN
of the Riviera, in Detroit, has been named manager of the Palms-State. Other United Detroit Theatres changes include DOW THOMPSON, formerly of the Varsity moved to the Riviera; HYMAN BLOOM transferred from the Annex to replace Thompson. GIL GREEN was promoted from the Regent to the Annex while FRANK PERRY takes over Green's former detail.

▽

BILL FRAZIER
city manager at Ashdown, Ark., has been placed in charge of the Broken Bow, Okla., K. Lee Williams houses. Other circuit changes are: JOE CALLAHAM, assistant city manager at Broken Bow, city manager at Ashdown. JERRY DOIG, city manager at Nashville, Ark., has been placed in charge of Fordayce, Ark., houses. CECIL CALLAHAM, assistant city manager at Frederick, Okla., for the Griffith Amusement Co., has been promoted to city manager of Nashville, Ark., houses.

▽

W. J. STURGIS
has sold the Real Theatre at Roy, New Mexico, to H. Butler.

▽

JOHN DANZ
has reopened the Uptown, in Seattle, Wash.

▽

GEORGE LABY
has been appointed manager of the Victory Theatre, in Holyoke, Mass.

▽

RALPH NICHOLLS
former manager of the Skouras Valley Stream, L. I. has been transferred to the newly remodeled Jackson Theatre. He replaces TOM ROBINSON who leaves to take over the Forest Hills Theatre, Forest Hills succeeding ADOLPHO CARUSO who has been transferred to the Corona in Corona succeeding in turn MIKE WESHNER, who has been transferred to the New Jersey division.

▽

KEN BUTTERFIELD
is now managing the Fox Myers and Beverly, Marianette, Wis. succeeding RUSSELL LEDDY, who will manage the circuit's Orpheum, Green Bay.

▽

J. D. LUKER
has opened the Ritz, newest theatre in Union, S. C.



In Philadelphia on Monday, September 11, Irving Dashkin to Sylvia Sagrans. Dashkin is manager and film buyer of the Savoy Theatre in Jamaica, L. I.

▽

AL WEISS, JR.
manager of the Olympic Theatre, in Miami, Fla., dropped into Round Table headquarters for a visit.

▽

JAMES GAYLORD
formerly of Montgomery, Ala., is the new skipper of the Park Theatre, in Knoxville, Tenn., succeeding MILTON CARR, resigned.

▽

Birthday Greetings

Richard L. Albin
Nat Allentuck
Urban R. Anderson
Earle N. Bailey
Joe Bean
Kenneth Blackledge
Morton M. Bratter
Ben Broskie
Wilfred G. Brown
Frank L. Cost
George M. Dana
Vincent Daniels
Russell Edwin
Charles Ferguson
Ben W. Fischer
Harry W. Flinchum
Joseph D. Frisco
Homer B. Fuller, Jr.
Alfons Galwas
Arnold N. Gates
C. A. Grissinger
Herbert Haberstick
Randolph Lee Hall
Lyle Harding
William Harding
Lewis J. Hartman
Merl C. Hartung
Alfred E. Hewitt
Sydney J. Hobbs
Rossiter J. Hodkirk
Fred E. Irion
Herod Jimerson
Randall Jones
George E. Kann
C. W. Kelly
Don Kelsey
Alf Klokkevold
Carl L. Krueger
Stan Krueger
Roy Laurie
Morty Lightstone
Frank Linesberger
James Lucas
John E. Manuel
Walter D. Margan
Malcolm H. Marshall
Jerome Marx
Al Mayes
Martin Messinger
Eugene P. Mock
Seymour L. Morris
Orba Myatt
Stewart North
Millard Ochs
Tom Olsen
Ernest Patrick
Irving Pearlman
Pierce Rawling
Frank C. Reiger
Albert H. Reynolds
Howard W. Robarge
L. O. Robertson
Carl Rogers
John R. Schultz
J. B. Seager
Ted Shank
Edward Shiddell
Edward Shuker
Donald L. Smith
Roy Sterrett
S. F. Sutaria
E. N. Tannenbaum
Frank Taylor
Fred A. Terra Nova
Thomas W. Turner
Earl N. Willey

MARION PARKINSON
manager of the Iowa, Jefferson, Ia., has been moved to Spencer, Ia., to manage the Spencer and Fraser; MILLARD GETTIER, formerly at Spencer, has been named manager of the Webster at Webster City and PERCY LONG, formerly at the Webster, has gone to manage the Iowa and Howard in Jefferson.

▽

EARL PETERSON
shifted from management of the Fox Ritz Theatre, Great Falls, Mont. to the new Town Theatre. DON BECK moved back to manager of the Ritz.

▽

TOM LONG
former publicity director of the Palace, Youngstown, Ohio has succeeded HENRY SOMMERS, manager of the Palace, Akron, Ohio, resigned.

▽

E. C. ARNOLD
has sold the Avon, Hillsboro, Kan., to A. W. HEYL, exhibitor at Junction City.

▽

G. GOTT
has been appointed manager of the Vogue, Leamington, Ont.

▽

WILLIAM CHILTON
former Toronto theatre manager has been appointed manager of the new Princess, at Sault Ste. Marie, Ont.

▽

EDWARD PURCELL, 3RD
has been promoted from assistant manager of the Virginia, Harrisonburg, Va., to the managership of the theatre.

▽

WILLIAM MILLER
manager of the Wallins Theatre, Wallins Creek, Ky., passed away on August 9th.

▽

MARTY INGRAM
formerly of the Ritz, in Newark, N. J., has been made manager of the Castle.

▽

RAY A. FELT
stage manager of the Orpheum, Madison, Wis., has been named a member of the city board of education by Mayor James R. Law.

▽

RICHARD C. CARTON
former manager at the Plaza, Newark, has taken over similar duties at the Mayfair. ANTHONY R. FERRARI has been made assistant and the Plaza will be managed by MADELINE KRIDEL. Both houses are owned by Harry A. Kridel.

▽

JACK HAGERTY
is now managing Warner's Union, in Union City, N. J.

▽

PAT MC GEE
is now managing the Schine Paramount Theatre, in Syracuse.

▽

MICHAEL J. KAVANAGH
is the manager of the RKO Albee, Providence, having come from Cincinnati to take over. WILLIAM J. McCOURT, who has been acting manager of the house, goes back to the Memorial, in Boston.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abraham Lincoln Boggs, Mel.....Rep
Abe Lincoln in Illinois, 009, Mel.....RKO
Across the Plains, 3855, West.....Mono
Adventurer, The, 012, Mel.....20th-Fox
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Allegheny Uprising, 006, Mel.....RKO
All This and Heaven Too, Mel.....WB
Almost a Gentleman, 920, Mel.....RKO
Ambush, 3820, Mel.....Para
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Arizona Handicap, West. (C).....GN
Arizona Kid, The, West.....Rep
Arizona Legion, 982, West.....RKO
Arizona Wildcat, 929, Com.....20th-Fox
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes in Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Lands, 933, West.....RKO
Balalaika, Mus. .....MGM
Beachcomber, The, 3863, Mel.....Para
Beau Geste, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Beware Spooks, Com.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre, Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, Mel. .....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Bluebird, The, Com.....20th-Fox
Blue Montana Skies, 844, West.....Rep
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3820, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Boy Trouble, 3824, Mel.....Para
Bridal Suite, 937, Com.-Mel.....MGM
British Intelligence, Mel.....WB
Broadway Melody of 1940, Mus.....MGM
Broadway Serenade, 931, Mus.....MGM
Brother Orchid, Mel.....WB
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cabira, Mel. .....Foreign
Cafe Society, 3826, Mel.....Para
Call a Messenger, Mel.....Univ
Calling All Marines, Mel.....Rep
Calling Dr. Kildare, 932, Mel.....MGM
Campus Wives, Mel.....Para
Captain Fury, Mel.....UA
Captain Scorpiob, Com.....Foreign
Career, 930, Mel.....RKO
Cat and the Canary, The Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Champs Elysees, Com.-Mel.....Foreign
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel.....GB
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, Mel.....WB
Children of the Wind, Mel.....GN
Chip of the Flying U, West.....Univ
Chump at Oxford, Com.....UA
City, The, Mel.....20th-Fox
City in Darkness, Mel.....20th-Fox
City of Lost Men, The, Mel.....WB
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Cactus, West.....St. Rts
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, 846, West.....Rep
Comet Over Broadway, 370, Mel.....FN
Confessions of a Nazi Spy, Mel.....FN
Conspiracy, 935, Mel.....RKO
Convict's Code, 3822, Mel.....Mono
Coral Rocks, The, Mel.....Foreign
Cowboy Quarterback, The, 366, Com.....WB
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, Com.....MGM
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Day the Bookies Wept, The, 002, Com...RKO
Daytime Wife, Mel.....20th-Fox
Dead End Kids on Dress Parade, Com.-Mel. .....WB
Dead Men Tell No Tales, Mel.....Foreign
Death of a Champion, Mel.....Para
Desperate Trails, The, West.....Univ
Destry Rides Again, Mel.....Univ
Diamonds Are Dangerous, Mel.....Para
Disbarred, 3818, Mel.....Para
Discoveries, Mus. .....Foreign
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginot Line, Mel. .....Foreign
Down Our Alley, Mus.-Com.....Foreign
Down the Wyoming Trail, 3864, West...Mono
Drifting Westward, 3853, West.....Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
East Side of Heaven, Mus.-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel.....Para
Empty World, Mel.....GB
End of a Day, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Espionage Agent, Mel.....FN
Eternally Yours, Mel.....20th-Fox
Everybody's Baby, 931, Com.....20th-Fox
Everything Happens at Night, Mel...20th-Fox
Everything's On Ice, 946, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Farmer's Daughter, The, Com.....Para
Fast and Furious, Mel.....MGM
Fast and Loose, 924, Mel.....MGM
Fifth Avenue Girl, 934, Com.....RKO
Fight for Peace, The, Mel.....Mono
Fighting Gringo, 986, West.....RKO
Fighting Thoroughbreds, 821, West.....Rep
First Love, Mus.....Univ
First Offenders, Mel.....Col
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, 911, Mel.....Rep
Flirting With Fate, 914, Com.-Mel.....MGM
Flying Deuces, 010, Com.....RKO
Flying Irishman, 919, Mel.....RKO
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
40 Little Mothers, Mel.....Foreign
Four Feathers, Mel. (C).....UA
Four Girls in White, 921, Mel.....MGM
Four Wives, Mel.....WB
Frog, The, Mel.....GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Fugitive at Large.....Col
Full Confession, 003, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Galloping Kid, West.....Univ
Gambling on the High Seas, Mel.....WB
Gambling Ship, 3023, Mel.....Univ
Gang's All Here, The, Com.-Mel.....Foreign
Gay Days of Victor Herbert, Mus.....Para
Geronimo, Mel. .....Para
Girl and the Gambler, 926, Mel.....RKO
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.....Col
Gorilla, The, 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel....Para
Grand Jury's Secrets, Mel.....Para
Great Man Votes, 913, Com.....RKO
Green Hell, Mel.....Univ
Gunga Din, 912, Mel.....RKO

H

Happy Ending, Mel.....Para
Hardys Ride High, 934, Com.-Mel.....MGM
Harlem Rides the Range, West.....St. Rts.
Harvest, Mel. .....Foreign
Hatred, Mel. .....Foreign
Hawaiian Nights, 4024, Mus.....Univ
Heartbeat, Mel. .....Foreign
Heaven with a Barbed Wire Fence, Mel 20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
Herbst-Manover, Com. .....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, Mel.....Univ
Heroes of the Desert, 7118, West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power Mel.....Col
High School, Com.....20th-Fox
Hitler—The Beast of Berlin, Mel.....St. Rts.
Hit Parade, The, Mus. .....Rep
Hobby Family, The, 376, Com.....FN
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Honeymoon in Bali, Com.....Para
Honolulu, 922, Mus.-Com.....MGM
Honor of the West, 3055, West.....Univ
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hound of the Baskervilles, 936, Mel.20th-Fox
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel. .....Foreign
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Notre Dame, Mel.....RKO

I

Ice Follies of 1939, 925, Com.-Mel.....MGM
Idiot's Delight, 920, Com.-Mel.....MGM
I Killed the Count, Mel.....Foreign
Illicit Cargo, Mel.....Col
I'm From Missouri, 3830, Com.....Para
Incredible Mr. Williams, Com.-Mel.....Col
Indianapolis Speedway, The, 315, Mel.....WB
Indiscretions, Mel.....Foreign
In Name Only, 936, Mel.....RKO
In Old Montana, West.....St. Rts.
In Old Monterey, 847, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Intermezzo, a Love Story, Mel.....UA
International Crime, Mel.....GN
Invisible Stripes, Mel.....WB
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.....MGM
Itto, Mel. .....Foreign
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, Mel.....Para
Jeepers Creepers, Com.....Rep
Jesse James, 921, Mel. (C).....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.....WB
Juarez and Maxmillan, Mel.....St. Rts.
Judge Hardy and Son, Com.....MGM
Just William, Com.....Foreign

K

Kansas Terrors, The, West.....Rep
Kid from Kokoma, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
King of Chinatown, 3827, Mel.....Para
King of the Turf, Mel.....UA
Knights of the Range, West.....Para
Konga, the Wild Stallion, Mel.....Col

L

Lady and the Mob, The, Com.....Col
Lady Dick, Mel.....WB
Lady of the Tropics, 947, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com.-Mel.....GN
La Immaculada, Mel.....Foreign
Lambeth Walk, The, Mus.-Com.....Foreign
Last Express, 3028, Mel.....Univ
Law Comes to Texas, The, West.....Col
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Law of the Texan, West.....Col
Legion of Lost Flyers, Mel.....Univ

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Let Freedom Ring, 926, Mus.....MGM
Let Us Live, Mel.....Col
Light That Failed, The, Mel.....Para
Listen Kids, Mel.....Univ
Little Accident, Com.....Univ
Little Miss Broadway, Mus.....20th-Fox
Little Princess, The, 932, Mel. (3)..20th-Fox
Llamo Kid, Mus.....Para
Lone Star Pioneers, West.....Col
Looking After Sandy, Com.....MGM
Lost Patrol, 991, Mel.....RKO
Lost Squadron, The, 994, Mel.....RKO
Love Affair, 916, Mel.....RKO
Lucky Night, 933, Com.....MGM

M

Made for Each Other, Mel.....UA
Magnificent Fraud, The, 3847.....Para
Maisie, 940, Com.-Mel.....MGM
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Man About Town, 3845, Com.....Para
Man and His Wife, A, Mel.....Foreign
Man from Oklahoma, West.....St. Rts.
Man from Montreal, Mel.....Univ
Man from Sundown, The, West.....Col
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man of Conquest, 891, Mel.....Rep
Man They Could Not Hang, The, Mel.....Col
Man Who Dared, 375, Mel.....FN
Marseillaise, Mel. .....Foreign
Marshal of Mesa City, 081, West.....RKO
Marx Brothers "at the Circus," Com., Mus.-Com. .....MGM
Medicine Show, West.....Para
Mexicali Kid, 3741, West.....Mono
Mickey the Kid, 814, Mel.....Rep
Midnight, 3828, Mel.....Para
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Mind of Mr. Reeder, The, Mel.....Foreign
Miracle on Main Street, Mel.....GN
Miracles for Sale, 946, Mel.....MGM
Missing Daughters, Mel.....Col
Missing Evidence, Mel.....Univ
Mr. Moto in Danger Island, 937, Mel..20th-Fox
Mr. Moto's Last Warning, 926, Mel...20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong at Headquarters, 3808, Mel...Mono
Mr. Wong in Chinatown, 3807, Mel.....Mono
Mothers of Today, Mel.....Foreign
Mountain Rhythm, 845, West.....Rep
Murder in Soho, Mel.....Foreign
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Mutiny on the Blackhawk, 4050, Mel.....Univ
Mutiny on the Bounty, 536, Mel.....MGM
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My Son Is a Criminal, Mel.....Col
Mysterious Miss X, 809, Mel.....Rep
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel.....Mono
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N

Nancy Drew and the Hidden Staircase, Mel. .....WB
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Naughty But Nice, 311, Com.-Mel.....WB
Navy Secrets, 3805, Mel.....Mono
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Never Say Die, 3832, Com.....Para
New Frontier, 868, West.....Rep
News Is Made at Night, 953, Mel....20th-Fox
Night on the Danube, Com.-Mel.....Foreign
90 Degrees South, Mel.....Foreign
Night Work, Com.....Para
Ninotchka, Mel. .....MGM
No Place to Go. Mel.....FN
North of Shanghai, Mel.....Col
North of the Yukon, Mel.....Col
Northwest Passage, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Human Bondage, 993, Mel.....RKO
Of Mice and Men, Mel.....UA
Oklahoma Frontier, West.....Univ
Oklahoma Kid, 308, Mel.....WB
Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Maid, The, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....WB
One Hour to Live, Mel.....Univ
One Third of a Nation, 3825, Mel.....Para
$1,000 a Touchdown, Com.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Orage, Mel. .....Foreign
Our Leading Citizen, Com.....Para
Our Neighbors—the Carters, Com.....Para
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Outsider, The, Mel.....Foreign
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pacific Liner, 914, Mel.....RKO
Pack Up Your Troubles, 011, Com....20th-Fox
Panama Lady, 925, Mel.....RKO
Panama Patrol, 314, Mel.....GN
Papa's Misadventures, Com.....Foreign
Pardon Our Nerve, 931, Mel.....20th-Fox
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Paris Honeymoon, 3821, Mus.-Com.....Para
Patsy, Com. .....MGM
Peasant Wedding, Mel. (C).....Foreign
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Philo Vance Comes Back, Mel.....WB
Pirates of the Skies, 3033, Mel.....Univ.
Poisoned Pen, Mel.....Foreign
Pride of the Blue Grass, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Prison Without Bars, Mel.....UA
Private Lives of Elizabeth and Essex, The, Mel. (C) .....WB
Pygmalion, 980, Com.-Mel.....MGM

Q

Queen of Destiny, 061, Mel. (C).....RKO

R

Racketeers of the Range, 984, West.....RKO
Raffles, Mel. .....UA
Rains Came, The, Mel.....20th-Fox
Range War, West.....Para
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Reform School, Mel.....St. Rts.
Remember, Mel. .....MGM
Remember the Night, Mel.....Para
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Return of the Cisco Kid, Mel.....20th-Fox
Ride 'Em Cowgirl, W1-2, West.....GN
Riders of Black River, West.....Col
Riders of the Frontier, West.....Mono
Rio, Mel. .....Univ
Risky Business, 3029, Mel.....Univ
Roaring Twenties, The, Mel.....WB
Rolling Westward, 3863, West.....Mono
Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rulers of the Sea, Mel.....Para

S

Sabotage, Mel. .....Rep
Sagebrush Family Trails West, West...St. Rts
Saint in London, 929, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
St. Louis Blues, 3822, Mel.....Para
St. Martin's Lane, Mel.....Para
Santa Fe Stampede, 863, West.....Rep
San Francisco, 636, Mel.....MGM
Scandal Sheet, Mel.....Col
School for Husbands, Com.-Mel.....Foreign
Scouts of the Air, 3816, Mel.....Mono
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Service of the Air, 320, Mel.....WB
Send Another Coffin, Mel.....UA
Sergeant Madden, 927, Mel.....MGM
Seventeen, Com. .....Para
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....Foreign
Should a Girl Marry? 3830, Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Silver on the Sage, 3858, Mel..... Para
Simple Life, The, Com.-Mel.....20th-Fox
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, W1-3, West.....GN
Six-Gun Rhythm, W1-19, West.....GN
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Sky Patrol, 3815, Mel.....Mono
Slalom, Mel. .....Foreign
Smiling Along, 300, Com.....20th-Fox
Smuggled Cargo, 825, Mel.....Rep
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Son of Frankenstein, 3004, Mel.....Univ
Song of the Street, Mel.....Foreign
Sorority House, 924, Mel.....RKO
Smashing the Money Ring. Mel.....FN
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
Southward Ho. 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
Spoilers of the Range, West.....Col
Spy in Black, Mel.....Col
Stagecoach, Mel. .....UA
Stand Up and Fight, 918, Com.-Mel....MGM
Stanley and Livingstone, Mel.....20th-Fox
Star Maker, The, Mus.....Para
Star of Midnight, 990, Mel.....RKO
Star Reporter, 3821, Mel.....Mono
State Con, Mel.....WB
Stolen Life, 3864, Mel.....Para
Stop, Look and Love, 008, Com.....20th-Fox
Story of Alexander Graham Bell, The, 938, Mel 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. .....RKO
Straight to Heaven, Mel.....St. Rts.
Strange Money, Mel.....Para
Stranger from Texas, The, West.....Col
Street of Missing Men, 811, Mel.....Rep
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudden Money, 3829, Com.-Mel.....Para
Sued for Libel, Mel.....RKO
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....Univ.
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com.-Mel 20th-Fox
Swanee River, 017, Mus. (C).....20th-Fox
Sweepstake Winner, Com.....FN

T

Tail Spin, 925, Mel.....20th-Fox
Taming of the West, West..... .....Col
Tarzan Finds a Son! 939, Mel.....MGM
Television Spy, Mel.....Para
Tell No Tales, 35, Mel.....MGM
Texas Stampede, West.....Col
Texas Wildcats, West.....St. Rts.
That's Wright, You're Wrong, Mus.....RKO
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Made Me a Criminal, 307, Mel.....WB
They Shall Have Music, Mel.....UA
This Man in Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Sons, 004, Mel.....RKO
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, Mel. .....MGM
Timber Stampede, 985, West.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Topper Takes a Trip, Com.....UA
Torchy Blane in Chinatown, 371, Mel.....FN
Torchy Plays with Dynamite, 326, Mel....WB
Torchy Runs for Mayor, 322, Mel.....WB
Torture Ship, Mel.....St. Rts.
Tower of London, Mel.....Univ
Trapped in the Sky, Mel.....Col
Trigger Smith, 3854, West.....Mono
Tropic Fury, Mel.....Univ
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West.....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
20,000 Men a Year, 013, Mel.....20th-Fox
Two Bright Boys, 4017, Mel.....Univ
Two Gun Troubador, West.....St. Rts.
Typhoon, Mel. .....Para

U

Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Under-Pup, The 4010, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Untamed, Mel. .....Para

V

Vigilante War, West.....Univ
Vigil in the Night, 007, Mel.....RKO

W

Wall Street Cowboy, 857, West.....Rep
Wanted by Scotland Yard, 3829, Mel....Mono
Wanted for Murder, Mel.....St. Rts.
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....WB
Western Caravans, West.....Col
What a Man! Con.....Foreign
What Do You Think, Chums? Mel....Foreign
When the Husband Travels, Mus.-Com.Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wings of the Navy, 309, Mel.....WB
Wings Over the Pacific, Mel.....GN
Winner Take All, 939, Mus-Com.....20th-Fox
Winter Carnival, Mel.....UA
Witch Night, Mel.....Foreign
With a Smile, Mus.-Com.....Foreign
Within the Law, 928, Mel.....MGM
Witness Vanishes, The, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A, Mel.....Col
Women, The, Com.-Mel.....MGM
Women in the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World Moves On, The, Mel.....WB
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat An Honest Man, 3035, Com. .....Univ
You Can't Get Away With Murder, 364, Mel. .....FN
Young Man's Fancy, Mel.....Foreign
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth In Revolt, Mel.....Foreign

Z

Zaza, 3819, Mel.....Para
Zenobia, Com. .....UA
Zero Hour, The, 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62.	Aug. 26,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71.	Apr. 29,'39
Blondie Meets the Boss (G) (Exploitation: May 13,'39, p. 66.)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39	74.	Feb. 25,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71.	July 22,'39
Clouds Over Europe (G) (Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)	Laurence Olivier-Valerie Hobson	June 20,'39	79.	Mar. 11,'39
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connollly	Aug. 4,'39	72.	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39		
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39	62	
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Callela	Sept. 5,'39	101.	Aug. 19,'39
Good Girls Go to Paris (G) (Exploitation: July 29,'39, p. 66.)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78.	June 24,'39
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	*60.	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39		
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39	66.	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Berg-Dorothy Faye	Apr. 16,'39	58	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39	69.	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39	56	
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39		59
Man They Could Not Hang, The	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39		
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59.	June 24,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39	59	
North of Shanghai (See "In the Cutting Room," Nov. 12,'38.)	Betty Furness-James Craig	Feb. 10,'39	59	
North of the Yukon	Chas. Starrett-Lina Winters	Mar. 30,'39	64	
Only Angels Have Wings (G) (Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121.	May 20,'39
Outpost of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial (See "In the Cutting Room," May 27,'39.)	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59	
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39		
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39	67	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58	
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39	57	
Those High Grey Walls	Walter Connolly-Iris Meredith	Sept. 21,'39†		
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61.	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39	61.	Feb. 18,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	

Coming Attractions

Beware Spooks	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	
Blondie Brings Up Baby	P. Singleton-A. Lake-L. Simms		
Fugitive at Large (G)	Jack Holt-Patricia Ellis		*65. Aug. 5,'39
Illicit Cargo*	J. Holt-D. Purcell-I. Ware		
Incredible Mr. Williams, The	Joan Blondell-Melvyn Douglas		
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette	Oct. 15,'39†	
Renegade Law	Chas. Starrett - Iris Meredith - Sons of the Pioneers		
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Sept. 30,'39†	
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82. Apr. 15,'39
Stranger from Texas, The	Charles Starrett - Lorna Grey - Sons of the Pioneers		
Taming of the West	Bill Elliott-Iris Meredith		

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Metthews-Michael Redgrave-Noel Madison	Apr. 28,'39	71.	Dec. 17,'38

Coming Attractions

Chicago Ben			
Empty World	Nova Pilbeam		
Frog, The	Noah Beery-Gordon Harker		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71.	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69.	Feb. 25,'39
Singing Cowgirl, The W1-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) W1-19	Tex Fletcher-Joan Barclay	May 13,'39	57.	Feb. 18,'39

Coming Attractions

Arizona Handicap	Joan Barlcay-John King		
At Your Age			
Children of the Wild	Joan Valerie-James Bush		
Full Speed Ahead			
Isle of Destiny	W. Ford-J. Lang-W. Gargan		
Lady Takes a Chance, The (See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)	Heather Angel-John King		
Miracle on Main Street	Margo-W. Abel-L. Talbot		
Never Mind the Guard			
Wonder World			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckelberry Finn, The (G) 923 (Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39	92.	Feb. 11,'39
Andy Hardy Gets Spring Fever (G) 944 (Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85.	July 15,'39
Blackmail (G)	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70.	May 27,'39
Broadway Serenade (G) 931 (Exploitation: Apr. 15,'39, p. 81.)	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113.	Apr. 8,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86.	Oct. 17,'38
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86.	Apr. 29,'39
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39	79.	Feb. 18,'39
Four Girls in White (G) 921 (Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39	73.	Feb. 4,'39
Goodbye, Mr. Chips (G) 945 (Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76.)	Robert Donat-Greer Garson	July 28,'39	114.	May 20,'39
Hardys Ride High, The (G) 934 (Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81.	Apr. 22,'39
Honolulu (G) 922 (Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52; July 22,'39, p. 82; July 29,'39, p. 69; Aug. 12,'39, p. 70.)	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39	83.	Feb. 4,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39	109.	Jan. 26,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71.	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91.	Aug. 12,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81.	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99.	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83.	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78.	Apr. 1,'39
Stand Up and Fight (G) 918	Robert Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39	97.	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78.	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82.	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69.	May 13,'39
These Glamorous Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carson-J. Bryan	Aug. 18,'39	80.	Aug. 19,'39
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70.	July 8,'39
Thunder Afloat	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	
(See "In the Cutting Room," July 1,'39.)				
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65.	Mar. 18,'39
Wizard of Oz 949 (G)	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101.	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83.)				
Women, The (A)	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39

Coming Attractions

Another Thin Man	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey			
(See "In the Cutting Room," Sept. 9,'39.)				
Babes in Arms	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull		97	
(See "In the Cutting Room," July 1,'39.)				
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver			
(See "In the Cutting Room," Aug. 12,'39.)				
Broadway Melody of 1940*	E. Powell-F. Astaire-G. Murphy			
Dancing Co-ed	Lana Turner-Richard Carlson	Sept. 29,'39†		
(See "In the Cutting Room," Aug. 19,'39.)				
Fast and Furious	Ann Sothern-Franchot Tone	Oct. 6,'39†		
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss			
(See "In the Cutting Room," Aug. 12,'39.)				
Judge Hardy and Son*	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden			
Looking After Sandy	Virginia Weidler-Gene Reynolds	Oct. 27,'39†		
Marx Brothers "at the Circus"	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†		
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)				
Ninotchka	G. Garbo-M. Douglas-I. Claire	Oct. 13,'39†		
(See "In the Cutting Room," July 8,'39.)				
Northwest Passage	S. Tracy-R. Young-W. Brennan			
Remember	R. Taylor-G. Garson-L. Ayres			
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112.	Jan. 18,'35

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3655	Jack Randall	Apr. 30,'39	59.	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61.	May 13,'39
Convicts' Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39	62.	Feb. 11,'39
Crashing Thru	J. Newill-W. Hull-M. Stone	Sept. 19,'39†		
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62.	June 24,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39	55.	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62.	
(See "In the Cutting Room," July 15,'39.)				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58.	Aug. 26,'39
Man from Texas 3865	Tex Ritter	July 21,'39	60.	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39	66.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39	60.	Feb. 18,'39
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39		
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	*59.	Sept. 9,'39
Rolling Westward (G) 3823	Tex Ritter	Mar. 1,'39	55.	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39		
(See "In the Cutting Room," Aug. 12,'39.)				
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62.	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39	53	
Trigger Smith 3854	Jack Randall	Mar. 22,'39	51	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60.	May 20,'39

Coming Attractions

Fight for Peace, The*		Sept. 25,'39		
Mr. Wong at Headquarters 3808	Boris Karloff	Nov. 24,'39		
Mutiny in the Big House 3803	Chas. Bickford-Barton MacLane	Sept. 30,'39		
Overland Mail 3857	Jack Randall	Oct. 13,'39		
Scouts of the Air 3816	J. Trent-M. Reynolds-M. Stone	Oct. 4,'39		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39	62.	Jan. 21,'39
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste (G)	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39	74.	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57.	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Death of a Champion (G)	Lynne Overman-Susan Paley	Sept. 1,'39†	*67.	Sept. 2,'39
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39	60	Jan. 14,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74.	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80.	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95.	May 13,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64.	Aug. 5,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77.	Apr. 15,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78.	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85.	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer-John Barrymore-Mary Astor	Mar. 24,'39	94.	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G) 3846	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39	65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82.	Mar. 11,'39
Night Work (G)	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39	76.	Feb. 18,'39
$1,000 a Touchdown	Joe E. Brown-Martha Raye	Sept. 22,'39†		
(See "In the Cutting Room," July 22,'39.)				
Our Leading Citizen (G)	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39	85.	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39	70.	Jan. 28,'39
Range War (G)	William Boyd-Russell Hayden	Sept. 8,'39†	66.	Aug. 5,'39
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39		
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39	87.	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)				
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39	68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Maker, The (G)	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94.	Aug. 26,'39
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39	68.	Oct. 22,'38
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86.	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt Preston	May 5,'39	125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug.,'39, p. 102.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65.	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39	86.	Jan. 7,'39
(Exploitation: July 15,'39, p. 62.)				

Coming Attractions

Campus Wives	J. Allen-Jean Cagney-V. Dale		
Cat and the Canary, The	Bob Hope-Paulette Goddard	Nov. 24,'39†	
Diamonds Are Dangerous	Isa Miranda-George Brent		
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	
(See "In the Cutting Room," May 20,'39.)			
Dr. Cyclops	Alber Dekker-Janice Logan	Dec. 22,'39†	
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 19,'40†	
Farmer's Daughter, The	Martha Raye-Charlie Ruggles		
Gay Days of Victor Herbert	Allan Jones - Mary Martin - Walter Connolly		
Geronimo	P. Foster-A. Devine-E. Drew	Nov. 10,'39†	
(See "In the Cutting Room," Apr. 15,'39.)			
Happy Ending	P. O'Brien-O. Bradna-R. Young	Jan. 5,'40†	
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)			
Honeymoon in Bali (G)	Fred MacMurray-Madeleine Carroll-H. Bdoreick-A. Jones	Sept. 29,'39†	*95. Sept. 16,'39
Jamaica Inn (A)	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99. May 27,'39
Knights of the Range	Russell Hayden-Jean Parker	Feb. 16,'40†	
Law of the Pampas	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	
Light That Failed, The	R. Coleman-W. Huston-I. Lupino	Feb. 9,'40†	
Llamo Kid	Tito Guizar-Gale Sondergaard	Dec. 8,'39	
Medicine Show	William Boyd-Russell Hayden	Jan. 12,'40†	
Our Neighbors—the Carters	Fay Bainter-Frank Craven	Dec. 1,'39†	
(See "In the Cutting Room," Sept. 9,'39.)			
Parole Fixer	W. Henry-V. Dale-R. Paige	Jan. 12,'40†	
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 26,'40†	
Rulers of the Sea (G)	Douglas Fairbanks, Jr.-Mar't Lockwood-Will Fyffe	Nov. 17,'39†	*95. Sept. 16,'39
St. Martin's Lane (G)	Charles Laughton-Vivien Leigh	Dev. 15,'39†	85. July 9,'38
Seventeen	J. Cooper-B. Field-O. Kruger	Feb. 2,'40†	
(See "In the Cutting Room," Aug. 19,'39.)			
Strange Money	Ellen Drew-Robert Paige		
Television Spy, The	William Henry-Judith Barrett	Oct. 20,'39†	
(See "In the Cutting Room," Aug. 5,'39.)			
Typhoon	Dorothy Lamour-Robert Preston		
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	Dec. 29,'39†	
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	
(See "In the Cutting Room," May 20,'39.)			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56.	May 6,'39
Calling All Marines (G)	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	*65.	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July 31,'39	64.	Aug. 5,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39	65.	Jan. 21,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66.	Sept. 2,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39	61.	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39	58.	Feb. 11,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39	58.	Apr. 15,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39	65.	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57.	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73.	Aug. 12,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39	58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59.	July 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39	65.	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39	65.	Mar. 4,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57.	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39	58.	Apr. 8,'39
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39	65.	Jan. 21,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39	58.	Mar. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66.	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell-Marie Wilson-Tommy Ryan	July 26,'39	65.	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62.	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61.	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58.	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39	65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39	57.	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66.	Sept. 9,'39
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39	65.	Feb. 4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56.	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65.	May 27,'39

Coming Attractions

Abraham Lincoln Boggs	Edward Ellis-Anita Louise	
Arizona Kid, The	Roy Rogers-George Hayes	
Hit Parade, The*	Frances Langford	
Jeepers Creepers	Weaver Bros. & Elviry - Roy Rogers	
Kansas Terrors, The	3 Mesquiteers-Jacqueline Wells	
Sabotage	Chas. Grapewin-Arleen Whelan-Gordon Oliver	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39	65.	Mar. 25,'39
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39	58.	Jan. 14,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82.	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74.)				
Bad Lands (G) 933	Robert Barrat-Noah Berry, Jr.-Andy Clyde	Aug. 11,'39	70.	Aug. 19,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39	68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39	72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80.	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59.	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	*64.	Sept. 16,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59.	Aug. 26, 39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39	68.	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39	72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73.	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63.	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71.	May 20,'39
Great Man Votes, The (G) 913	John Barrymore-Katharine Alexander-Peter Holden-Virginia Weidler	Jan. 13,'39	72.	Jan. 14,'39
Gunga Din (G) 912	Cary Grant-Victor McLaglen-D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39	107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)				
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94.	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85.)				
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39	73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea - R. Dix - M. Astor	July 14,'39	79.	Mar. 5,'32
Love Affair (G) 916	I. Dunne - C. Boyer - L. Bowman	Apr. 7,'39	89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83.	July 7,'34
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39	59.	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65.	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39	60.	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72.	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39	64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64.	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69.	July 29,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39	90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Ginger Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	69	Mar. 25,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39	64	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard	Nov. 24,'39†		
(See "In the Cutting Room," Sept. 16,'39.)				
Allegeheny Uprising 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Oct. 27,'39†		
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	*65	Sept. 9,'39
Flying Deuces 010	Laurel & Hardy-J. Parker	Oct. 20,'39†		
(See "In the Cutting Room," Aug. 19,'39.)				
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone			
(See "In the Cutting Room," Sept. 9,'39.)				
Marshal of Mesa City 081	George O'Brien-Virginia Vale	Nov. 3,'39†		
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders Z. Pitts	Sept. 29,'39†	*95	Aug. 26,'39
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Nov. 3,'39†	95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Reno 008	R. Dix-G. Patrick-A. Louise	Nov. 17,'39†		
Sued for Libel	Kent Taylor-Linda Hayes			
That's Right, You,re Wrong	Kay Kyser & Orch.-A. Menjou-M. Robson- E. E. Horton-L. Ball			
Three Sons 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Vigil in the Night 007	Carole Lombard-Anne Shirley-Brian Aherne	Nov. 10,'39†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39	69	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan ,at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39	68	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	69	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62	Nov. 26,'38
Frontier Marshal, The (G) 951	Randloph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39	76	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39	106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65; June 24',39, p. 74.)				
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez - Virginia Field	Jan. 20,'39	71	
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39	68	Nov. 19,'38
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	104	Sept. 9,'39
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71	Apr. 22,'39
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86.)				
Smiling Along (G) 933	Gracie Fields - Mary Maguire - Roger Livesey	Jan. 20,'39	83	Oct. 22,'38
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Three Musketeers, The (G) 927	Ritz Brothers - Don Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39	73	Feb. 11,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70.)				

Coming Attractions

Adventurer, The 012	C. Romero-V. Fields-M. Weaver	Oct. 20,'39†		
Bluebird, The	Shirley Temple-Nancy Kelly			
City, The*	Lynn Bari-Donald Woods			
Daytime Wife*	Tyrone Power - Linda Darnell - Warren William-B. Barnes			
City of Darkness	Sidney Toler			
Drums Along the Mohawk 015	Henry Fonda-Claudette Colbert-Dorris Bowdon - Edna May Oliver	Nov. 10,'39†		
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62	
(See "In the Cutting Room," Sept. 16,'39.)				
Everything Happens at Night*	S. Henie-R. Milland-R. Cummings			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Heaven with a Barbed Wire Fence	Jean Rogers-Glen Ford			
Here I Am a Stranger 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†		
(See "In the Cutting Room," Sept. 16,'39.)				
High School	Jane Withers-Paul Harvey			
Hollywood Cavalcade 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Man Who Wouldn't Talk,* The	L. Nolan-J. Rogers-M. Marsh			
Pack Up Your Troubles 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Nov. 3,'39†		
Simple Life	M. Weaver-S. Erwin-P. Knowles			
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Nov. 24,'39†		
Too Busy to Work 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†		
20,000 Men a Year 013	R. Scott-M. Healy-M. Lindsay	Oct. 27,'39†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Ahern-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
Intermezzo, a Love Story	L. Howard-I. Bergman-E. Best	Sept. 22,'39†		
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39	94	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79	Apr. 15,'39
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joe McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39	80.	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	.100.	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Oliver-Flora Robson-David Niven	Apr. 7,'39	104.	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73.	Mar. 18,'39

Coming Attractions

Chump at Oxford	Laurel and Hardy			
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 6,'39†		
(See "In the Cutting Room," Sept. 16,'39; exploitation: July 22,'39, p. 81.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 12,'39†	*76.	Sept. 16,'39
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles	David Niven-Olivia de Havilland			
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	*95.	Sept. 16,'39
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson			
Send Another Coffin*	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton MacLane - Tom Brown - Ed. Sullivan	Apr. 21,'39	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39	69.	Feb. 4,'39
Desperate Trails, The	John Mack Brown - Bob Baker - F. Robinson - F. Knight	Sept. 8,'39†		
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey - Constance Moore	May 19,'39	72.	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61.	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67.	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67.	July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39	62.	Aug. 20,'38
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Honor of the West 3055	Bob Baker	Jan. 13,'39	58.	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66.	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62.	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63.	Dec. 10,'38
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G) 4050	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½.	Mar. 11,'39
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39	70.	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39	94.	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96.	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61.	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87.	Mar. 25,'39
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	89.	Aug. 26,'39
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78.	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunn-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
Witness Vanishes, The	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Call a Messenger	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe			
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
Destry Rides Again*	Marlene Dietrich-James Stewart-Chas. Winninger-Mischa Auer			
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Oct. 20,'39	*65.	Aug. 19,'39
Galloping Kid	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran			
Green Hell	Douglas Fairbanks, Jr., - Joan Bennett - John Howard - Alan Hale-George Sanders - George Bancroft-Vincent Price	Oct. 27,'39†		
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†		
Legion of Lost Flyers	R. Arlen-A. Devine-A. Nagel			
(See "In the Cutting Room," Aug. 19,'39.)				
Listen Kids	C. Moore-J. Downs-E. Kennedy			
Little Accident	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 20,'39†		
Man from Montreal	R. Arlen-A. Devine-G. Gwynne			
Missing Evidence	Preston Foster-Irene Hervey			
(See "In the Cutting Room," Sept. 9,'39.)				
Oklahoma Frontier	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live	C. Bickford-D. Nolan-J. Litel			
(See "In the Cutting Room," Aug. 12,'39.)				
Rio	Sigrid Gurie-Basil Rathbone-Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Tower of London	Basil Rathbone - Boris Karloff - N. Grey-B. O'Neil-I. Hunter	Oct. 6,'39†		
Tropic Fury	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Vigilante War*	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson			

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"-B. Granville	Aug. 26,'39	86.	Sept. 9,'39
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71.	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towns	May 27,'39	58.	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102.	Apr. 29,'38
(Exploitation: July 29,'39, p. 69.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107.	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G)	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39	92.	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88.)				
Hobby Family, The 376	Henry O'Neill-Irene Rich	Aug. 26,'39		
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39	68.	Feb. 4,'39
No Place to Go	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A)	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson	Sept. 1,'39†	*95.	Aug. 5,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39	58.	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Espionage Agent	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Oct. 7,'39†		
(See "Career Man," "In the Cutting Room," July 22,'39.)				
Smashing the Money Ring	R. Reagan-Margot Stevenson	Oct. 21,'39†		

(THE RELEASE CHART--CONT'D)

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan..	Mar. 18,'39	58.	Feb. 11,'39
Dodge City (G) 304	Erroll Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory...	Apr. 8,'39	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan- "Dead End Kids"	July 8,'39	81.	July 8,'39
Indianapolis Speedway (G) 315.	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82.	July 22,'39
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86.)				
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel..	Sept. 1,'39†	60.	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel..	June 17,'39	69.	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90.	July 1,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61.	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61.	Mar. 11,'39
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains..	Jan. 28,'39	92.	Jan. 7,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322.	Glenda Farrell-Barton MacLane..	May 13,'39	60.	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson..	July 15,'39	59.	July 22,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64; Aug. 26,'39, p. 86.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39	65.	Feb. 4,'39

Coming Attractions

All This and Heaven Too				
And It All Came True				
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
British Intelligence	Boris Karloff-Margaret Lindsay			
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Sept. 30,'39†	79.	
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)				
City of Lost Men, The	John Garfield - Pat O'Brien - Ann Sheridan			
Dead End Kids on Dress Parade	Dead End Kids-John Litel			
(See "Dead End Kids in Military School," "In the Cutting Room," July 29,'39.)				
Four Wives	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains-J. Lynn-D. Foran-F. McHugh-M. Robson			
Gambling on the High Seas*	W. Morris-J. Wyman-J. Litel			
Invisible Stripes*	George Raft - William Holden - Humphrey Bogart-Jane Bryan			
Kid Nightingale	J. Payne-J. Wyman-W. Catlett			
(See "In the Cutting Room," June 24,'39.)				
Lady Dick	Jane Wyman-Dick Foran			
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson			
(See "In the Cutting Room," July 8,'39.)				
Philo Vance Comes Back	J. Stephenson-Margot Stevenson			
Pride of the Blue Grass	Edith Fellows-James McCallion	Oct. 14,'39		
Private Lives of Elizabeth and Essex, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price			
(See "The Lady and the Knight," "In the Cutting Room," June 10,'39.)				
Return of Dr. X, The	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane			
(See "In the Cutting Room," July 8,'39.)				
Roaring Twenties, The	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†		
State Cop	D. Morgan-J. Payne-G. Dickson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
We Are Not Alone	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Hitler—The Beast of Berlin		Producers Dist.	Oct. 22,'39		
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95.	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55.	Mar. 18,'39
Man from Oklahoma*	George Houston	Producers Dist.	Oct. 29,'39		
Sagebrush Family Trails West, The	Bobby Clark	Producers Dist.	Oct. 22,'39		
Straight to Heaven (G)	Nine May McKinney	Domino		56.	July 1,'39
Torture Ship	Lyle Talbot	Producers Dist.	Oct. 15,'39		
(See "In the Cutting Room," Sept. 16,'39.)					
Wanted for Murder		Producers Dist.	Oct. 29,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83.	Apr. 29,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85.	May 27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-In't	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72.	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Cabiria		Brodie	Feb. 3,'39	85.	
Captain Scorpion	Ecunomou	Brodie	Apr. '39	85.	
Champs Elysees (A) (Exploitation: April 1,'39, p. 74.)	Sacha Guitry	Tri-National	Feb. 27,'39	89.	Mar. 4,'39
Coral Rocks, The (Le Récif de Corail (A)	Jean Gabin	Alliance		100.	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70.	July 29,'39
Discoveries	Carroll Levis	Grand National		66.	Sept. 2,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83.	Apr. 22,'39
Down Our Alley (G)	Hughie Green	British Screen		65.	Aug. 12,'39
End of Day, The* (A)	Victor Fancen	Juno	Oct. 1,'39	94.	Sept. 16,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85.	June 24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94.	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78.	Apr. 1,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80.	Aug. 5,'39
Hatred	Harry Baur	World	Feb. 15,'39	80.	Aug. 5,'39
Heartbeat* (A)	Orane Demagis	French M. P. Cp.	Sept. 4,'39	90.	Sept. 16,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (Les Otages) (A)	Annie Vernay	Nero		90.	Apr. 22,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83.	Feb. 26,'38
Human Beast, The (A)	Simone Simon	Paris Film		110.	Apr. 1,'39
I Killed the Count (A)	Syd Walker	Grand National		89.	Sept. 2,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Just William (G)	Dicky Lupino	Assoc. British		75.	Sept. 9,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95.	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102.	
Man and His Wife, A (A) (Reviewed under the title, "A Man with His Wife.")	Harry Baur	French Film Ex.	Mar. 27,'39	80.	Apr. 15,'39
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92.	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70.	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90.	Jan. 21,'39
Outside, The (A)	Mary Maguire	Assoc. British		91.	Feb. 25,'39
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98.	Sept. 2,'39
Peasant Wedding		Amer. Trading			
Poisoned Pen (A)	Flora Robson	Assoc. British		78.	July 15,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70.	Feb. 18,'39
Shipyard Sally (G)	Gracie Fields	20th Cent.-Fox		80.	July 29,'39
Singing Charro, The (Cu- and Canta La Ley) (G)	Tito Gulzar	Paramount		77.	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108.	
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75.	Aug. 26,'39
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85.	Feb. 4,'39
Spain in Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84.	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
What a Man! (G)	Sydney Howard	British Lion		74.	Feb. 18,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75.	Sept. 2,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95.	
Witch Night		Gosta Ekman		World	
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74.	Aug. 19,'39
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79.	Feb. 18,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77.	Sept. 2,'39
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr.	7,'39.16½..
All American Blondes 1423. Andy Clyde	Oct.	20,'39†.2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar.	24,'39.17½..
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug.	25,'39†17½..
Chump Takes a Bump, The 9433 Charley Chase	May	5,'39.18....
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug.	11,'39.19....
Mutiny on the Body 9429.. Smith & Dale	Feb.	10,'39.17½..
Now It Can Be Sold 9434.. Andy Clyde	June	2,'39.17....
Oily to Bed, Oily to Rise 1402 (3 Stooges)	Oct.	6,'39†.18½..
Pest from the West (6-17-39) 9435 Buster Keaton	June	16,'39.19....
Rattling Romeo 9436 Charley Chase	July	14,'39.17....
Sap Takes a Wrap, The 9430 Charley Chase	Mar.	10,'39.15½..
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June	30,'39.17....
Skinny the Moocher 1421... Charley Chase	Sept.	8,'39†16½..
Star Is Shorn, A 9432 (All Star)	Apr.	21,'39.17....
Static in the Attic 1422... Walter Catlett	Sept.	22,'39†19....
Swing, You, Swingers 9428 Andy Clyde	Jan.	20,'39.18½..
Teacher's Pest 1424 Charley Chase	Nov.	3,'39†.2 rls.
Three Little Sew and Sews 9404 (3 Stooges)	Jan.	6,'39.16....
Trouble Finds Andy Clyde 9437	July	28,'39.18....
We Want Our Mummy 9045 (3 Stooges)	Feb.	24,'39.17...
Yes, We Have No Bonanza 9407 (3 Stooges)	May	19,'39.16....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Crop Chasers 1502	Sept.	22,'39†.1 rl..
Dreams on Ice 1504	Nov.	3,'39†.1 rl..
Gorilla Hunt, The 9507	Feb.	24,'39..8....
Happy Tots (4-22-39) 9508.	Mar.	31,'39..7....
Hollywood Sweepstakes (8-12-39) 9512	July	28,'39..8....
House That Jack Built, The 9509	Apr.	14,'39..7....
Jitterbug Knights (9-9-39) 1501	Aug.	11,'39†.7....
Lucky Pigs (6-17-39) 9510	May	26,'39..7....
Nell's Yells 9511	June	30,'39..7....
Mountain Ears 1503	Oct.	20,'39†.1 rl..
Peaceful Neighbors (2-18-39) 9506	Jan.	16,'39..8....

COLUMBIA TOURS

Title	Rel. Date	Min.
Big Town Commuters (New York) 9553	Feb.	3,'39..9....
Holland 1551	Sept.	15,'39†.1 rl..
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May	26,'39..9....
Modern Cities of India 1552	Oct.	27,'39†.1 rl..
Morocco 9556	Aug.	11,'39.10½..
Sojourn in India 9555	July	7,'39..9½..

COMMUNITY SING

Title	Rel. Date	Min.
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan.	27,'39.10....
No. 6 9656 (Moon Songs)..	Feb.	24,'39.10½..
No. 7 9657 (Parade of Hits)	Mar.	24,'39..9½..
No. 8 (4-29-39) 9658 (Strauss Music)	Apr.	21,'39..8....
No. 9 9659 (Songs of the West)	May	19,'39.10....
No. 10 (6-17-39) 9660 (Romance Songs)	June	16,'39.10...
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug.	4,'39†.9....
No. 2 1652 (Old Time Songs)	Sept.	8,'39†.9½..
No. 3 1653 (College Songs)	Oct.	13,'39†.1 rl..
No. 4 1654 (Stephen Foster Songs)	Nov.	17,'39†.1 rl..

FABLE CARTOONS

Title	Rel. Date	Min.
Park Your Baby 1752	Dec.	22,'39†.1 rl..
Little Lost Sheep 1751	Oct.	6,'39†.1 rl..

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Charles Goodyear) 1601	Aug.	25,'39†.1 rl..
No. 2 (Elias Howe) 1602..	Oct.	6,'39†.1 rl.

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb.	22,'39.10½..
No. 2 9472	Mar.	23,'39.10½..
No. 3 9473	Apr.	21,'39.11....

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
29. Krazy's Bear Tale 9704	Feb.	17,'39..7½..
30. Golf Chumps 9705	Apr.	6,'39..7....
31. Krazy's Shoe Shop 9706	May	12,'39..6....

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June	30,'39.10½..
Night in a Music Hall, A (2-18-39) 9961	Jan.	20,'39.10½..
Night at the Troc 9962	Mar.	2,'39.10½..
Yankee Doodle Home (5-27-39) 9963	May	19,'39.10....

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept.	1,'39†.1 rl..
Millionaire Hobo 1702	Nov.	24,'39†.1 rl..

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb.	10,'39.....

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Added Attraction 9753	Feb.	3,'39..6½.
Scrappy's Rodeo 9756	June	2,'39..6....
Scrappy's Sideshow 9754...	Mar.	3,'39..7...
Worm's Eye View, A (5-20-39) 9755	Apr.	28,'39..7....

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 5 9855	Jan.	3,'39..9....
No. 6 9856	Feb.	17,'39.10½..
No. 7 9857	Mar.	17,'39.10....
No. 8 (4-29-39) 9858	Apr.	8,'39..9½..
No. 9 (5-20-39) 9859	May	12,'39.10....
No. 10.9860	May	26,'39.10....
No. 11 9861	June	15,'39.10....
No. 12. (8-19-39) 9862	July	28,'39.10....
(New Series)		
No. 1 1851	Sept.	15,'39†.1 rl..
No. 2 1852	Oct.	20,'39†.1 rl..
No. 3 1853	Nov.	24,'39†.1 rl..

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug.	18,'39.10....
Bows and Arrows 1801	Sept.	29,'39†.1 rl..
Diving Rhythm (5-20-39) 9806	Apr.	21,'39.10....
Jai Alai 1802	Nov.	3,'39†.1 rl..
Jockeys Up (6-17-39) 9807.	June	2,'39..9½..
King Vulture (1-21-38) 9803	Jan.	6,'39.11....
Navy Champions (4-22-39) 9805	Mar.	17,'39..9½..
Odd Sports 9804	Feb.	10,'39.10½ .
Technique of Tennis (6-17-39) 9808	June	30,'39..8½..
There Goes Rusty (8-26-39) 9809	July	15,'39.10½..

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 2 (2-18-39) 9902 (Inside the White House)...	Feb.	21,'39.11....
No. 3 (5-27-39) 9903 (Inside the Capitol).....	Apr.	28,'39.10....
No. 4 9904 (Library of Congress)	Aug.	4,'39.10....
1939-40		
No. 1 1991 (Smithsonian Institution)	Oct.	6,'39†.1 rl..

EDUCATIONAL

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SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 E1-1	Jan.	6,'39..9....
Cavalcade of Stuff, No. 2 E1-2	Jan.	20,'39..9....

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Mama's New Hat W-882	Feb.	11,'39..9....
Petunia Natural Park W-693 (Color)	Jan.	14,'39..9....
Seal Skinners W-881 (Sepia)	Jan.	28,'39..8....

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886. (Color)	May	13,'39..9....
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June	10,'39..9....
Bookworm, The (9-16-39) W-889 (Color)	Aug.	26,'39..9....
Goldilocks and the Three Bears (7-22-39) W-888..	July	15,'39.11....
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb.	25,'39..9....
Little Goldfish, The (4-22-39) W-885 (Color)	Apr.	15,'39..8....

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar.	11,'39.21....
No. 22—While America Sleeps (4-22-39) P-813.. Dick Purcell	Apr.	15,'39.21....
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June	10,'39.21....
No. 24—Think First P-815.	Sept.	9,'39.21....

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan.	21,'39..9....
Colorful Curacao (7-29-39) T-862	May	27,'39..9....
Day on Treasure Island, A T-51	Sept.	2,'39†10....
Glimpses of Australia (5-27-39) T-859	Apr.	15,'39..9....
Imperial Delhi (4-1-39) T-857	Feb.	18,'39..8....
Java Journey (6-3-39) T-858	Mar.	18,'39..8....
Picturesque Udaipur (7-15-39) T-861	May	13,'39..8....
Rural Hungary (6-24-39) T-860	Apr.	29,'39..9....
Sydney, Pride of Australia (2-4-39) T-854	Dec.	3,'38..9....

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet M-72	Sept.	9,'39†11....
Failure at 50, A M-73	Oct.	7,'39†10....
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May	27,'39.11....
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May	13,'39.10....
Ice Antics (2-24-39) M-876 (Sepia)	Feb.	11,'39..9....
Love on Tap M-877 (Sepia) Mary Howard	Mar.	18,'39.11....
Prophet Without Honor (6-17-39) M-879 Tom Neal	May	20,'39.11....
Rhumba Rhythm (9-9-39) M-71 (Sepia)	Sept.	2,'39†11....

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan.	28,'39.20....
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apri.	15,'39.20....
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar.	29,'39.21....

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Aunt (2-4-39) C-935	Jan.	7,'39.11....
Auto Antics (9-16-39) C-942	July	22,'39.10....
Captain's Spanky's Showboat C-131	Sept.	9,'39†11....
Clown Princess (6-3-39) C-938	Apr.	15,'39.10....
Cousin Wilbur (6-17-39) C-939	Apr.	29,'39.10....
Dog Daze (7-29-39) C-941.	July	1,'39.11....
Duel Personalities (4-8-39) C-937	Mar.	11,'39.10....
Joy Scouts (7-29-39)	June	24,'39.10....
Tiny Troubles (3-25-29) C-936	Feb.	18,'39.10....

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 2—(3-4-39) K-922 (New Roadways)	Jan.	28,'39.10....
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb.	18,'39.11....
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar.	18,'39.10....
No. 5—(6-17-39) K-925 (Angel of Mercy)	May	20,'39.10...
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June	17,'39..9...
No. 7—Giant of Norway (7-22-39) K-927	June	24,'39.11....
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July	22,'39.11....
No. 9—One Against the World (9-16-39) K-929..	Aug.	19,'39.11....
No. 10—Unseen Guardians K-930	Aug.	26,'39.11...

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July	1,'39..9...
Double Diving (1-28-39) S-904 (Sepia)	Jan.	14,'39..8...
Football Thrills of 1938 S-912	Sept.	16,'39.10....
Heroes at Leisure (3-4-39) S-905	Feb.	11,'39.10....
Marine Circus (4-22-39) S-906 (Color)	Mar.	11,'39..9....
Poetry of Nature (7-8-39). (Sepia)	May	20,'39.10....
Radio Hams (6-17-39) S-908	May	20,'39.10....
Take a Cue (9-16-39) S-911 (Sepia)	Aug.	12,'39..9....
Weather Wizards (4-22-39) S-907	Apr.	8,'39..9....

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May	13,'39.10....
Day of Rest, The F-141	Sept.	6,'39†.9....
Home Early (6-17-39) F-957	May	27,'39..9....
Hour For Lunch, An (4-22-39) F-955	Mar.	18,'39..9....
How to Eat (7-8-39) F-958	June	10,'39.10....

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May	12,'39..7....
My Friend the Monkey (2-18-39) T8-6	Jan.	27,'39..7...
On With the New (12-17-38) T8-4	Dec.	2,'38..7....
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec.	23,'38..7....
Rhythm on the Reservation (7-22-39) T8-10	July	7,'39..7...
Scared Crows, The (7-8-39) T8-9	June	9,'39..7....
So Does an Automobile T8-7	Mar.	31,'39..1 rl..
Yip Yip Yippy (7-29-39) J8-6	July	28,'39..7....

COLOR CLASSICS

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan.	27,'39..7....
Barnyard Brat (7-15-39) C8-5	June	30,'39..7....
Fresh Vegetable Mystery, The C9-1	Sept.	22,'39†.1 rl..
Small Fry (5-6-38) C8-4..	Apr.	21,'39..7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
COLOR CRUISES		
Colombia (8-12-39) K8-7	July 21,'39	10....
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10....
Jamaica (7-15-39) K8-6	May 26,'39	10....
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39	10....
Republic of Panama K8-5	Mar. 24,'39	1 rl..
HEADLINERS		
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept. 8,'39†	10....
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39	10....
Moments of Charm of 1940 A9-2	Oct. 13,'39†	.1 rl..
Phil Spitalny & Girl Orch.		
Music Through the Years (2-25-39) A8-7	Feb. 3,'39	11....
Jan Garber and Orch.		
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10....
Song Is Born, A (12-24-38) A8-6	Jan. 6,'39	10....
Larry Clinton and Orch.		
Sweet Moments (9-9-939) A8-12	Aug. 11,'39	11....
Russ Morgan and Orch.		
Tempo of Tomorrow (7-1-39) A8-11	June 2,'39	10....
Richard Himber and Orch.		
Three Kings and a Queen A8-9	Apr. 7,'39	.1 rl..
Vincent Lopez and Orch.		
PARAGRAPHICS		
Breaking the News (9-2-39) J8-12	Aug. 25,'39	10....
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39	10....
Farewell Vienna (7-15-39) V8-11	June 23,'39	10....
Fisherman's Pluck V8-9	Apr. 14,'39	.1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38	10....
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11....
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39	10....
Swans (5-27-39) V8-10	May 19,'39	10....
That's Africa (3-4-39) V8-7	Feb. 10,'39	10....
PARAMOUNT PICTORIAL (New Series)		
No. 6—P8-6	Jan. 6,'39	.1 rl..
No. 7—(2-11-39) P8-7	Feb. 3,'39	.1 rl..
No. 8—(3-11-39) P8-8	Mar. 3,'39	10....
No. 9—(5-20-39) P8-9	Mar. 31,'39	10....
No. 10—P8-10	May 5,'39	.1 rl..
No. 11—(6-24-39) P8-11	June 2,'39	10....
No. 12—(8-12-39) P8-12	July 7,'39	10....
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr. 7,'39	22....
Customers Wanted (2-18-39) E8-6	Jan. 27,'39	.7....
Ghost Is the Bunk (7-22-39) E8-9	June 16,'39	.7....
Hello How Am I? (8-12-39) E8-10	July 14,'39	.7...
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	.7....
Leave Well Enough Alone (5-13-39)	Feb. 24,'39	.7....
Wotta Nitemare (7-15-39) T8-8	Mar. 24,'38	.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 3—J8-3	Jan. 6,'39	.1 rl..
No. 4—J8-4	Mar. 10,'39	.1 rl..
No. 5—(5-27-39) J8-5	May 12,'39	11....
No. 6—(7-29-39) J8-6	Aug. 4,'39	11....
1939-40		
No. 1—J9-1	Sept. 15,'39†	10...
GRANTLAND RICE SPORTLIGHTS		
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39	10....
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39	10....
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39	10....
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10....
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10....
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10....
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	10....
No. 66—Hydro-Maniacs (9-9-39) R9-1	Sept. 1,'39†	10....
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 29,'39†	10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10....
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 4—(1-28-39) L8-4	Feb. 3,'39	10....
No. 5—(5-6-39) L8-5	Apr. 14,'39	11....
No. 6—(7-29-39) L8-6	June 16,'39	10....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Home Boner 93,704	Mar. 10,'39	20....
Moving Vanities (5-6-39) 93,705	May 5,'39	17....
Ring Madness 9370	June 30,'39	19....
Wrong Room 03,701	Sept. 22,'39†	.2 rls
HEADLINERS		
No. 2—Romancing Along 93,602	Dec. 30,'38	21....
No. 3—Swing Vacation 93,603	Feb. 24,'39	17....
No. 4—Sales Slips 93,604	June 2,'39	17....
EDGAR KENNEDY COMEDIES		
Act Your Age 03,401	Oct. 6,'39†	.2 rls.
Baby Daze 93,405	May 19,'39	15....
Clean Sweep, A 93,402	Dec. 2,'38	17....
Clock Wise (4-1-39) 93,404	Mar. 24,'39	18....
Feathered Pests 93,406	July 14,'39	.2 rls.
Kennedy the Great 03,402	Dec. 1,'39†	.2 rls.
Maid to Order 93,403	Jan. 27,'39	18....
MARCH OF TIME 1938-39		
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39	18....
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39	19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39	18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39	19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19....
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18....
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	11....
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38	10....
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39	11....
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb. 17,'39	10....
Samovar Serenade 94,208 Luba Malina	Mar. 17,'39	.1 rl..
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39	10...
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Coat Tails 03,202	Nov. 17,'39†	.2 rls.
Marriage Go-Round 93,204	July 28,'39	18....
Pan-Domonium 03,201	Oct. 20,'39†	.2 rls.
Plumb Crazy 93,202	Feb. 3,'39	16....
Dog-Gone 93,208	Apr. 21,'39	16....
RAY WHITLEY COMEDIES		
Bandit and Ballads 03,502	Dec. 15,'39†	.2 rls.
Cupid Rides the Range 03,501	Sept. 8,'39†	.2 rls.
Prairie Pappas 93,502	Dec. 16,'38	18....
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39	17....
Sagebrush Serenade 93,504	June 6,'39	19....
REELISMS		
Air Waves (3-17-39) 94,607	Mar. 10,'39	10....
Gold 94,606	Feb. 10,'39	.1 rl..
Kennel Kings (8-26-39) 94,612	July 12,'39	.9...
Nevada Unlimited (9-16-39)		.8....
Pack Trip (9-16-39) 94,613	Aug. 18,'39	.9....
Soldiers of Sea 94,608	Apr. 7,'39	.9....
Television (5-6-39) 94,609	May 5,'39	.9....
Swinquet (7-15-39) 94,610	May 26,'39	.8...
World of Tomorrow (7-15-39) 94,611	June 23,'39	.9....
Zoo (8-12-39) 94,612	July 21,'39	.9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr. 21,'39	.9...
Blue Grass (12-17-38) 94,304	Dec. 2,'38	10....
Devil Drivers (7-15-39) 94,311	June 16,'39	.9....
Gun Play 04,301	Sept. 1,'39†	.1 rl..
On the Wing 94,305	Dec. 30,'38	10....
Riding the Crest (7-8-39) 94,312	July 14,'39	.9....
Smooth Approach (5-20-39) 94,310	May 19,'39	.9½..
Snow Falls (3-18-39) 94,307	Feb. 24,'39	.1 rl..
Sporting Wings (4-1-39) 94,308	Mar. 24,'39	.9....
SPECIAL		
Five Times Five (9-16-39)	July 23,'39	20....
WALT DISNEY CARTOONS		
Autograph Hound 94,116		
Beach Picnic (5-27-39) 94,114	Sept. 1,'39 / June 9,'39	.8....
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	.8....
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39	.8....
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	.8....
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39	.8....
Hockey Champ (5-20-39) 94,110	Mar. 17,'39	.7....
Merbabies 94,105	Dec. 9,'38	.8....
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38	.7½..
Officer Duck 04,101	Sept. 22,'39†	.1 rl..
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39	.....
Sea Scout 94,115	June 30,'39	.8....
Society Dog Show (11-12-38) 94,108	Feb. 3,'39	.8....
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39	.8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11....
Daily Diet of Danger, A 9203	Dec. 9,'38	.9....
Filming the Fleet 0202	Oct. 27,'39†	.1 rl..
Sand Hogs 9205	May 12,'39	10....
FASHIONS (In Color)		
Fashion Forecast, No. 2 (12-31-38) 9602	Dec. 23,'38	10....
Fashion Forecast, No. 3 9603	Mar. 31,'39	10....
Fashion Forecast, No. 4 9604	July 7,'39	.1 rl..
Fashion Forecast, No. 5 0601	Sept. 15,'39†	.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11....
LEW LEHR		
Monkeys Is the Craziest People 0401	Sept. 29,'39†	.1 rl .
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	11....
What Every Inventor Should Know 9403	Jan. 20,'39	11....
MAGIC CARPET SERIES (Lowell Thomas)		
Evergreen Empire, The 0102	Oct. 13,'39†	.1 rl..
Good Neighbors 9106	May 26,'39	11....
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39	11....
Mystic Siam (5-6-39) 9105	Mar. 17,'39	10....
Tempest Over Tunis 9107	June 9,'39	11....
Viking Trail (12-31-38) 9104	Feb. 17,'39	10...
TERRY-TOONS		
Africa Squawks 9516	June 30,'39	.7....
Barnyard Baseball 9517	July 14,'39	.7....
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39	.7....
Cuckoo Bird, The 9511	Apr. 7,'39	.7....
Frozen Feet 9509	Feb. 24,'39	.7....
Gandy Goose in a Bully Romance 9515	June 16,'39	.7....
Gandy Goose in G Man Jitters 9510	Mar. 10,'39	.7....
Gandy the Goose in the Frame Up 9507	Dec. 30,'38	.7....
Gandy Goose in Doomsday 9524 (color)	Dec. 16,'38	.7....
Golden West, The (8-26-39) 0501	Aug. 25,'39†	.7....
Hook Line and Sinker 0552	Sept. 8,'39†	.1 rl..
Nick's Coffee Pot 9513	May 19,'39	.7..
Nutty Network, The 9527 (color)	Mar. 24,'39	.7...
One Gun Gary in Nick of Time 9503	Jan. 27,'39	.7...
Orphan Duck, The 0553	Oct. 6,'39†	.1 rl..
Owl and Pussycat, The 9525 (color)	Jan. 13,'39	.7....
Prize Guest, The, 9514	June 2,'39	.7....
Sheep in the Meadow 0502	Sept. 22,'39†	1 rl..
Their Last Bean (4-29-39) 9512	Apr. 21,'39	.7....
Three Bears, The 9526 (color)	Feb. 10,'39	.7...
Two Headed Giant (8-12-39) 0551	Aug. 11,'39†	.7...
Village Blacksmith 9506	Dec. 2,'38	.7...
ED THORGERSEN (Sports)		
Big Game Fishing 0301	Sept. 1,'39†	.1 rl..
Hunting Dogs (5-6-39) 9303	Mar. 3,'39	11...
Inside Baseball 9304	Apr. 28,'39	11....
Shooting for Par 9302	Jan. 6,'39	11....
Sports Immortals 9305	June 23,'39	11...

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Arabian Bazaar (12-31-38)	Sept. 1,'39	10...
Eternal Fire, The (1-28-39)	Sept. 21,'39	10...
Fox Hunting (1-21-39)	Jan. 3,'39	10....
Jerusalem (1-14-39)	May 1,'39	10...
Labanon Coast	Dec. 1,'39	10....
Petra (1-14-39)	Aug. 1,'39	10....
Rome Symphony (12-31-38)	Feb. 15,'39	10....
River Thames (4-15-39)	Nov. 1,'39	10....
Ruins of Palmyra	Oct. 1,'39	10....
Wanderers of the Desert	July 1,'39	10....

UNIVERSAL

Title	Rel. Date	Min.
COLORED CARTOONS		
Life Begins for Andy Panda	Oct. 9,'39†	.1 rl.
GOING PLACES WITH GRAHAM McNAMEE		
No. 58—(2-11-39) 3356	Dec. 26,'38	.9....
No. 59—(2-25-39) 3357	Jan. 30,'39	.9....
No. 60—(3-11-39) 3358	Feb. 20,'39	.9½..
No. 61—(4-15-39) 3359	Mar. 13,'39	.9....
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr. 10,'39	.9....
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39	.9½..
No. 64—(7-15-39) 3362	June 26,'39	.9½..
No. 65—(7-29-39) 3363	July 17,'39	.9....
No. 66—4351	Sept. 25,'39†	.1 rl..
No. 67—4352	Oct. 16,'39†	.1 rl..
LANTZ CARTUNES		
A-Haunting We Will Go (7-15-39) (Color)	Sept. 4,'39	.9....
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	.7. ..
Baby Kittens (12-3-38) 3245	Dec. 19,'38	.1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	.7...
Birth of a Toothpick 3250	Feb. 27,'39	.7½..
Bola Mola Land (5-27-39) 3256	May 29,'39	.7....
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39	7....
Crack Pot Cruise 3253	Apr. 10,'39	.6½..
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39	.7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39	7
Magic Beans (3-11-39) 3249	Feb. 13,'39	7½
Nellie of the Circus 5-20-39) 3255	May 8,'39	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39	7
Silly Superstition 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party 3260	Aug. 7,'39	1 rl.
Soup to Mutts (2-4-39) 3247	Jan. 9,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7

MENTONE MUSICAL COMEDIES

Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39	19
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39	19
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb. 15,'39	2 rls.
Swing Sanitorium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39	17

SPECIAL

March of Freedom (5-20-39) 4110	Sept. 6,'39†20	

STRANGER THAN FICTION SERIES

No. 58—Novelty (1-28-39) 3369	Jan. 2,'39	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty 4371	Sept. 18,'39†	1 rl.
No. 67—Novelty 4372	Oct. 9,'39†	1 rl.

TWO-REEL MUSICALS

Boy Meets Joy 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†17	
Swing Hotel 4222	Oct. 18,'39†	2 rls

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38	20
Sophomore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39	20
Sundae Serenade 4020 Rosie Moran	Feb. 25,'39	2 rls.
Projection Room 4022 Arthur and Case	Mar. 4,'39	2 rls.
Small Town Idol, A (3-11-39) 4019 Ben Turpin	Feb. 11,'39	20
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39	2 rls
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39	2 rls.
Rollin' In Rhythm 4025 Seeing Spots 4026 Duke McHale	Apr. 15,'39 Apr. 29,'39	2 rls 2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls
Broadway Buckaroo (617-39) 4028 Red Skelton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†17	
Remember When (9-16-39) Eaton Boys		20

COLOR PARADE

Points on Pointers 4606	Jan. 28,'39	1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39	10
The Roaming Camera (4-15-39) 4608	Mar. 25,'39	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†10	

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

The Human Bomb (1-28-39) 4305	Jan. 7,'39	12
High Peril (3-4-39) 4306	Feb. 18,'39	12
A Minute from Death 4307	Mar. 4,'39	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Bill of Rights (9-16-39)		20
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb. 11,'39	20
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights 4007	Aug. 19,'39†	2 rls.

LOONEY TUNES

No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39	1 rl.
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39	1 rl.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.

MELODY MASTERS

Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39	10
Blue Barron and Orch. 4708	Jan. 21,'39	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39	10
Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10

MERRIE MELODIES (In Color)

No. 72—The Mice Will Play 4508	Dec. 31,'38	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39	1 rl.
No. 78—Presto Chango 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.

TECHNICOLOR SPECIALS

The Master's Touch 4408	Feb. 18,'39	1 rl.
Romance in Color 4404	Aug. 19,'39	1 rl.

SPECIAL

Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Ski Girl (1-28-39) 4905	Jan. 14,'39	10
"Gadgeteers" 4906	Feb. 18,'39	1 rl.
Tax Trouble 4907 Grouch Club	Mar. 18,'39	1 rl.
The Crawfords "at Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboard (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9

OTHER PRODUCT

Title	Rel. Date	Min.
ABPC		
Come Back to Erin (5-20-39)		33
ALLIANCE		
Birth of the Movies	Sept.	1,'39 22
Warning, The (4-1-39)	Aug.	1,'39 32
AMERICAN RED CROSS		
Footsteps (5-27-39)		11
AMERICAN TRADING		
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old (6-3-39)		25
BRITISH		
Border Collie (8-12-39)		
Londoners, The (4-29-39)		35
Reporter Investigates Liberty (5-6-39)		17
CENTRAL		
Chinook's Children (6-3-39)		10
ENNIS		
Memory Lingers On, The (8-5-39)		10
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
G. P. O.		
Health for the Nation 7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
MOTION PICTURE INDUSTRY		
For Auld Lang Syne (4-22-39)		10
PATHE COMMERCIAL		
Miracles of Modernization (7-8-39)		8
SPECTATOR-DENNING		
Point of View (6-3-39)		
U. S. FOREST SERVICE		
4,000 Gifts of the Forest (8-26-39)		2 rls
WORLD		
Andante et Dondo		
Ave Marie		
Children's Corner		
City, The (5-20-39)		44
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39	18
Mandrake, the Magician (5-13-39) Warren Hull-Doris Weston (1st episode 27 min.)	May 6,'39	
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The 1140 (15 episodes)	Oct. 27,'39†	

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) Charles Quigley-Herman Brix (each) (1st episode 30 min.)	June 10,'39	18
Dick Tracy's G-Men (8-19-39) Ralph Byrd (15 episodes) (1st episode 29 min.)	Sept. 2,'39	
Lone Ranger Rides Again Robert Livingston- (each) Chief Thunder Cloud (15 episodes) (1st episode 30 min.) (Exploitation: Nov. 11,'39, p. 55.)	Feb. 25,'39	2 rls

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Buster Crabbe	Apr. 11,'39	
Green Hornet, The Gordon Jones-Anne Nagel		
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (each) (15 episodes)	July 4,'39†	21
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold (each)	Oct. 17,'39†	21

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest thing of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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NEW YORK

NEW FAVORITES

EASTMAN'S three great new films back up their special characteristics with typical Eastman reliability and uniformity. Worthy successors to earlier Eastman emulsions, they are the new raw-film favorites of the motion picture industry.

Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN

PLUS-X
for general studio use

SUPER-XX
for all difficult shots

BACKGROUND-X
for backgrounds and general exterior work

Those five little girls
Those pretty little girls
Those girls Fred left behind him

She Cooks
She Sews
She Bakes
She does the Housework
She's Extra

Fred's Paddlin' after Madeleine in a Racing Romance of Love and Laughter in Beautiful BALI...

Just a Bali Baby!



New starlet Carolyn Lee

Fred MacMurray • Madeleine Carroll
Allan Jones in
"HONEYMOON IN BALI"

A Paramount Picture with AKIM TAMIROFF • Helen Broderick
Osa Massen • Carolyn Lee • Directed by Edward H. Griffith
Screen Play by Virginia Van Upp • Based on Stories by Grace Sartwell Mason and Katharine Brush

MOTION PICTURE HERALD

MOTION PICTURE PROD. &
DIST. OF AMERICA,
28 W. 44TH ST.,
NEW YORK,
N. Y.

ADMISSION PRICES and FILM RENTALS

Exhibitors say rise in rental charges is not the solution of war problems and object to increasing prices to "pay the freight" for Hollywood.

Production capital takes stock in cost emergency.

Producers, granting 10 per cent wage increase to 11 unions, protest it will cost $5,000,000 in year.

Increased industrial activity to fill belligerents' orders expected to aid theatre attendance.

France resumes production but bars alien workers; Belgium reopens theatres; Five more nations clamp down import and censorship restrictions.

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EYES ON "BABES"

WATCH THE FIRST ENGAGEMENT OF M-G-M's NEW SEASON SENSATION!

World Premiere Biggest in 5 Years!

2nd Big Week and Still S.R.O.!

Here's what Houston means to you!

Take a tip from Houston's hysteria!

Start your planning now!

Clear the decks for your run!

No attraction like it in years!

Ask M-G-M for Extra Time immediately!



EYES ON LEO!

Oh boy, what fun! "The Women" sensational in its 2nd big Capitol, N. Y. week, and held over everywhere! "Blackmail" action thrills the fans! "Thunder Afloat" is another "Hell Divers"! "Dancing Co-ed" sweet and hot box-office! Just Previewed marvelous "Ninotchka" (*don't pronounce it—see it!*) and no wonder it's the Talk of Hollywood! And now with "Babes in Arms" and more on the way, Leo's left the field far behind. These are just September and October honeys! You ain't seen nothin' yet!

HOUSTON!

N ARMS"!







THE PRIVATE LIVES OF

ELIZABETH AND ESSEX

COMPLETED!

(In Technicolor. Bette Davis, Errol Flynn, Olivia de Havilland, Donald Crisp, Alan Hale, Vincent Price)

THE ROARING TWENTIES

COMPLETED!

(James Cagney, Priscilla Lane, Humphrey Bogart, Gladys George, Jeffrey Lynn. Story by Mark Hellinger)

DUST BE MY DESTINY

COMPLETED!

(John Garfield, Priscilla Lane, Alan Hale)

FOUR WIVES

COMPLETED!

(With "The Four Daughters", Claude Rains, Jeffrey Lynn, May Robson, Dick Foran, Frank McHugh)

ESPIONAGE AGENT

COMPLETED!

(Joel McCrea, Brenda Marshall, Jeffrey Lynn, George Bancroft)

PRIDE OF THE BLUEGRASS

COMPLETED!

(Starring Gantry, the blind horse. The most unusual dramatic idea of the year!)

WHAT A PRODUC STORY IT TELL FOR WARN

JACK L. WARNER *In Charge of Production* • HAL B. WALLIS *Executive Producer*

WE ARE NOT ALONE

(Paul Muni, Jane Bryan, Flora Robson. By the author of 'Goodbye, Mr. Chips', James Hilton)

COMPLETED!

A CHILD IS BORN

(Geraldine Fitzgerald, Jeffrey Lynn, Gladys George, Gale Page, Spring Byington)

COMPLETED!

ON YOUR TOES

(Zorina, Eddie Albert, Alan Hale, Frank McHugh, James Gleason. From the Rodgers and Hart stage hit)

COMPLETED!

CITY OF LOST MEN

(John Garfield, Ann Sheridan, Pat O'Brien, Burgess Meredith)

COMPLETED!

RETURN OF DR. X

(Wayne Morris, Rosemary Lane, Humphrey Bogart)

COMPLETED!

THE 'DEAD END' KIDS
ON DRESS PARADE

There are no "war cut" worries for Warner accounts! Every one of these attractions is completed — — our guarantee to you in undeniable terms that our studio's product standards of 1938-39 are being rigidly maintained and will continue so! This is definite!

"Quality is not a passing fashion!"

J. L. Warner

"THE RAINS CAME"
HELD OVER
100 PER CENT
COAST TO COAST!

Coming up

"HOLLYWOOD CAVALCADE"
in TECHNICOLOR

Nationally previewed for leading exhibitors on Oct. 2nd or 3rd in all exchange cities!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 14 — September 30, 1939

HOW'S BUSINESS?

WHILE the motion picture had plenty of problems in several sectors from labour relations to budgets to consider, the box office outlook this week was generally cheerful. The seasonal upturn appeared to be augmented by increasing employment in industrial centers and crops returns in the big agricultural areas.

As obviously as usual the box office curve was following the employment trend. The motion picture's revenues are all made of payroll dollars, as every showman knows.

Despite the "war babies" anticipations of the Wall Street market, the general business betterment to be noted did not appear to be of a war boom quality. For instance, the *Saturday Evening Post*, the advertising pages of which are sometimes considered a national business barometer, in reporting "a greater volume of advertising than any issue since September 12, 1931," for its coming October 14th issue, interpreted the figure as reflecting "normal improvement," since all of the space for that issue was placed before the outbreak of the new World War.

Interesting and encouraging, if not exciting, figures appeared in the motion picture business. For example, reports for last Friday, Saturday and Sunday from about 180 Paramount theatres showed an increase over the same days last year of about $80,000, which means somewhere between ten and fifteen per cent upturn for most of the theatres concerned. Conspicuous improvement was to be noted in Detroit where the motor car assembly lines pour out the new season's models. Also the coal and iron regions were doing better.

PERTURBED indeed were the newsreel makers, with a World War and a set of military censorships completely, or all but completely, bottling the material.

It appeared probable that there would be little of actual war action scenes until such time as the propaganda machines of the warring powers should get organized and functioning. At that time there will be in all probability vastly more war films than the American screen will find of value.

The American public interest, waiting to be served, was made manifest this week by continuous lines at the newsreel theatres of New York where the endlessly flowing audiences saw all the war personalities and pictures of planes and ships from the library shelves, along with dialogue and lectures as exciting as could be fabricated from the painfully meager communiques of the press and radio.

"In the last war," remarked Mr. Edgar B. Hatrick, in charge of Hearst newsreel operations from the beginning in 1914, "the newsreels had the greatest stars of the screen, such figures as Foch, Petain, King Albert of Belgium, and the Prince of Wales. We made the statesmen and the military conscious of the screen and gave the motion picture the beginnings of its real international importance."

THE first action material out of the war came from the German propaganda offices, showing scenes in Poland. In the eyes of the editorial experts a certain fabricated quality appeared in portions of the German release, which was nonetheless exciting.

This week the French authorities in Paris began the issue to the newsreels, for syndication, of film showing troops moving up toward the front in various areas, the grim slogging, hard preliminaries of a campaign to come. Extreme caution was taken to make identification of organizations and locales impossible. The material was unromantic, but real war.

Screenwise the British were yet to make war releases. It seemed probable that they might be a long time in doing so. The British appear to have adopted, with reference to such subjects as the Bremen and the submarine campaign, a policy of "keep it dark and make 'em worry." This ties neatly with the British pamphlet bombardment of the German public—but it does not make pictures.

No war pictures, from any war, have ever compared favourably with war as made in Hollywood.

△ △ △

HELLO SUCKERS

JUST a handful of years back, while so many of the ardent juveniles of the pictures columns of the lay press were extolling the extraordinary artistic excellence of Russian films, this page was in the lone position of pointing to their inept technique and crude devotion to the cause of the Red Revolution.

One will recollect such masterpieces of the sickle-and-hammer brand as "Three Songs About Lenin" and "Chapayev" and other expositions of exploits of women in the domestic pursuits of the tractor and machine gun.

Now comes Dr. David H. Dubrowsky of New York, former director of the Russian Red Cross and friend of the early Bolshevists, to testify in Washington to the integration of the picture program with Soviet propaganda, "which the Americans swallowed" and which "they paid for by viewing the films."

It was tough enough for the cinema's critical admirers of the "great Russian adventure" when they found themselves in a Stalin-Hitler bed, but now to be told that that "virile art" they lauded was loaded is tougher.

△ △ △

RESEARCH

THERE'S suggestion of a new daring in the announcement of "Intermezzo, a Love Story" as the title of the next and shortly forthcoming Selznick production. The flamboyant, hellbent conservatism of the motion picture is nowhere more commonly manifest than in its choice of titles, which generally, and possibly correctly, assume that the public is afraid of words. It is to be judged by the movements in this case that there was much prayerful consideration. United Artists admits the employment of Daniel Starch, Ross Federal Service Corporation and a radio survey by George Fisher, commentator on the Mutual network, to find out if picture patrons got anything out of the word "intermezzo." According to the unbiased Mr. Lynn Farnol, eighty per cent of the persons questioned chose the "intermezzo" title out of an offering of eight others. It remains possible that they want to know what an intermezzo looks like. That would be box office, too.

Terry Ramsaye

This Week

Domestic Outlook

With curtailment and retrenchment in the air, the week was marked by the first open notice from Hollywood that American exhibitors must supply additional revenue to compensate for lost foreign markets and by an immediate answer from exhibitors that any attempt to transfer any unfair share of the burden of retrenchment to them would be resisted. It was the exhibitors' stand that the war provided an opportunity for reduction of Hollywood expenditures long felt to be excessive. Most theatre operators saw prospects of increased attendance following upon the upturn in business and industry. The possibility of increased admission prices was under discussion, but no circuit operator would make any definite commitment.

The domestic scene is reported on page 13.

The Last Round-Up

New York's Mayor Fiorello H. LaGuardia and the two-fisted State of Montana are the final opponents in a two year old dispute between a Missoula, Mont., radio station, charging conspiracy to deprive it of the use of copyrighted music, and ASCAP, NBC and CBS. The mayor has ordered Police Commissioner Lewis J. Valentine to take up with the city corporation counsel the matter of warrants received from the district attorney of Missoula for the arrest of 11 officials of the music society and the radio networks. They are Lenox Lohr, president, Niles Trammel, vice-preisdent, A. L. Ashby, general counsel, and John Royal, production director, all of NBC; William Klauber, vice-president of CBS; Isaac Levy, station WCAU, Philadelphia; Gene Buck, president, John Paine, general manager, E. C. Mills, executive officer, Louis D. Frohlich, general counsel, all of ASCAP, and John Doe.

The warrants were accompanied by a note from the Montana district attorney asking the New York police not to serve the warrants if any of the defendants resisted arrest or extradition. The radio officials said they would resist. The ASCAP officials said they would go quietly if the others would.

Boots and saddles, Montana!

War and Taxes

Possibilities that the planned revision of the Federal tax laws may be deferred were raised in Washington Tuesday by Representative Doughton (Dem., N. C.), chairman of the House Ways and Means Committee, who disclosed that his group had decided upon an indefinite postponement of its projected rewriting of the revenue laws.

Plans made before the adjournment of the last regular session of Congress in August called for the return of the committee to Washington early in November, to hold hearings and write a tax bill to be submitted to the next regular session in January.

War and Mexico

War has put American pictures further out in front in Mexico to the extent of ruling this market 98 per cent. No German pictures are being exhibited, thanks to the prompt ban administered by the Confederation of Mexican Workers, Mexico's strongest labor organization, which has all-say as to what shall and shall not appear on Mexican screens. The Confederation, ardently anti-Nazist for the last three years, is even more so now. Soon after the second world war broke, it decreed that Teutonic films were completely out from now on in Mexico. The Confederation is also directing attention to radio stations that spout German propaganda.

The only competition Americans have in this land is from Mexicans, not very much, and French and British, even less, owing to the difficulty of making deliveries. Only three French films have arrived of late, and it is expected they will be the last of the kind to get into Mexico for some time.

The stronger peso is pleasing American distributors, for the sharp slump since the war started was attributed to heavy peso buying by Germans, who feared an Ameribank embargo on Teuton funds, large gold sales by Spanish refugees who are buying real estate, and anticipatory dollar purchasing by merchants who have big fall commitments in U. S. funds.

MOTION PICTURE HERALD

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Against Censorship

An educator's fight to abolish political censorship of films is presaged, in an annual report of the Columbia University Extension's Division of Motion Picture Study, filed last week by the division director, Dr. Russell Potter.

Dr. Potter asks dissolution of the New York State censor board, and other measures to make films truly "adult." He tempers his attack by declaring that it is directed against state and regional censor boards, not against the Production Code Administration. He is against political censorship, he emphasizes; and the industry self-censorship is an industry matter. Political censorship he calls un-American, stupid, and a hidden tax on all parties in production, distribution and consumption of pictures.

Berman Stays

Pandro S. Berman will remain at RKO Radio until November 1st, although he had asked that his present contract be terminated no later than October 1st. He will stay on with RKO by mutual agreement.

Mr. Berman, who has been in charge of RKO production for the last five years, in February asked for an early release from his contract as executive producer.

Mr. Berman's original plans were to go abroad for a specified time. However, it is unlikely that Mr. Berman will hold to that course.

Amusement Census

Details of the 1939 census of amusements to be taken in January, were made public this week by the United States Census Bureau.

Enumerators going into the field January 2 will visit every theatre, equipped with a form on which they will report, in addition to details of identification, the seating capacity of the house, total 1939 boxoffice collections, amount of amusement tax collected from customers and paid by the theatre directly to any local, state or federal taxing agency, and details of employment. A separate report will be required for each theatre in the case of circuits.

1940 World's Fair

The directors of the New York World's Fair Corporation, meeting Tuesday for the first time since midsummer, voted to notify Robert Moses, New York Park Commissioner, that the Fair desires to exercise its option upon the Flushing Meadow grounds for another year, thereby setting in motion the formal procedure for the 1940 exposition.

Red Revenue

"Amkino Corporation, New York, Soviet-controlled distributor of USSR films in the Americas, collects $1,000,000 annually from American audiences and uses the money to pay for Communist propaganda in the United States."

That was the testimony given last Saturday to the Dies Committee on un-American Activities, at hearings in Washington, by David H. Dubrowsky, of New York, described as former director of the Soviet Red Cross in the United States, friend of many early Bolshevik leaders and once an "ardent" member of the Communist Party, now "disillusioned."

Mr. Dubrowsky, testifying that Red Russia pays its propaganda costs in this country with "U. S. dollars," brought Amkino into the open before the Dies committee for the first time.

Amkino has for years refused to divulge the total or identity of places where its pictures are shown in the U. S. "Show-window" for Red films in this country, however, is generally recognized to be the Cameo*, off Times Square, New York.

Presumably, the $1,000,000 mentioned by Dr. Dubrowsky as accruing annually from American movie fans to Amkino comes from rentals, not box office admissions, the total of which would far exceed the gross rentals for the 20 features sent annually to Amkino for distribution here. (Recent Amkino releases: "Alexander Nevsky," "Ballad of Cossack Golota," "Childhood of Maxim Gorgy," "Lenin in October," "Professor Mamlock," "Soviet Border" and "Young Pushkin.")

Amkino's Soviet films are frequently refused exhibition permits under state and city censorship, police and other powers.

Amkino is headed by Dmitry Vassiliev, as president, and Nicola Napoli, treasurer.

At Amkino's New York headquarters, 723 Seventh Avenue, Thurber Lewis, for the company, answered Dr. Dubrowsky's testimony before the Dies committee with the statement that, "Everybody knows we've been distributing Soviet pictures here for ten years or more. Certainly it doesn't need the Dies committee to point that out."

—

Amkino this week purchased Universal's "One Hundred Men and a Girl," musical starring Deanna Durbin, for the Soviet.

This is the first American picture to be purchased by Russia since Charlie Chaplin's "Modern Times," in 1936. Negotiations have also been under way for the purchase of Walt Disney's "Snow White," and for Warner Brothers' "Juarez" and "Confessions of a Nazi Spy."

———

**Matty Radin, operating the Cameo, has meanwhile on many occasions made emphatic that he is a Tammany Democrat of New York, newyorkly, being in his theatre operation a showman serving a public.*

Still Unawarded

Hollywood's Motion Picture Democratic Committee is finding it difficult to award its promised scroll to the producer of the motion picture contributing the most to "the democratic ideal."

After three postponements, the award banquet and broadcast set for last Monday evening was called off indefinitely at the eleventh hour due to cancellation by Frank Murphy, United States attorney general, of his acceptance of the Committee's invitation to present the parchment personally at Victor Hugo's cafe in Hollywood.

Officially, no explanation was forthcoming for Mr. Murphy's action. Unofficial reasons heard in Hollywood and Washington varied from "President's orders" to Mr. Murphy's presence being required in the Capital because of the "war emergency" and the special session of Congress.

War and Stories

The second "World War" completes a movement recently affecting the sources of screen material, by virtually bringing to a halt the purchase of foreign plays and stories for the American screen.

Story editors estimate that in the last few years the percentage of their annual purchases provided by material from abroad has dropped from 10 per cent to one or two per cent.

The story is on page 44.

FOR READY REFERENCE

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Jury Probe Opens

The Federal grand jury probe of charges of U. S. income tax evasions and labor racketeering in the motion picture industry in Hollywood opened Wednesday morning in Los Angeles, after months of investigation by the Department of Justice, as conducted by Charles Carr, assistant U. S. attorney general assigned to the case.

First testimony was taken from three officers of Hollywood banks: G. M. McLane, Jack R. Holt and F. T. Stimpfig, to be followed by Arthur W. Stebbins, motion picture insurance broker and a nephew of Joseph M. Schenck; J. B. Codd, accountant at Twentieth Century-Fox; W. D. Leahy, bank officer; Richard Castle, real estate agent; Sid Rogell, RKO studio manager; Harland Holmden, vice-president of the International IATSE, and others.

Testimony of federal grand jury investigations is not made public, of course.

U. S. Attorney Carr, at the opening, said that the first testimony would deal with income tax matters.

War and the MPPDA

The board of directors of the Motion Picture Producers and Distributors of America, Inc., met in regular quarterly session Wednesday afternoon at headquarters, 28 West 44th Street, New York.

The subject of discussion was officially disclosed in the bare announcement that "the directors took up the matter of the European war and its effect on the motion picture business, both domestic and foreign."

Following usual procedure, the meeting was adjourned until a week later, same date.

Present were Barney Balaban, president, Paramount; Nate Blumberg, president, Universal; Harry D. Buckley, representing Murray Silverstone, United Artists; Jack Cohn, vice-president, Columbia; E. W. Hammons, president, Educational; Joseph Hazen, vice-president, Warner Brothers; W. C. Michel, vice-president, Twentieth Century-Fox; George Schaefer, president, RKO; Nicholas M. Schenck, president, Loew's, Inc., and Will H. Hays, president, and Major Fred Herron, treasurer, MPPDA.

—

United Artists, it will be noted, had official representation at the board meeting despite the fact that the corporation had resigned from the MPPDA on August 31st.

Bonuses

United Artists' partner-producers were voted their bonuses, under the company's "incentive plans," at a meeting of the board of directors last Thursday in New York.

The "profit-sharing" plan had been agreed upon last year.

THIS WEEK



By Metropolitan

THE CAST of "Information Please" discuss their first film venture on the steps of the Music Hall lobby after the premiere of their RKO Pathe short. Frederick Ullman, Jr., Pathe chief; Rex Stout, mystery writer; Frank Donovan, supervisor; John Kieran, Franklin P. Adams and Don Golenpaul, originator of the radio program.



"SILVER GLORY," symbolically, is to be the title of a film retelling the screen career of Lillian Gish, shown holding the cup sent her by New York University "for motion picture achievement" coincidently with the announcement of the picture for the production of which Miss Gish and David Wark Griffith have set up a new company. Release is not set.



By Cosmo-Sileo

SHIPBOARD GOODBYS are exchanged by Ed Reek, right, manager of 20th Century-Fox Movietone News, and Russell Muth, European director of the newsreel, who is sailing to direct war operations.



WITH THE SPOTLIGHT on the Latin American market, Columbia holds the first of two sales conventions set for the southern hemisphere in Havana, Cuba. Seated, Arnold Picker, Jack Segal, Joseph A. McConville, and Charles Roberts of the home office, and Ernesto P. Smith, Cuba. Standing: Ed Kerner, Trinidad; Raphael Sevilla, Mexico; Carlos Perez, Cuba; Joseph A. McConville, Jr., Mexico; Pedro Martinez, Harry B. Prosdocimi, Sigwart Kusiel and Christian Van der Ree.

THE COMEDY DEPARTMENT of RKO is represented by Laurel and Hardy, and Harold Lloyd who is ready to start on "Chasing Rainbows," his first as an RKO producer.





By Staff Photographer

BETTER UNDERSTANDING of Latin American psychology is necessary in Hollywood films, according to Arturo Mom, Argentine director, fresh from a visit to Europe and Italy.



By Staff Photographer

BALKAN exhibition is now a wide open market for American film, according to M. J. Soukias, franchise holder in that territory, now in New York. Interview on page 16.



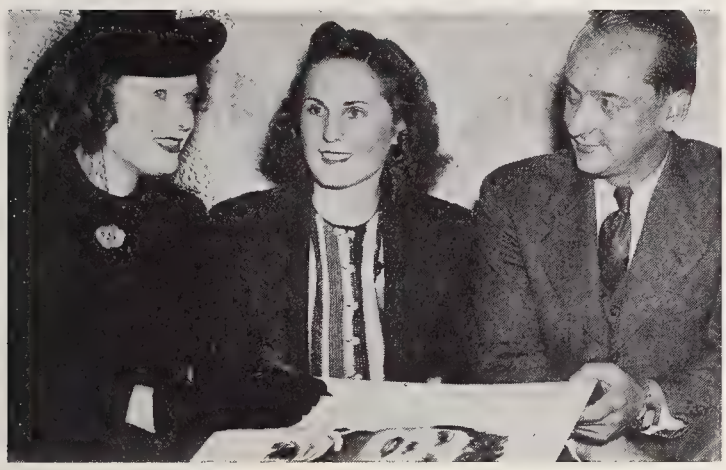
CONGRATULATIONS from the Governor of Connecticut, Raymond E. Baldwin, to Matt Saunders, manager of the Loew Poli in Bridgeport, on the theatre's 17th anniversary, on a projected Golden Jubilee of Films campaign, and the premiere of "The Women."





FRANCHISE SIGNING is in season. Above, left, R. E. Griffith, of the Griffith Amusement Company, signs for Columbia product, Rube Jackter watching; and above, right, Sidney Meyers, of the Wometco circuit of Florida, approves the contract just handed to him by A. Montague, Columbia general sales manager.

EXHIBITORS ABROAD



By Metropolitan

Anna Neagle, in New York for the premiere of "Nurse Edith Cavell" at the Music Hall, meets Mr. and Mrs. E. C. Mills of the Strand and Star theatres in Wadsworth, Ohio, in the RKO exhibitors' lounge.



By Staff Photographer

Mrs. S. W. Thornton, treasurer of the Wilder circuit in Norfolk, Va., with Mr. Thornton.



By Staff Photographer

IN THE RKO LOUNGE. Ethel H. Sparks, Leeds, Winchester, Ky.



By Staff Photographer

Above, Mrs. John Anton of the Anton theatre, Monongahela, Pa.

Below. A. E. Fischer of the Strand theatre in Oconomowoc, Wisconsin, and his mother, Mrs. J. A. Swift.

By Staff Photographer





AT THE LOEW-MGM BOOTH in Times Square, New York. Mrs. Frederick Mercy, whose husband owns and operates the Mercy circuit in Washington, and her son and daughter-in-law, Mr. and Mrs. Edgar Mercy.

VISITING the Managers' Round Table in the Quigley Publications offices in Radio City are Al Weiss, manager of the Olympia, Miami, and Irving Mack of the Filmack Trailer Company, Chicago.



By Staff Photographer



Left. Robert P. Beamer, manager of the Pulaski and Dalton theatres, Pulaski, Va., signs the register and has his picture taken at the Loew - MGM World's Fair Booth in Times Square.



IN THE PARAMOUNT World's Fair lounge in New York. Above, E. F. Brady, associated with the Interstate circuit of Texas in the operation of the Valley Theatres in that state, with Mrs. Brady.



HOLLYWOOD STUDIO VISITOR. Jerome Myers, operator of the Bell theatre, Philadelphia, with Dennis Morgan and Gloria Dickson on the Warner lot.



By Cosmo-Sileo

Left. Mrs. Foster Jackson of the Elsinore theatre, Elsinore, Cal., visits the Warner home offices in New York.



Left. L. J. Ludwig, Paramount associate with the Minnesota Amusement Company, Minneapolis.

EXHIBITORS PROTEST THEY WILL NOT "PAY THE FREIGHT" FOR HOLLYWOOD BY INCREASING ADMISSION PRICES

Theatre Executives Say Rise in Rentals Is Not Solution of War Problems; Point to Opportunity of Neutral

Economic reverberations, immediate and potential, from the big guns booming along the Maginot-Siegfried frontiers in Europe's second "world war," are being heard in increasing volume in conversations and actions of the American motion picture industry, in the home offices on Broadway, the studios of Hollywood, distributing centers in the field and in theatres.

The main subject of the week was: Hollywood's first open declaration for more revenue from U. S. exhibitors to make up for lost European markets, and the almost immediate answer, a very definite one, from exhibitors that they would resist any attempts by producers to have them "carry the freight."

Next in importance was the subject of admission price changes and what might be expected in increased attendance as a result of manufacturing and production spurts in heavy industries growing out of the expected demand for war materials, if and when Congress permits sales abroad to belligerents, plus the acceleration growing out of increasing production of materials for this country itself because of the international emergency.

General Optimism Registered

With theatre heads reporting business about the same as that of the corresponding period last year, and some others finding a fall-off, in general a hopeful feeling was registered for the immediate future at least.

The demand of at least some of the majors for increased rentals to offset losses sustained by producer-distributors as a result of the curtailment of markets abroad, as evidenced by a statement made Sunday by Joseph M. Schenck, chairman of the board of Twentieth Century-Fox and president of the Motion Picture Producers Association, was felt by theatre men to be a step in the wrong direction. They pointed out that the war provided an opportunity for Hollywood to do some pruning of its own expenditures.

Calls It Task for All

In his statement, made in Hollywood prior to his departure for Mexico and South America, Mr. Schenck said: "Theatre operators of America must do their part in helping producers of pictures to overcome the crisis caused by the loss of revenues from war-torn Europe. Producers have signified their intention of continuing to make big pictures of highest quality despite the European situation. The responsibility of making these efforts successful now lies entirely with exhibitors."

Harry Brandt, for his Independent Theatre Owners Association, said Sunday that admission prices will not be raised despite the fact that film rental prices have increased considerably since the outbreak of the war. Elsewhere, some exhibitors were planning increases, others were planning decreases; while Loew's, RKO and National Theatres reported that, for the present, no changes in admission prices would be made.

The rise in industrial activity has made prospects for theatre business in the Midwest exceedingly bright, according to Harry Ross, president of Ross Federal Service.

STORM HALTS COAST HEAT

The record eight day heat wave in Southern California ended Sunday with violent winds and torrential rains. The storm, in which 30 persons were believed to have lost their lives, caused no damage to studio properties, but at the height of the gale, Harry Rapf, producer, and a party were marooned in a small boat off Malibu. It rode out the storm until Mr. Rapf and his guests were rescued Monday morning.

Parties of guests on yachts owned by Errol Flynn, Frank Morgan, Victor McLaglen, John Ford and Frank Borsage were similarly marooned off Catalina by the high winds and seas, preventing landing until Monday. More than five inches of rain fell in downtown Los Angeles within six hours.

Schenck Asks Theatres To "Share Responsibility"

Mr. Schenck's statement continued as follows: "It is no longer a question of profits, but of the preservation of the present quality standards of the entire industry, theatres as well as studios. Millions of dollars invested in theatres throughout America would be just so much brick and mortar if the structure of film production collapsed. Exhibitors must therefore share the responsibility of seeing that the studios derive enough rentals to permit them to continue in operation.

"First of all, it is essential that exhibitors do everything possible to extend the playing time of pictures whenever public patronage justifies it. Those pictures which have been showing for one week should, whenever possible, be held over for a second week, and a picture which definitely rates a two-week run should be extended for a third week. Likewise, in subsequent runs, three-day pictures should be held over for five or six days.

"In order to justify this, exhibitors will find it necessary to display greater showmanship and introduce new ideas. It can and must be done to insure a return to the producer that will compensate for decreased revenues elsewhere, for only by increased rentals from the theatres of this country can producers be assured of revenues commensurate with the bigger type of pictures. Producers are willing to go to any length and expense to make greater pictures, and they have every faith that the public will support them.

"A high standard of quality in production has been attained, as evidenced by the fact that American-made films are recognized as the finest by the amusement public of the entire world. This leadership must not be sacrificed, nor can standards be permitted to be lowered.

"For their part, producers are keeping operating costs as low as possible, but no operating measures by studios alone could offset the great loss of European revenue if the high standard of quality is to be maintained. It is, therefore, up to the exhibitor now to make this high standard of quality possible."

Theatre Leaders Against Increased Prices

A large circuit operator, who because of his distributor affiliation insisted upon anonymity, countered this week by saying: "The war has brought this business into a position to do what it should have been done long ago. Hollywood salaries should be adjusted to bring them into line with present conditions, and the war is a good opportunity to correct this from the top, not the bottom.

"As to increased rentals, where are they to come from? With the average rental now being 32 per cent (of the theatre's income) and with union wage scales what they are, the only opportunity for the theatre man's profit would have to come by cutting down on cashiers, ushers and others essential to adequate servicing of the public."

Walter Vincent, vice-president of Consolidated Film and of the Wilmer and Vincent Circuit, said this week that producers would get increased revenue out of this country if good pictures continued to be produced.

Mr. Vincent said that if the producers would "continue putting ability, the right stories and the right stars in pictures, they will get increased revenue out of this country. I think war always improves the theatre business in neutral countries such as ours," Mr. Vincent, who has been in the theatre business some 50 years, continued. "Extended playing time, especially in smaller cities, does not hold up. Typically, in one week, you get all you can." Mr. Vincent recalled that during the last war there had been very few raised admission prices.

Charles C. Moskowitz, Loew's vice-president in charge of all theatres in Greater New York, said that "It's still too early to tell about the effects of the war on theatre business." However, it is reported that no price increase has been planned for Loew's theatres; while it is pointed out that the Government tax on tickets selling for over 40 cents may tend to freeze prices at present levels. The tax, which is 10 per cent of all prices over 40 cents, would tend to give exhibitors raising their prices to, say, 50 cents, only five cents out of the 10-cent raise.

Spyros Skouras of National Theatres is hopeful of increased business in the near future, although reporting that "the last three weeks have not been as good as the corresponding period last year; it will take a little time for people to adjust themselves to present conditions." Mr. Skouras also said that there was "nothing definite on the status of admission prices yet."

Brandt Bars Rise In Admissions

Saying that "motion pictures are a poor man's amusement," Harry Brandt, president of the ITOA, Sunday stated that admission prices would not be raised, even though, he said, pro-

(*Continued on following page*)

CITE INCREASED INDUSTRIAL ACTIVITY

(Continued from preceding page)

ducers and distributors were trying to obtain higher rental prices due to the loss of European markets occasioned by the war. This loss of revenue should be made up by economies in production, rather than in higher admission prices, he added.

Exhibitors were assuming an attitude of "watchful waiting," due to the higher prices asked by distributors, Mr. Brandt continued, adding that "Some one has to give in. I think it will be the producers. It won't be the public."

Ross Optimistic on Return from Midwest

Harry Ross, president of Ross Federal Service, checkers of attendance and receipts for distributors on percentage pictures, said that the upswing in box office grosses is general through the Midwest, from which he returned to New York this week.

There is a general feeling of optimism through the industrial sections, and Detroit is booming with automobile production at a high level, while Pennsylvania steel mills are back to their 1925 level of prosperity with thousands being reemployed, he said.

RKO Attendance Normal; Salaries Are Reduced

While RKO theatres reported that with the exception of the first three days of the war, business was unchanged, and that things would "have to boom" before admission prices were raised; a strongly pessimistic note in the industry, resulting from the war, was sounded by George J. Schaefer, president of RKO.

In a statement released Monday, Mr. Schaefer said that company executives and employees earning more than $4,500 a year would take salary cuts ranging up to 35 per cent in the highest brackets, so that the company would be able to complete its entire new season production schedule without any impairment of its quality or entertainment.

"I have withheld any comment on RKO plans to meet the emergency created by the war in Europe until I could review the situation thoroughly. I was unwilling to make a statement that we would not curtail production unless I was reasonably confident that such a course was possible.

"Already there has been a drastic falling off in foreign revenue, which I believe will continue throughout the duration of the war. In view of the drop in foreign exchange and possible restrictions on transfer of funds, the limited reopening of theatres in England and France leads to no certain conviction that substantial revenues will be available from these countries and we in RKO have felt it necessary to find means of effecting economies at home which will enable us, without dependence on income from the United Kingdom and France, to maintain our production program with quality and entertainment value unimpaired.

"I now believe we have plans which will permit this to be done and done effectively. As part of our broad program temporary reductions in pay are unavoidable, but such reductions will be confined to employees in the higher brackets. No employee receiving $4,500 per year or less will be affected. From this point upward a graduated scale will apply so that the largest salaries will receive the largest percentage cuts. Some salaries will be cut over 35 per cent.

"The program which we have devised to meet the war emergency, including the salary reductions, has been approved at meetings of RKO Radio Pictures, Inc., and RKO Service Corporation.

"It is my confident belief that with the fine morale now being shown throughout the organization our plans will be successful and that the RKO program will be completed without the least sacrifice of quality or entertainment value."

"CODE" CHANGES IN UNIVERSAL CONTRACTS

Disclosure last week that Universal is drafting a plan for arbitrating contract disputes with its exhibitor customers, in line with the trend toward individual action by majors to inject "code" concessions independently in their product dealings, was followed this week by the admission from William A. Scully, Universal's general sales manager, that the company also is endeavoring to complete contract changes in its 1939-40 license agreements, chief among which will be a graduated cancellation concession. Warners, Paramount and MGM have to date effected contract revisions of one kind or another, for the benefit of exhibitors—following the recent "killing" of the majors' trade practice program by the Department of Justice.

Any contract innovations decided upon by Universal will be retroactive for all new season deals and will conform with existing company policy and the limitations imposed by the recent Department of Justice prohibition upon an industry code, Mr. Scully said.

Revisions of the license agreement will not be extensive, the Universal sales head pointed out, inasmuch as Universal has not collected a score charge for years, nor has it made the licensing of shorts and newsreels a condition for licensing of its features. Moreover, the company does not produce trailers.

The optional arbitration clause will, of necessity, be applicable only to disputes arising out of performance of the contract and cannot be employed in any complaint involving a third party.

The company has no serious problem stemming from designation of play dates, it was said, and does not refuse to negotiate for its product with any responsible exhibitor for all or part of its output and for some time past has permitted cancellation of pictures on justified grounds of unsuitability for local exhibition.

"Staples" Will Rise, Declares Golden

Edward A. Golden, Monogram vice-president, addressing the Independent Theatre Owners' Association of West Virginia at its convention Tuesday at Clarksburg, said that "In the midst of a panic, staples rise. In the present crisis, all companies are talking about concentrating on the American market, and our company has concentrated on staples for that market."

Calls "Super" Films Vulnerable to Cuts

Turning to the situation in Hollywood, the *Wall Street Journal* observed Monday that "with the European war apparently certain to cut heavily into revenues of many major motion picture companies, the industry is attempting speedy adjustment of expenditures. . . . Roughly speaking, about 25 to 35 per cent of gross film rentals come from foreign sales. Of this, about one-half comes from Great Britain."

The paper continued: "The reduction of profit margins as a result of dwindling foreign markets will be felt mostly in the field of the 'superproductions' where, despite heavy costs, showing abroad, particularly in the British Empire, made these ventures profitable.

Goldwyn Idea Premature: Schenck

In an answer to the suggestions advanced last week by Samuel Goldwyn for the creation of a committee to study industry problems created by the war, and sent to Joseph M. Schenck, Will Hays, president of the Motion Picture Producers and Distributors of America, and to executives of the Screen Writers', Actors' and Directors' Guilds, Mr. Schenck said that it was too early for "the setting of a definite policy." Mr. Schenck, in a letter to Mr. Goldwyn, said:

"I feel that you are entirely correct in your analysis of the situation caused by the war in Europe and that your estimate of losses is conservative. I am sure that all producers are agreed that the first requirement is to give the public the very best in pictures. Nothing must be permitted to weaken that requirement.

"However, it is my present belief that your suggestion for creation of a fact-finding committee is somewhat premature. The extent of losses in revenue is not sufficiently apparent to permit setting of definite policies."

The Screen Actors' Guild, through Ralph Morgan, president, had offered its cooperation to Mr. Goldwyn late last week, while the Screen Writers' Guild replied that it wished to get facts regarding a possible increase in domestic revenue, while agreeing on the need for cooperative action.

"Republic Doesn't Fear War"—Herbert Yates

War or not, Republic will go ahead, according to H. J. Yates, president of Consolidated Film Industries, who is on the coast this week. The company has 11 pictures on the new season schedule and five now in production; and it will soon start 10 more features and two more serials, Mr. Yates said.

Mr. Yates cited the less than 20 per cent of total revenue which the company receives from abroad, as a factor which discounts the present war. About Great Britain, he remarked that it was the company's "biggest foreign market," and that the company had been unable to get money from the country for a month—but that the British Government has ordered eight Gene Autry pictures for exhibition to its armed forces.

Eastman Self-Sufficient, Says Notice to Staff

The Eastman Kodak Company, by notices to its employees on its Rochester factory bulletin boards, revealed last week that the present European War leaves it practically untouched.

The company is virtually self-sufficient, was the assurance.

Some foreign optical glass is still used, the company said; but added that the quantity was minute, and the stock on hand ample.

FRENCH STUDIOS RESUME; NEW LAWS IN CANADA, GREECE, TURKEY, AUSTRIA

France Bars Alien Workers; Theatres Reopen in Belgium on Limited Scale; British Exhibitors Seek Concessions

War promises to be a No. 1 subject of conversation and action in the motion picture industry for a long time. The news grist of this week alone showed these developments:

Hollywood and New York were turning to the business of possible economic effects, on production budgets, distribution rentals and admissions. **See page 13.**

Hollywood's retrenchment moves and reaction to demands for maintenance of quality production through elimination of waste and inefficiency are reported on page 17.

Production in France, completely halted at the outbreak, is about to be resumed. Stars are being called to the colors, however. Employment of all alien workers, including those in motion pictures, both old and new, has been forbidden.

Theatres in Belgium have reopened, on a limited daily schedule.

London exhibitors still are attempting to get Governmental approval for staggered operations.

New film import rules have been adopted in Greece.

Turkey has imposed regulations governing the censorship of all films and scenarios.

Canada has set its rules for wartime censorship, prescribing penalties for infractions and naming film censors.

Vienna regulations curb all foreigners, including those in motion pictures.

Censorship was lifted in Bolivia.

Latvia has imposed censorship on cables, Switzerland and Rumania have relaxed communications strictures—all involving the motion picture business as in other lines.

Twentieth Century-Fox has decided to push its overseas sales drive, despite the war.

Reports that the war has given Hollywood a virtual monopoly in the Balkan states were brought to New York by M. J. Soukias, of Columbia.

French Production Resuming

Jean Renoir, French director, is understood to have been put in charge of a resumption of French production "along propaganda and artistic lines," by the French Ministry of Information. Many French stars are in the army, but may be recalled, if Renoir wishes them for the new work.

Cable dispatches to New York newspapers said that Charles Boyer and Fernandel Boyer are in uniform. Albert Prejean, former air ace, is again in the same role. Jean Gabin is in the marines. Pierre Blanchar is an infantry officer; Raimos and Raymond Cordy are driving trucks; Rene Dary and Paul Cambo are awaiting assignments; Bernard Lancret is in the artillery; Gilbert Gillis is in the anti-aircraft defense. Feramus, a star of the silent days, is an air force officer. Charles Tenet is also in the air force.

A new government decree in France bars aliens from employment anywhere, including motion pictures, except by special permission. Those now employing foreigners must show reasons why they cannot be replaced with Frenchmen.

Belgium Reopens Theatres

Belgium theatres, closed at the outbreak, have been allowed to reopen, from 11 A.M. to 10 P.M. daily. Attendance is reported returning to normal, and the only difficulty is now that of obtaining prints.

British Censorship Set Up

The Censorship Division of the new British Ministry of Information has issued a detailed statement regarding arrangements for the application of special "security" censorship of films during the war. Basically the decree makes it an offense to influence public opinion in a manner likely to be prejudicial to the efficient prosecution of the war.

From diplomatic sources in London it was learned on Tuesday that the British quota act is not likely to be altered drastically as a result of the war. American producer-distributor interests were said to have approached a high Government authority with a suggestion that it might be politic to suspend the Films Act and to have been told that this move probably would not be considered. A further indication was given by Oliver Stanley, president of the Board of Trade.

A deputation of London West End theatre operators met on Wednesday with officials of the Home Affairs secretariat and were promised a decision soon on a plan for reopening their houses. It was predicted that the Home Office would agree to the trade scheme under which 15 news theatres and six smaller houses would be reopened. Staggered operations by which six first run houses in the Leicester Square, Piccadilly area would remain open until 10 P. M. one week and six others the following week, may be allowed, it was said.

The Greek Government has established new regulations for the importation of motion picture films, effective immediately, it was announced at Washington this week, after a report from the United States Commercial Attache in Athens.

The regulations set an annual world quota of 370 films, from July 1 to June 30th. Of this, 250 may be exhibited in first run houses with orchestras, with admissions over 17 cents. The remaining may be shown in houses with lower admissions.

Features have been shifted from the free to the general quota list. Additional prints of features already imported may be imported free of quota restrictions. Shorts and newsreels not exceeding approximately 1,500 feet in length are also free of restrictions.

The average royalties payable on features imported are fixed at $1,200 for the first group of 250, and $300 for the second group of 120.

Czech Rules Follow German

Correlating rules of the Czechoslovakian film industry with those obtaining in Germany, the Prague Ministry of Trade this week virtually barred "non-Aryans" and Freemasons from working in motion pictures.

The rules provide that no Czechoslovakian theatre may screen a picture in which a "non-Aryan" or Freemason has a lead; that films in which such persons appear may not receive the approval of the Trade Board's Film Advisory Board, and shall not receive Government recognition or subsidy; that stories purchased for film production must be approved by the national culture bureau.

New Turkish Regulations

The United States Department of Commerce Commercial Attache at Istanbul, Turkey, reports the application of new censorship laws. A special board of censors, presided over by the city's Mayor, will pass on films. The board meets four days weekly and cannot censor more than two films at one meeting. The new regulations are lengthly prescriptive; among the provisions is one requiring that all foreign films must be supplied with Turkish subtitles. Another one bars the passage of films "which tire the eyes."

Canada Appoints Censors

Claude Melancon, of the Canadian National Railways, and L. Clare Moyer, Clerk of the Senate, will work with Walter S. Thompson, newly created Chief Censor, as the Canadian Government's new censor board for the duration of the war. Mr. Thompson is chief censor; Mr. Moyer will be Federal censor for films; and Melancon will probably censor French language films.

Mr. Thompson this week revealed some censorship regulations, among them:

Persons cannot make, or publish, "adverse or unfavorable statements, reports, or opinions, likely to prejudice the defense of Canada or its prosecution of the war."

Nor can they do the same, if such should prejudice the recruiting, training, or administration of the country's armed forces.

The regulations provide for the seizure, suspension, and impounding of such radio stations, films, or publications which break regulations.

The penalties, of fine and imprisonment, apply not only to publications, films and radio, but to persons who speak at public meetings.

Bolivia Lifts Censorship

In Bolivia, the new president, Carlos Quintanilla, has suspended censorship, removed all restraints on freedom of the press and the filming of newsreels, and announced plans for a general election.

Cable Restrictions

The Latvian Government has imposed a censorship on cablegrams. None is allowed in code.

Switzerland, which imposed the same rule at

(Continued on following page)

22 COUNTRIES WITH MONEY RESTRICTIONS

Foreign departments of the majors, in New York, this week estimated that 17 countries, many in Europe, had currency restrictions, and that the war has added five more to the list.

The countries with currency restrictions are Germany, Poland, Latvia, Esthonia, Jugoslavia, Lithuania, Hungary, Greece, Bulgaria, Turkey, Argentina, Spain, Brazil, Chile, Uruguay, Rumania, and Japan. Those in which the war has made necessary restrictions of currency are France, England, Australia, New Zealand, and Canada.

NATIONS EXTEND CENSORSHIP LINES

(Continued from preceding page)

the beginning of the War, now allows code from the United States and other non-belligerents.

Canada has imposed cable restrictions on messages to and from all countries except the United States.

Rumania briefly suspended transatlantic phone service last week, then resumed it.

The American Telephone and Telegraph Company reports that transatlantic service to Spain and Portugal had not been re-established.

Fox to Push Sales

Undaunted by European hostilities, the foreign department of Twentieth Century-Fox will carry on its S. R. Kent "Overseas Drive." Leslie F. Whelen, of the department, is leader.

Great Britain, it was announced, this week delivered a little more than 55 per cent of the accumulated two weeks' drive quota. This was declared very good, in consideration of the war.

Revenue from European countries has been estimated by transatlantic phone conversations with Ben Miggins, Continental European manager, in Paris. It is admitted that countries from that continent are trailing in the drive. Japan is leading.

No information is forthcoming from Germany, Poland, and Rumania, the Paris office being cut off from these countries.

The company's Scandinavian branches report business slightly better than the same period last year.

To help offset foreign losses occasioned by the involvement of France and Great Britain in the war, Twentieth Century Fox is driving ahead in South America.

Joseph M. Schenck, chairman of the board, left Los Angeles this week for a Mexican and South American survey.

Mr. Hutchinson arrived at the New York home office this week, from Havana. He had been in Latin America.

Mr. Hutchinson placed the Caribbean offices under the direct supervision of the home office, with William J. Sullivan supervising the Central American branches.

Previously listed war films available to U. S. exhibitors, as newly released and reissued, and previously listed, were augmented this week by another half dozen.

There is "The Battle Fleets of England," the latest issue of the March of Time, which, according to RKO, its distributor, is a complete and uncensored exposition of the British Navy's role in the defense of England and in the plans of the Allies to win against Germany.

Also being released by RKO is the March of Time's "Soldiers With Wings," a "complete and authentic," according to RKO, story of the United States Army Air Corps.

A. L. Rule, independent distributor of war films, has announced the release of "When Germany Surrendered," in early October.

Mayer & Burstyn have acquired "That They May Live," French war film for U. S. release.

John Mednikow, of Chicago, has acquired the Michigan, Indiana, Illinois, and Missouri rights to the picture. Capitol Pictures of Omaha will distribute the film in Nebraska and Iowa. John Ludwig, theatre operator of Milwaukee, has the rights for Washington, Oregon, California, and Arizona.

The picture, which carries the PCA seal, has been tried out in Milwaukee, New Orleans, and Los Angeles.

Mr. Rule's office is in Hollywood.

Al Selig, of New York, this week released a French-made feature, "Double Crime on the Maginot Line," through Tower Pictures.

Lieutenant Harry J. Lewis, of the United States Army Signal Corps, arrived in Hollywood last week to begin training, under the cooperative program, carried on between the War Department and the Research Council of the Academy of Motion Picture Arts and Sciences for the training of officers in film production, studio operations, and sound and laboratory techniques.

British and French troops with tanks, railway guns, and motorized units streaming to the front give a war-time tone to all of the U. S. newsreels, and are being featured in all issues.

U. S. Gains in Balkans

The European War has given American motion pictures a virtual monopoly in the Balkan European market, but it has also made exceedingly difficult the importation of films into that market, according to M. J. Soukias, franchise holder for Columbia and United Artists in

(Continued on page 18, column 2)

AUGUST BROADWAY TAX REVENUE OFF

Federal admission tax collections in the Broadway District dropped to $336,191 in August, from $397,415 in July, but were well above the $282,513 record for August, 1938, it was reported this week by the Internal Revenue Bureau.

Losses from July were shown in all categories except admissions to roof gardens and cabarets, where tax collections jumped from $34,519 to $40,431, it was shown.

Taxes collected at the box-office dropped from $344,694 in July to $287,463 in August, the bureau announced, while receipts from free or reduced rate admissions decreased from $7,192 to $3,950; from tickets sold by brokers from $8,162 to $4,346; from tickets sold by proprietors in excess of the established price from $181 to nothing, and from permanent use or lease of boxes and seats from $2,666 to $1.



Evacuating London with the first bark of the war guns, American branch offices moved from Wardour Street to the quiet of the countryside. Paramount settled in a 30-room mansion at Shenley, Herefordshire, which rejoiced in the name of Pinks Farm. Front and rear views of the building are shown in photographs 1 and 8. In 2 Roger C. Clement and John A. Ojerholm, Americans remaining for the time being with the British crew, install sandbags at strategic points. The publicity department is shown at work in 3. Photographs 5 and 8 show the construction of an air raid trench and a bombproof shelter in the gardens. At left in 6 is David E. Rose, managing director, with C. G. Dickinson, general sales manager, at right, and P. D. Cornwell and Fred Chandler. Mr. Clement and Mr. Ojerholm, relaxing after their sandbag activities, are shown again in 7 with Tony Reddin and Mr. Cornwell.

HOLLYWOOD CONSIDERS ITS CRISIS OF COSTS IN WORLD WAR MARKET

Producers Comment on Martin Quigley's Expression of the Position of America's Theatre Showmen

by GUS McCARTHY
in Hollywood

Hollywood's realization that it was standing on the threshold of a crisis, provoked by the war in Europe, has come slowly. Now it is convinced that the war is real, that it will last a long time, and there is a strong feeling that the United States eventually will be drawn into it. Certain that the Continental market has vanished and not sure what influence future events may have on the domestic market, Hollywood seriously is going about the business of making tremendous readjustments. The prospect of what must be done has stunned the town, but it hasn't panicked it. Rather it is giving evidence that it is honestly and earnestly gearing itself to do its duty to the American exhibitor.

Already things have happened. The number of persons who have been lopped off payrolls may be conservatively estimated at between 2,500 and 3,000. This is only the beginning. The purgees ranged in caliber from moguls to minions. Many were just plain luxuries. Fat cat salaries have been ruthlessly slashed and eliminated. In the fields of production and physical operation an amazing amount of corner cutting is being done. Silly things are being done, too, and it could not be otherwise but that a lot of buck passing is going on which seeks to place responsibility for what is wrong on the shoulders of others.

Shorter Features Proposed

But for things that are more practical. Actual plans are underway to reduce the length of pictures. A running time of 80 minutes has been suggested for Class A pictures, 60 for B's. This would effect savings in every department from creative to mechanical and thus reduce costs. Non-essentials are being eliminated all the way down the line. Budgets of pictures in work and slated for production are being pruned.

The week's news brought the intelligence that Columbia's Harry and Jack Cohn had voluntarily taken salary reductions, and the high placed RKO-Radio executives would receive lower pay checks henceforth.

Special impact on the Hollywood scene was made by the editorial expression of Martin Quigley, publisher, in the MOTION PICTURE HERALD of September 16 under the title of "The American Theatre Owner has a Right to Expect . . . "

The expression made articulate and particular the pressures of the problems before the industry upon its production machine.

Comment about Mr. Quigley's observation was considerable, in the main concurring and occasionally at sharp variance. With a majority expressing an awareness of the situation recorded, there were also those who, typically, but anonymously, wished that the subject had not been mentioned.

"Martin Quigley hit the nail on the head," was the comment of W. Ray Johnston of Monogram. "Picture quality must be kept up and costs must come down. That may seem contradictory, but if the big executives will cut their own exorbitant salaries and stars will work for figures that conform to the world market conditions it can be done. Executives should have their entire staffs concentrate on ideas that have showmanship value, that mean money at the box office. The motion picture industry in my opinion is big enough to adjust itself to the present situation."

URGES EXTENSION OF PLAYING TIME

"First of all, it is essential that the exhibitors do everything possible to extend the playing time of pictures whenever public patronage justifies," according to Joseph M. Schenck, president of the Motion Picture Producers Association in Hollywood and head of Twentieth Century-Fox." Those pictures that have been showing for one week should, whenever possible, be held over for a second week, and a picture which definitely rates a two-week run should be extended for a third week. Likewise, in the subsequent runs, three-day pictures should be held over for five or six days.

"In order to justify this, exhibitors will find it necessary to display greater showmanship and introduce new ideas. . . ."

Asks Exhibitors To Help

Characteristically, Walter Wanger didn't pull any punches when he had his say. "The editorial 'The American Theatre Owner has a Right to Expect' is one of the best I have read in a long time. I concur that Hollywood must quickly adjust itself to the new order of things without lessening the quality of its product. I am certain that Hollywood will meet the demands of the situation with intelligence despite the difficulties it is facing aside from the diminishing world market resulting from the war. There is a great deal more to making hit pictures today than most exhibitors believe. While producers are enforcing judicious economies to make their investment in talent show to more advantage on the screen, the exhibitor and distributor must take inventory of their stocks." Thereupon urging exhibitors to overhaul their merchandising methods and adapt more enthusiastic and up-to-date showmanship, Mr. Wanger maintained that "a closer bond of understanding between theatre men and those who make their entertainment merchandise is most essential."

Wants Constructive Action

While Mr. Wanger suggested closer producer-exhibitor cooperation, Samuel Goldwyn, who usually gets down to cases when others temporize, advocated it strongly. "I am heartily in accord with Mr. Quigley's editorial," he said. "I recommend it as constructive reading to all people engaged in the show business. At this moment I am making every attempt to bring into conference all creative elements engaged in making films, this with the hope that something constructive along the lines of Mr. Quigley's editorial might result. I also believe that a good deal of benefit might come from a practical round table discussion attended by theatre and production interests."

"He's right," wrote Leo McCarey, producer-director. "Production costs can be cut in places where they'll prove least noticeable and certainly in such a manner that wages of workers won't be affected. Greater concentration must be placed on story material. Magnificence of sets must be toned down. Other shearable corners can be cut if sincerely sought. This industry has grown up. It's about time it proved it. Apparently this is the time."

Urges "Soft Pedal"

In discussing Mr. Quigley's editorial, director Clarence Brown urged use of the soft pedal with the remark "Let's keep our troubles to ourselves."

"The war emergency has provided an opportunity to get rid of a lot of dead wood," he continued, "but panic grips this industry quicker than it does others when even the smell of an emergency arises. With this panic always comes a veritable blast of written comment issued by the studios themselves.

"The result is a temporary loss of confidence in one of America's leading fields of endeavor which can only result in loss at the box office."

William LeBaron, Paramount production chief considered public confidence from another angle. Concurring in the conclusion that the war emergency is a challenge to industry management, intelligent acceptance of which may place the business on a stabilized basis, Mr. LeBaron pointed out, "Costs should be cut in every place but in wages. As in any big business, this industry has its deadwood and that is where the cuts should come—mercilessly. Otherwise public confidence will be shaken, and when that happens the industry is in a precarious situation."

Wants Strong Minds

"Hollywood is prone to hysteria and old fashioned jitters," said Sam Wood. "We need strong minds now; men who can't be easily flustered, men who, like Mr. Quigley, have the courage to speak their convictions. We need men who can take command with calmness and confidence."

Solicitude for exhibitor interests was bespoken in the comments of Hal Roach, Edward Small and Jack L. Warner. Reavowing adherence to a 25 year old policy, Mr. Roach said, "It has been our constant endeavor in almost a quarter of century of picture making to achieve as near perfection as was physically possible in the type of entertainment emanating from our studio. In trying times, such as these, good business dictates that we adhere closer than ever to that policy . . . and by good business I have in mind the interests of exhibitors, so sharply pointed out by Mr. Quigley, because the exhibitor is the fountain head from which good business for the producer flows."

"When Mr. Quigley discussed 'What the American Exhibitor has a Right to Expect'," said Edward Small, "he warned Hollywood that it must put its house in order. The arguments he presents are sound. The remedies he suggests are sane and practical. But when Mr. Quigley addressed Hollywood, he also spoke to the exhibitors. A big gamble is being taken. The exhibitor has a large stake in it. They must protect that stake with the same spirit of earnestness that is now inspiring every producer I know."

Reading of the editorial was the occasion for Jack L. Warner to make a pledge. "Mr. Quig-

(Continued on following page, column 1)

CALLS IT ALL-INDUSTRY PROBLEM

(Continued from preceding page)

ley definitely points out that we have a big obligation to the theatre owners of America. Those thousands of exhibitors depend upon us for their livelihood and we pledge to them that there will be no curtailment whatever in our plans. We will make every picture we have announced since the convention and even add several more to the program."

Urges Exhibitors To Act

Joseph M. Schenck of 20th Century-Fox maintained that the success of the efforts of producers to continue a high level production standard in the face of lost European returns depended entirely upon the support given by exhibitors.

"The millions of dollars invested in theatres throughout America would be just so much brick and mortar if the structure of film production collapsed," said Mr. Schenck. "The exhibitor must therefore share the responsibility of seeing that the studios derive enough rentals to permit them to continue in operation. . . .

"For their part the producers are keeping operating costs as low as possible. But no economy measures by the studios alone could offset the great loss of European revenue if a high standard of quality is to be maintained.

"It is therefore up to the exhibitor now to make this high standard of quality possible."

Sol Lesser, whose interest in the subject awakened memories of 25 years ago when a similar condition confronted a practically new industry, remarked, "Martin Quigley lays it on the line—and he's right!" Reminding oldtimers that out of the turmoil of the World War pictures grew to be something more than a non-essential industry, Mr. Lesser was confident that the industry of today would realize its opportunity and reorient its affairs.

Said Y. Frank Freeman, vice-president in charge of studio operations at Paramount: "Martin Quigley's analysis of the situation of the moving picture industry in the light of the emergency created by the European war is a sound and common sense summing up." Repeating a statement issued in New York a few days ago that there would be no deviation from the announced 1939-40 Paramount program and that the company had the largest backlog of pictures ready for release in its history, he further declared, "At the same time, it is absolutely imperative that realistic adjustments of production costs be made to meet the altered situation in foreign markets. We hope this can be accomplished sanely and calmly, as well as promptly. Every move is being given the most careful consideration. A crisis has arisen, the seriousness of which may not yet be fully realized by some of us."

Pioneers Invited to "Cavalcade" Showing

Members of Motion Picture Pioneers, Inc., an organization of men who have served 25 years or more in the film industry, have been invited to attend the trade showing of "Hollywood Cavalcade," Twentieth Century-Fox color production at the Ziegfeld theatre, New York, next Tuesday morning.

The trade screening at the Ziegfeld is one of 37 that are being held simultaneously in Twentieth Century-Fox exchange cities throughout the country. Others who have been invited to the New York showing of the picture include prominent exhibitors in that territory, newspaper and magazine writers and radio commentators.

Television's Role in Detecting Planes, U-Boats, Mines, and Guns Is Envisaged

Devices based on television principles, to detect enemy planes, dirigibles, and submarines, which would permit airplane pilots to pick up images of the terrain while lurking behind clouds, and which would even detect mines, have been patented, the New York *Times* declared on Sunday.

Enemy guns hidden behind masonry and embankments would become visible on television receiving cameras, according to the patents. Television would pierce darkness, smoke screens, and fog, to reveal the lurking enemy.

John Hays Hammond, noted inventor, is reported to have patented a device to "scramble" television images. Maps, photographs, and other graphic intelligence can be thus telecast; but, to the enemy, the images would be blurred.

Mr. Hammond also has a television navigation system for landing a plane, guiding a submarine, or piloting a ship, in a fog.

One Hans Hartman has a patent for "submarine television"—that is, for being able to sight objects, by television, beneath the water.

R. A. Fliess of New York City has a device which is called the "tele-detector"; this will spot enemy dirigibles and planes hidden behind clouds.

Albert A. Arnhym of Chicago has patented "television spectacles" sensitive to infra-red rays. People wearing these, on the ground, will be able to know the approach of an enemy plane by the infra-red radiations from its engine.

Air and artillery forces of the European belligerents have been reported, from time to time, experimenting with television in observation planes. Thus, artillery would be able to observe, at the moments of fire and impact, the course and accuracy of its shell-fire.

Sees U.S. Control of Balkan Mart

(Continued from page 16)

Greece, for MGM in Rumania, and for United Artists in Bulgaria. Mr. Soukias arrived in New York last week on the Washington, having obtained the last boat train from London to Le Havre. (Picture on page 10).

He is in this country to "wait," to see what can be done to ship films directly from the United States to the Balkan territory—perhaps through Italy—and to hear from his brother, V. Soukias, who operates the Bucharest office. Mr. Soukias' companies, the Meva-Film and Astoria-Film, have offices in Bucharest, Paris, Sofia, and Athens.

Mr. Soukias had been in Paris since April; and shortly before the war's outbreak, had gone to London to negotiate a new United Artists contract for 1939-40 product, for Bulgaria. The war interrupted these talks. He had, however, concluded agreements with MGM for 1939-40 product, and with Columbia, for 1938-39.

His offices in the Balkans have a supply of films ample "for some time," Mr. Soukias seemed assured. However, he noted that future supplies must come directly from the United States.

"Up to the war, American films had the preference in the Balkan market," Mr. Soukias said. "Now they will completely control it.

"It might have been said that the one exception was Greece, where the people like the French language very much. However, we got around that by importing the American films from France, where they had been dubbed in the French language."

Bulgarians and Rumanians, he said, like their American pictures with the English language, but fitted with Rumanian titles.

Whatever competition existed in the Balkans, to American product, was from the French, Mr. Soukias stated. German pictures had, before Hitler, some audience; and, also, German newsreels. But, since the advent of Hitler, German films were virtually boycotted, especially in Rumania he said.

Before Mr. Soukias left France, he noted that some French theatres were being allowed to remain open till 8:30 in the evening, and he predicted that the British and French governments would find it imperative to use the motion picture theatre as a morale factor. More than anything else, people need entertainment in war time, he said; and the most popular entertainment was the "movies," he said.

Mr. Soukias was born in Istanbul, Turkey, of Armenian parents. He was educated in the American college there. In 1911, he came to New York, and spent 17 years there.

In 1923, he formed Astoria Films, in New York, exporters of independent American product, to the Balkans. In 1927, he went to Bucharest, as a franchise holder for American companies, and then expanded to Sofia, Athens, and Paris. He is co-owner of the Cinema Capitol and Roxy theatres, Bucharest.

He is an American citizen.

Paramount's "Disputed Passage" had its first public screening last Saturday in White Sulphur Springs, West Virginia, at the annual convention of the National Wholesale Druggists Association.

Lloyd Douglas, author, was the guest of honor. A special drawing was held after the screening, the winner receiving from Mr. Douglas the original manuscript.

The film stars Lorothy Lamour, Akim Tamaroff, and John Howard.

LAEMMLE'S DEATH TAKES PIONEER 'INDEPENDENT' OF IMP FILM DAYS

Started Out to Buy Clothing Store, Wound Up with Theatre, Exchange System, Producing Company, Universal

Carl Laemmle, Sr., pioneer "independent" of the motion picture's early years, and one of the founders of Universal Pictures Corporation, died Sunday at his home in Hollywood. He was seventy-two years old.

All Hollywood's studios, and the offices of Universal around the world, stood silent for five minutes at 12:30 o'clock Tuesday afternoon, when funeral services, attended by 2,000, began at the Wilshire Temple, B'nai B'rith, Rabbi Edgar Magnin officiating. Private services were held later at Temple of Peace Cemetery for members of the family, where temporary entombment was made in the House of Peace Mausoleum.

Active pallbearers were David Tannenbaum, Ben Straus, Herman Einstein, Jack Ross, Sam Van Ronkle, Dr. Leland Hawkins, Sam Behrendt and Fred S. Meyer. Honorary pallbearers included a score of Hollywood producers and production executives.

Station KFWB (Warner Brothers) broadcast a memorial program from Los Angeles Tuesday evening.

Surviving are Mr. Laemmle's two children, Carl, Jr., and Mrs. Stanley Bergerman, and two brothers, Louis and Siegfried.

The Laemmle estate was estimated at more than $4,000,000, from a will read immediately after the services Tuesday. Annuities amounting to $500,000 revert to his two children.

In Nickelodeon Days

Mr. Laemmle came into the motion picture industry in its second wave of development as the films broke the thralldom of service to vaudeville and began with the nickelodeon to win a place of their own. He had been manager of the Stern haberdashery in Oshkosh, Wis., when, out of differences with the owner, he cast loose with $3,000 in pocket to look for something to do on his own.

He went to Chicago and there made his first call on the Cochrane advertising agency, from which he had been getting a syndicated advertising cut service for clothing stores. He wanted to buy into a small clothing store and the agency set out to find an opportunity for him.

Meanwhile Mr. Laemmle did some looking about for himself and discovered an amazing flow of dimes into a Hale's Tours & Scenes of the World picture show in the Chicago Loop. He decided that would be a business to get into. In sequel came the White Front theatre in Milwaukee Avenue on Chicago's West Side, and in time a film exchange, more exchanges, production, by his Independent Motion Picture Company, the once famous "Imp," and in turn Universal Film Manufacturing Company, engaged in world wide distribution, ancestor of today's Universal Pictures Corporation, from which Mr. Laemmle withdrew in 1936, with some three and a half millions of dollars for his controlling interest.

The early operations centering on him, and centering for reasons of aggressive personality, brought in many names of importance in the early chapter of the rise of the motion picture, among them as associates in varying degrees of association the late Mark Dintenfas, the late William Swanson, the late Lewis J. Selznick, and Patrick Powers, and such directors as Edwin S. Porter and the late Thomas Ince.

In the development of his career Mr. Laemmle was most intimately and closely associated with Robert Cochrane, variously his vice president and advertising manager in general. How much was Laemmle and how much was Cochrane will never be sorted out. It was Mr. Cochrane who wrote the "straight-from-the-shoulder" talks by Carl Laemmle, but it was probably Mr. Laemmle who felt that way.

Selznick's Diamonds

The contact between Mr. Laemmle and Mr. Selznick was one of the classic chapters of early picture history. Mr. Selznick had come to failure in the jewelry business in Sixth avenue and had saved out of it only a few papers of unset diamonds. A dozen years before he had met Mark Dintenfas when Mark was selling herring for his father and he and Lewis, then a jeweler's clerk in Diamond Alley, off Smithfield street in Pittsburgh, had met at a delicatessen in that blithe town. Mark introduced Lewis to Pat and, after a sale of diamonds, Pat introduced Lewis to Carl, who also bought some diamonds. Lewis sold not only the diamonds, but also the idea that it would be good for Carl if he had desk room at the Universal offices. Then Lewis sent out a letter saying he was Universal's general manager—and made it stick for a while. Eventually Mr. Laemmle wrote a letter severing the connection and took the Century to Chicago while it was being delivered. That put Mr. Selznick on his own, which he attended to as all know.

The Patents Company Tilts

Mr. Laemmle's Universal, being out in front among the independents, enjoyed—along with William Fox—much of the brunt of issue in the courts with the Motion Picture Patents Company, and the court controversies were extensive, expensive and considerable. When finally a decision in "the Latham loop case" came along, the issue between the "trust" and the independents had actually been decided commercially in terms of product, and the market.

Notable among the early Universal prod-

(*Continued on page 22, column 1*)



CARL LAEMMLE—as the boy from Laupheim, as he was in his middle years when Universal was a-building, and in one of his most recent appearances.

EXPRESSIONS on the death of Mr. Laemmle came from an array of leading personages and contemporaries both across America and overseas. Typical, and representative, was the statement from Will H. Hays:

In almost three-quarters of a century, Carl Laemmle traveled far. He crossed the Atlantic to the United States to become a fine American citizen. He crossed the United States to the Pacific to become a great distributor and a producer who helped set the motion picture stars in their courses.

The services of Carl Laemmle to the motion picture industry were distinguished. He had courage and vision and he kept his honor bright. He fought for what he believed to be right and kept his plighted word. He gave more than he asked. His friendship braved the storm.

Carl Laemmle had and deserved the deep personal affection of all who knew him.

NURSE ED

HELD

RADIO CITY

. . . after sensational first v

BIG ONE from RKO RADIO

in that much-coveted class o

$100,000-a-week attractions

TH CAVELL

OVER

MUSIC HALL

ek that heralded another

ANNA NEAGLE

in her first Hollywood appearance as

"NURSE EDITH CAVELL"

with

EDNA MAY OLIVER • GEORGE SANDERS • MAY ROBSON

ZASU PITTS • H. B. WARNER • SOPHIE STEWART • MARY HOWARD • ROBERT COOT

Produced and Directed by HERBERT WILCOX • Screen Play by Michael Hogan

K O
ADIO
PICTURES

First Features From Laemmle

(Continued from page 19)

ucts was the feature length picture, one of the first "independent" features, entitled "Traffic in Souls," which Jack Cohn, now of Columbia, and George Loane Tucker made after hours as a surprise to the company. It was. Also it made money.

It was Universal, too, which broke the Patents Company dam of anonymity by taking Florence Lawrence, the dominant feminine star of the day, from Biograph with much ballyhoo. The subsequent acquisition of Mary Pickford has had more publicity.

Through its silent picture era probably the most notable picture of the Laemmle regime in Universal was "The Hunchback of Notre Dame" with Lon Chaney. In the sound era the high mark was "All Quiet on the Western Front."

Mr. Laemmle was notable for his eleventh hour decisions and the frequent swift rallies of his company from Despond to Prosperity.

The Howey Incident

Influences and excitements growing out of his activities were many and sometimes remote. One among them was the career of Walter Howey, that famed and fabulous city editor of the Chicago *Tribune,* about whom "Front Page" was written. Mr. Howey, through sources best known to the present writer, got wind of a deal by which John M. Burnham & Company of Chicago was to buy, for three millions, and re-sell for what, Mr. Laemmle's interest in Universal in 1916. Joseph Medill Patterson, then with the *Tribune,* said the story was not so good and Mr. Howey went to the Hearst papers. All that Mr. Laemmle said was that three million was not enough. A lot of newspaper history happened after that. It is to be recorded that Mr. Laemmle bought Mr. Howey several robust dinners—two steaks was a dinner for Mr. Laemmle unless he was hungry.

It was notable of Mr. Laemmle that he was generous with those with whom he was generous. He rebuilt a cathedral in his ancestral Germany, he took care of his friends and his relatives, abundantly. It is reported that he left an estate of four millions. He gave away more than that before.—TR.

Warners Set Release Date on Nine Films

Warner Brothers-First National has set nine releases through November 25th. The films and the release dates are: "Espionage Agent," September 30th; "Pride of the Blue Grass," October 7th; "On Your Toes," October 14th; "Smashing the Money Ring," October 21st; "The Roaring Twenties," October 28th; "Kid Nightingale," November 4th; "The Private Lives of Elizabeth and Essex," November 11th; "Lady Dick," November 18th, and "We Are Not Alone," November 25th.

B. & K. Golf Meet Held

Members of the Balaban & Katz Employees Club held their annual golf tournament at Bunker Hill Country Club recently. Winner of the meet with low gross was Ralph Schwartz of the Tivoli theatre.

RADIO WILL DECIDE WAR, SAYS DE FOREST

Dr. Lee de Forest, radio inventor, arrived in New York this week from Chicago remarking that radio will eventually decide the outcome of the European war. He said that, while radio was in use in communications in the World War, it was not a weapon, but that now it is.

SMPE To Attend Fair for Session

One of the evening meetings of the fall convention of the Society of Motion Picture Engineers is to be held at the New York World's Fair so that members may witness special photographic and sound recording demonstrations at two of the largest exhibit buildings.

W. C. Kunzmann is convention vice-president, and D. E. Hyndman, chairman of the Atlantic Coast section, is in charge of local arrangements.

On Monday evening, October 16, the opening day, the delegates will convene at the Chrysler exhibit for a demonstration of stereoscopic pictures by Jack Norling, of Laucks and Norling. This will be followed at 10 P. M. by a demonstration of "Two channel recording and reproduction with steel tape" in the American Telephone and Telegraph exhibit. Efforts are being made to arrange a special television showing for the delegates between the two demonstration periods.

The afternoon and evening of the convention's second day have been left open to permit delegates to visit the Fair again.

The program of papers promises a wide assortment of subjects, including sound recording and reproduction, scientifically produced studio reverberation, television projection problems, and others. The four-day convention will be held at the Hotel Pennsylvania, New York, October 16th to 19th, inclusive.

Another feature will be the election of four officers for 1940. The terms of engineering vice-president L. A. Jones; financial vice-president A. S. Dickinson; secretary J. Frank, Jr., and treasurer L. W. Davee, expire at the end of the year. Nominees for the positions include Mr. Dickinson and Mr. Frank, to continue the same duties, and D. E. Hyndman, of Eastman Kodak, for engineering vice-president, and R. O. Strock, of Eastern Service Studios, for treasurer.

The semi-annual banquet and dance will be held in the grand ballroom of the Pennsylvania Hotel, October 18. At that time the Society's Progress Medal and Journal Awards will be presented, and the officers-elect will be introduced.

LeBaron in New York

William LeBaron, Paramount production head, arrived in New York this week from the coast for home office conferences and a brief vacation in the east. He will return to Hollywood in about two weeks.

'All Quiet' Joins War Reissues

The European conflict has promtped Universal to reissue "All Quiet on the Western front." Adapted from the Erich Maria Remarque novel by Maxwell Anderson and George Abbott, directed by Lewis Milestone and produced by Carl Laemmle, Jr., the film when originally released in 1930 was a preachment of the futility of war in its description of the horrors of war. To the original version have been added a prologue and an epilogue, scenes culled from old newsreel issues, edited to show the events that led up to the 1914-18 period and the postwar period up to the time the German Fuehrer ordered that all books not conforming to the Nazi philosophy be burned.

John Deering's narrative accompanies the prologue and epilogue and occasionally the narrator breaks into the picture itself to comment on the tragedy of conflict. As propaganda against war the film makes a strong case.

In a review of the production in its original form, following are excerpts from the review of Douglas Fox, which appeared in Exhibitors Herald-World (predecessor of Motion Picture Herald), issue of May 10, 1930, page 31:

"'All Quiet on the Western Front' is a great picture because it is the human document, magnificently done, of the inhumanity of war.

"The photography, the hand to hand fighting, the bigger battle scenes, the little flashes here and there are simply magnificent....

"Which is all by the way of saying that I consider 'All Quiet on the Western Front' the greatest war picture ever filmed."

In its first two showings since being reissued, at the Rivoli, Toledo, and the Adams, Detroit, Universal reports new records. The company prepared a 16 page press book with special ads and featuring a war map.

"All Quiet," which has a cast headed by Lew Ayres, Louis Wolheim, John Wray, Raymond Griffith, Slim Summerville, Russell Gleason, William Bakewell, Ben Alexander and Beryl Mercer, grossed $1,500,000 (exclusive of intermittent playdates since its first release period), according to the "All-Time Best Sellers" in the Motion Picture Almanac, being bracketed at that figure with such pictures as "Hunchback of Notre Dame," "The Champ," "Daddy Long Legs," "City Lights" and "The Sheik."

20th-Fox Plans 17 for Quarter

With three color pictures, "Hollywood Cavalcade," "Drums Along the Mohawk" and "The Bluebird" heading the list, Twentieth Century-Fox on Tuesday announced 17 pictures for release in the next three months.

The October releases were: "The Escape," "Hollywood Cavalcade," "The Road to Glory," "Pack Up Your Troubles," "Shipyard Sally," "20,000 Men a Year" and "The First World War."

November releases are planned as: "Heaven with a Barbed Wire Fence," "Drums Along the Mohawk," "Too Busy to Work" and "Daytime Wife." Scheduled for December are "Charlie Chan in the City of Darkness," "Inspector Hornleigh on Holiday," "He Married His Wife," "The Honeymoon's Over," "The Blue Bird" and "The Adventurer."

IATSE DEFEATS CIO, GETS INCREASE; TELEVISION DELAYS "ONE BIG UNION"

Ten Per Cent Pay Increase to Eleven Studio Locals Will Cost Up to About $5,000,000 a Year, Say Producers

Nine hours before the IATSE would have called its projectionists from every affiliated theatre in the United States, Hollywood producers at 3 A.M. Tuesday announced they were granting "with reluctance" a 10 per cent wage increase to the 11 Alliance studio locals, composed of 12,000 members.

Total annual cost to Hollywood studios of the pay increase which was made retroactive to August 12, when Alliance obtained a new closed shop agreement, will be $5,000,000, producers declared at the conferences, and they presented charts and figures to support the contention. The current increase makes the third raise of 10 per cent since Jan. 2, 1936. The next date for negotiations is March 15th.

The producers agreed to negotiate on working conditions for workers in several weeks. Each Alliance unit has drawn up various demands concerning such subjects as overtime conditions and when salaries should be paid for occasional workers.

It was no pleasant meeting at which the agreement was made, it was indicated by the producers' statement released to a score of waiting newspapermen at 3 in the morning, reporting that the producers had agreed "reluctantly" to the increase, that this figure was a compromise from the original 20 per cent demand, and that the producers had agreed only because they felt a strike would be catastrophic.

Mannix Scores Use of Force

In a much more strongly worded public statement issued later Tuesday, E. J. Mannix, leader of the producers' negotiating committee, excoriated the methods of the IATSE in forcing the 10 per cent increase at this time.

"It would be unfair to motion picture producers, to our employees and to the industry as a whole," he said, "if the feeling is allowed to prevail that the producers are proud of or satisfied with their action early this morning in agreeing to an increase of 10 per cent in wages to members of the IATSE. The action taken was not voluntary; it was forced. Not only was it enforced with a reckless disregard of possible consequences; it was exacted arbitrarily by those who used the threat of an immediate strike to accomplish their demands.

"Knowing that a strike in the motion picture industry at this critical time would bring economic disaster to upwards of 200,000 workers and might spell ruin to the industry itself, the producers felt they had no choice but to yield. . . . It cannot be said the producers granted the increase or that they were persuaded that one was fair or economically possible; they merely surrendered. What the consequences will be we are not now in a position to know. . . .

"It should be known by all that reduction, not expansion in industry costs is the only possible road by which the industry can be saved. . . .

"Despite knowledge of such (war) conditions, despite an earnest plea by the producers for at least four or five weeks of delay in which to survey the situation . . . the studio heads were forced to concede to demands which in the long run will prove injurious to those who made them as well as the rest of the motion picture organization.

"This statement is not made in the spirit of resentment, but is presented solely for the purpose of making clear to all concerned that hard decisions and conditions are sometimes accepted by those who must submit to force rather than to fairness and logic".

William Bioff, who earlier had announced an advance of the strike deadline from midnight Tuesday to noon Tuesday, appeared at the producers association office at 11 P. M. Monday accompanied by a delegation of representatives of the 11 locals, determined to push through his increase demands. Last Friday he delivered an ultimatum to producers that an agreement must be reached by Tuesday "to avert any possibility of long drawn out temporizing over the just and long due demands of our studio local unions."

Informal conferences were held Sunday night and virtually all afternoon Monday as producers sought to work out the problem. A formal meeting of the association started at 8 p.m. with the entire membership present. The negotiating committee, consisting of E. J. Mannix, Y. Frank Freeman and Mendel Silberberg, who were appointed by Joseph M. Schenck prior to his departure for Mexico City last week, explained the situation to the members. Then Ralph Morgan, president of the Screen Actors Guild, and William Wyler, W. S. Van Dyke, J. P. McGowan and John Cromwell of the Screen Directors Guild conferred with the producers, who presumably wished to sound them out concerning eventualities. The directors later conferred with Mr. Bioff, seeking to extend the strike deadline but the IATSE representative refused.

"Purging" Locals

Mr. Gatelee meanwhile resumed the task of "purging" the membership rosters of the suspended Studio Technicians Local 37 and the five new locals created to take its place of "radicals and subversive elements" who had taken part in the revolt against the Alliance and formed the United Studio Technicians Guild, CIO-financed organization which last week overwhelmingly lost the NLRB consent election to determine the collective bargaining agency. Of 7,790 voters eligible, 6,904 voted. The IATSE received 4,460 and the USTG 1,967.

Locals affected by wage increases are Photographers Local No. 659, Sound Men No. 695, Laboratory Workers No. 683, Makeup Men No. 706, Costumers No. 705, Studio Projectionists No. 165, Prop Men No. 44, Set Electricians No. 728, Grips No. 80, Laborers No. 727 and the remnant of Studio Technicians No. 37 in which are 300 members who have not transferred to recently created units.

HEED NEW YORK UNIONS' "BOYCOTT" WARNING

The seven-day music festival to mark the twenty-fifth anniversary of The American Society of Composers, Authors and Publishers, to start on October 1st, in New York City, nearly was boycotted by music unions last week, when they learned the Society planned to have the Boston Symphony play. The Boston orchestra is non-union.

The controversy was settled by the promise to use the New York Philharmonic instead of the Boston organization.

Jurisdictional Tilt Over Performers in New Entertainment Field Delays Equity Move to Organize Field

The "one big union" idea of the Associated Actors and Artistes of America, which last week appeared to be taking specific form at inaugural meetings among the executive secretaries of the Four A's component unions, seems delayed by a jurisdictional squabble over television performers among three Four A unions, the American Federation of Radio Artists, the Screen Actors Guild and Actors' Equity.

What They Claim and Propose

Equity claims jurisdiction by a 1931 charter clause. The Actors Guild and the Radio Artists Federation have proposed a tri-union committee. The Equity is reported agreeable to a compromise, but not to one in which it would surrender its authority to a committee.

The Equity was reported this week ready to organize the television field, and awaiting only the clarification of jurisdiction.

Meanwhile, one union fight was ended when Sophie Tucker, former president of the American Federation of Actors, which was supplanted by the Four A's with the new American Guild of Variety Artists, joined the new organization last week, after threats of penalization by the Equity, the Actors Guild and the Radio Federation.

Maida Reade, AGVA executive secretary, resigned over the weekend. She was succeeded by a temporary committee, comprising Paul Dullzell, Equity executive secretary; Florence Marston, eastern representative of the SAG; and Emily Holt, executive secretary of the radio actors.

—

Departure of Pat Casey, producers' labor contact, from New York for the coast on this Monday, postponed the negotiations between newsreel cameramen and the five Eastern newsreel companies for one month.

—

The Hamrick-Evergreen theatres in Portland, Oregon, will now operate under union terms, with pay increases for all employees and a 40 hour week. About 100 doormen, cashiers, and usherettes are affected.

—

Representatives of New York projectionists' local 306 and those of the city's major circuits were attempting this week to choose a neutral arbitrator for their negotiations on the union demand for a 25 per cent wage increase, and a two weeks' vacation.

—

The Illinois State Federation of Labor, last week, at its annual convention in Springfield, voted an investigation into the use of janitors and high school students as stagehands and projectionists in high school auditorium screenings

—

The Theatrical Managers, Agents and Treasurers' Union struck briefly—two hours last Friday afternoon—at the League of New York Theatres, to secure signature of a contract for company managers and press agents. The strike succeeded; the pact was signed, continuing, with a few minor changes, a contract in force last year.

with

IRENE DARE

ROSCOE KARNS • EDGAR KENNEDY

LYNNE ROBERTS • ERIC LINDEN

Directed by Erle C. Kenton

Produced by SOL LESSER

Screen play by Adrian Landis and Sherman Lowe

RKO RADIO PICTURES



THE SCREEN'S NEW SKATING SWEETHEART! . . . .

Thrill-time in the theatre...with a brand new personality sensation for your crowds to rave over! . . . A little girl with a load of looks, a magnetic charm, a wonderful smile — and probably the greatest young skater on earth! . . . Presented with a group of strong marquee names in a great stand-and-deliver comedy show with music and songs, dancing, a throbbing heart story, big laughs — and such figure skating as you've never seen before! . . . Sol Lesser BOX-OFFICE again!

EVERYTHING'S ON ICE







NO NEELY BILL ACTION IN CONGRESS; UA ATTACKS FEDERAL COMPLAINT

No New Drive in Prosecution of Film Industry Is Intimated but Justice Department Pushes New York Case

War talk and anti-war action in Washington, official and otherwise, may even touch the motion picture industry, and beneficially, for intimations are coming from the Department of Justice that because of the times no new drive in prosecution of the film industry is contemplated at this time.

Having virtually promised a dozen anti-trust suits against the majors and circuits, and having filed but six to date—in New York, Chicago, Los Angeles, Gloversville, N. Y., Tennessee and Oklahoma—the indications pointed to a cause for a bit of relaxation by the industry.

No Letdown in New York Case

There is, however, no signs of a letdown in the Department's prosecution of its "key" case, in New York, against the majors, with both sides continuing maneuvering for strategic position. This week, it became known that the majors will answer the Government's demand for answers to 66 questions, with a fight in the courts against any such interrogation. And United Artists, acting individually, drafted its own questions to ask the Government in connection with the action.

Regardless of any letdown by the Government in its pressure on films in suits in the field, independents continue their attacks charging anti-trust violations by the "Big Eight." This week the independent State Theatre Corporation, of Erie Pa., added an action to the long list of trust suits naming all of the majors defendants.

Majors Confer

Counsel for defendants in the Government's New York anti-trust suit, conferred in New York late last week on procedure in connection with answering the 68 detailed interrogatories recently served upon them by the Department of Justice.

Indications following the meeting were that most defendants will oppose answering the interrogatories on the grounds that they are too broad, or that the Government already has the information or that defendants are not in possession of some of the information sought.

The last-named procedure was resorted to frequently by the Department of Justice when it was required by the Federal Court in New York to answer bills of particulars served upon it by the defendants.

Attorneys assert that to answer the interrogatories in any comprehensive fashion would require many months and would entail a cost of about $50,000 to $100,000 per company.

Defendants are scheduled to appear in Federal court, New York, on October 7 in the proceedings on the interrogatories.

U.A. Asks Own Questions

United Artists filed a list of 38 interrogatories in United States District court, New York, last Friday which confronts the Government with almost as detailed a quiz of its information relating to the pending New York anti-trust suit as the Government imposed upon all of the major defendants two weeks ago in serving them with its 68 interrogatories.

The Government will be required to answer the interrogatories served by United Artists within 20 days or obtain a modification of them from the court.

The United Artists' interrogatories, filed by O'Brien, Driscoll and Raftery, counsel for the company, for the most part seek the identity of all Government witnesses having knowledge of the acts charged against defendants in the Government's anti-trust suit complaint.

The company asks the Department of Justice for the names of those having knowledge of the victims of compulsory block booking imposed by United Artists, of instances of its having forced short subjects and newsreels on independent exhibitors; of its having arbitrarily designated play dates; or having imposed unreasonable clearance and zoning schedules; of having permitted overbuying by affiliated theatres or of its having discriminated in the matter of rentals between independent and affiliated theatres.

The interrogatories also ask the Government for the identity of those who have knowledge of United Artists having prohibited an independent from double featuring while permitting an affiliated theatre to do so; of its having collected score charges; of its having imposed minimum admissions on exhibitors; of its having allowed material alterations of contracts by affiliated theatres or authorized them to adopt "move-overs."

The interrogatories ask also for the identity of persons having knowledge of the commission of acts of conspiracy alleged by the Government, and those having knowledge of exclusion by United Artists of product from first run houses; of the company's having contributed to a monopoly of exhibition in first run metropolitan houses; of its having participated in any acquisition of theatres with other defendants to effect a division of an exhibition territory and its having had a part in other acts of conspiracy or restraint of trade alleged by the Government.

Independent Suit in Erie

The major distributors and a number of Erie, Pa., theatres were named defendants in a suit filed in Federal Court by the State Theatre Corporation of Erie, charging illegal agreements prevented the concern from buying first-run films.

Named defendants in the suit, which asked $450,000 damages, were Paramount, Inc.; Twentieth Century-Fox, United Artists, Columbia Pictures, Universal Film Exchange, Monogram Pictures, Republic Pictures, The RKO Distributing Company and RKO Pictures, besides the Erie theatres.

The plaintiff accused the distributors and theatres of preventing the State theatre from getting the best pictures by assigning them to local theatres which do not show them. The suit also asserted admission prices there are unreasonable and that one theatre is operated at a loss to keep the State from getting films.

—

Oklahoma Action October 2nd

On October 2nd, in Oklahoma City, Federal Judge A. P. Murrah will hear the application by Oklahoma Theatres, Inc., for a temporary injunction against the major distributors. The injunction suit is by A. B. Momand, operator of the Oklahoma Theatres, Inc., which runs the Odeon Theatre, in Shawnee, same state. The theatre, Mr. Momand says, is unable to obtain second run product.

—

20 Days to Answer

The Griffith Amusement Company, its subsidiary circuits, United Artists Corporation, Universal Film Exchange, Inc., and Columbia Pictures were given 20 days to file an answer to the Government brief, in the latter's suit against them for violation of the Sherman anti-trust laws, by district judge Edgar S. Vaught, in Oklahoma City, early this week.

Sponsors of Measure to Abolish Compulsory Block Booking Not Expected To Act Unless Session Is Lengthy

The special session of Congress, now on in Washington at the call of the President to act on neutrality and other emergency legislation, will not take action on the Neely anti-blocking selling and blind buying bill—unless and until the debate over the necessary legislation is prolonged to great length.

No Likelihood of Consideration

Failing undue prolongation of the special sitting, legislation left over from the last regular session, including the Neely proposal, will have no chance of consideration during this special session, it was held by observers in Washington this week, in dismissing a report, described as "a wish giving father to the thought," that Neely bill proponents might attempt to inject consideration of the block selling measure into the special session.

At the last regular session, the Senate passed the bill, but the House did not act. The bill did not die as the special session and the regular midwinter session are continuations of the 76th Congress.

The Washington view was based on an agreement of House leaders not to permit any legislation other than that dealing with neutrality to come up during the session, made in response to a request by President Roosevelt that the activities of the session be as circumscribed as possible, with adjournment at an early date.

Says No Meeting Will Be Called

Further, Representative Clarence F. Lea (Dem., Cal.), chairman of the House Interstate Commerce Committee, where the Neely bill is pending, said this week that no meeting of his committee had been called and none would be called during the special session.

It was admitted that these agreements will be enforceable only if the length of the session is strictly curtailed. If debate over neutrality and other necessary legislation extends over any great length of time, it is probable that the question will be re-examined and some of the legislation left over from the regular session may be brought up.

So far as the Neely bill is concerned, however, it is not believed that it would benefit from any such decision, since Chairman Lea has said that he will not ask his committee to report on the measure until it has held hearings and been given an opportunity to investigate the industry.

—

Home Press Says Neely "Laid an Egg"

The Wheeling *Intelligencer,* of the native West Virginia of Senator Matthew Mansfield Neely, the proponent of anti-block selling legislation in Congress, comments editorially that passage of the bill by the Senate last summer did more harm than good to the sponsor "and left him with an egg that has already spoiled," basing its conclusion on the fact that the bill has been "kicking around" Congress for 12 years.

The newspaper, in an article written by Bill Blake, questions "just whom the Neely bill is supposed to benefit, or rather, just whom the bill is supposed to hit," observing that while the basic idea of the bill may sound good, "from the practical standpoint of the producing and exhibiting ends of the industry it is a bad deal and for the public as well."



"Is this the love I've been searching for? Or is it just an **INTERMEZZO?"**



"I'll remember this moment as long as I live, though it's just an **INTERMEZZO!"**



"Have I lost my husband's love forever? Or is this affair just an **INTERMEZZO?"**

Leslie
HOWARD



Directed by GREGORY RATOFF ★ Associate Producer

An interlude of brief enchantment . . .
drawn not from yesterday's story books
but from the living world of today.

SELZNICK INTERNATIONAL *presents*



INTERMEZZO

A Love Story

INTRODUCING

Ingrid BERGMAN

LESLIE HOWARD ★ Produced by DAVID O. SELZNICK

To one woman
he gave his memories...
to another
he gave his dreams—
wild longings—
fierce desires
he dared not name...
for an interlude of
stolen love!
Could any woman
be content with
half a love?
Could any man
summon enough
for both?...
A vivid portrayal by

LESLIE HOWARD

star player extraordinary in

INTERMEZZO
A Love Story

SELZNICK INTERNATIONAL'S
great production introducing
the glamorous new Swedish star

INGRID BERGMAN



Released thru
UNITED ARTISTS
September 15th

Produced by DAVID O. SELZNICK
Leslie Howard, Associate Producer

THE HOLLYWOOD SCENE

Production as Usual

In a week that saw Hollywood realize the full impact of the European war upon it, and take the first concrete steps to realign its affairs in accordance with the changed world and domestic conditions, picture production continued at a pace about normal for this season of any year. Ten films were started; six were finished. It will be noted in the following breakdown that none of the newly started efforts involves an extravagant budget. It will be further noted that the new pictures, so far as story content and entertainment appeal are concerned, are based on light thematic ideas or are action adventure films. Similarly the completed films are entertainment of popular character. There does not seem to be any intention in Hollywood to load programs with war inspired films, things that might be topical of war or even be considered propaganda.

Three at Republic

Three pictures were started at Republic. Gene Autry, Smiley Burnette, Mary Carlisle and Douglass Dumbrille are the principals in "Rovin' Tumbleweeds." The cast for "Zorro's Fighting Legion" is headed by Reed Hadley, William Corson, Jim Pierce and Charles King. James, Russell and Lucille Gleason, with Harry Davenport, Tommy Ryan, Mary Beth Hughes and Maude Eburne, will be seen in "Covered Trailer," a Higgins Family episode.

MGM started two productions. "The Secret of Dr. Kildare" will feature Lionel Barrymore and Lew Ayres with Laraine Day, Nat Pendleton, Lionel Atwill and Helen Gilbert. "A Call on the President," based on a *Collier's* Magazine story, will present Ann Sothern and William Gargan with Marsha Hunt and Walter Brennan.

Other Product

Cary Grant, Rosalind Russell, Ralph Bellamy, Helen Mack and Ernest Truex are the lead names in Columbia's "His Girl Friday." Dick Purcell, Bernardene Hayes and Charles Quigley head the cast of "Heroes in Blue," Monogram.

For RKO-Radio distribution, Sol Lesser started "Escape to Paradise." Bob Breen is the star. Kent Taylor, Marla Shelton and Joyce Compton head the support.

Universal's starter, "Test-Driver," is a series picture for Richard Arlen and Andy Devine. "The Enemy Within," Warner, will feature Ronald Reagan and Lya Lys.

Columbia is credited with two of the six finished pictures, "Renegade Law" and the Larry Darmour production, "Illicit Cargo."

The most important picture of the week is MGM's "Remember?" in which Grear Garson, Robert Taylor and Lew Ayres are the stars. Monogram completed "Scouts of the Air" while Paramount finished "Campus Wives" and Universal checked "Vigilante War" off the active shooting list.

Yates of Republic

"It is difficult to look further than January 1st. What will happen after that is anyone's guess." The speaker was Herbert J. Yates, whom Republic studios calls its "guiding hand."

"What has happened in Europe to date has already disrupted the moving picture industry. The repercussions are only beginning to be felt in Hollywood. But we at Republic are going to meet the situation as best we can. We're not going to eliminate personnel. We hope that it will not be necessary to cut anyone's wages. Republic has always operated on an economical scale. We don't have very many fancy folderols with which to dispense. Nevertheless we are preparing ourselves to meet any eventuality.

"We've already completed 11 of our 1939-1940 pictures. We have five in work right now. That's a greater number than at any other time in our history. We will complete 10 more pictures and two serials before January 1. That leaves us a balance of 24 pictures and two serials to make during early 1940 to complete the program announced at our convention.

"We have decided to postpone production of the musical, 'The Hit Parade.' The element of costs involved and the uncertainty of the market were influences leading to this decision. But we will start production of 'Wagons Westward,' a picture comparable in size and scope to our last season's 'Man of Conquest,' about October 25. John Wayne will be the star. We will go outside our own studio for 'name' players to appear in support."

Mr. Yates is only recently returned from Europe. With Gene Autry, he travelled extensively in England, Ireland and Scotland. He says that the British public is determined to prosecute the war to a finish. And it is his personal opinion that it is inevitable that every nation of any consequence will eventually be forced into war.

"There is no such thing as British production now, but this does not mean that there is a great opportunity for the exhibition of American made pictures in the British Isles. Some theatres are permitted to open, but the men who might have patronized them have been called to military service. All the children and a great many women, who are not engaged in war industry, have been transported to rural sections. The potential audience for going theatres is very small. It will grow smaller."

Cash Shipments Halted

While Great Britain was the big foreign market for Republic pictures with the Gene Autry films especially popular, Mr. Yates said that its loss was not a serious blow to the company. "Not over 16 per cent of our revenue came from England, Ireland and Scotland, and while we have not been able to get any cash money out of Great Britain for four weeks, we nevertheless have received an order from the government for eight Autry pictures to be exhibited to soldiers in camps, in rest areas behind the fighting lines and to the sailors of the fleet."

To recoup whatever foreign revenue losses that will ensue, Republic plans a greater concentration on the American market. Thus it is probable that an additional Gene Autry picture will be made either before or after the leading western star goes on his loan-out to 20th Century-Fox. Republic does not plan to make any war or propaganda pictures inasmuch as Mr. Yates believes that the authentic war pictures that shortly will be arriving in this country, either as newsreels or specials, will give the American public all that it wants of real war without anyone bothering to make up imagined, no matter how realistic, stories of it.

SHIRLEY ON AIR FOR FIRST TIME

Twentieth Century-Fox's Shirley Temple—ranking star for four consecutive years in MOTION PICTURE HERALD'S *exhibitor poll of "Money Making Stars"—will take to the air waves for the first time on Christmas Eve, on the Screen Guild Show, in behalf of the Motion Picture Relief Fund, Hollywood charity organization, which receives all payments to stars appearing on the Guild weekly program.*

In the six years Shirley Jane Temple has been starring in Fox features, and winning box office honors, she has received numerous offers for air appearances, all of them refused by Shirley's mother, Mrs. George Temple. Twentieth Century-Fox disclosed this week that their child star only recently was offered $35,000 to appear on a national commercial broadcast Christmas Eve.

The Guild-Temple broadcast will be "piped" over Columbia Broadcasting networks from Hollywood at 4:30 on the afternoon of Sunday, December 24th.

Participating in the arrangements were Jean Hersholt and James Roosevelt, for the Relief Fund; Shirley's parents, and Joseph M. Schenck, Sidney Kent and Darryl Zanuck, for Fox.

Shirley probably will sing and do a scene from the Maurice Maeterlinck's "The Blue Bird."

"Discovering a Star"

Every film commentator in Hollywood last week committed an act that, to say the least, seems to border on collusion.

Each, almost without exception, placed himself on record as the discoverer of a new star to join the already imposing MGM roster of luminaries. Her name is Lana Turner and the writers saw her in an unpretentious but amusing film titled "Dancing Co-ed."

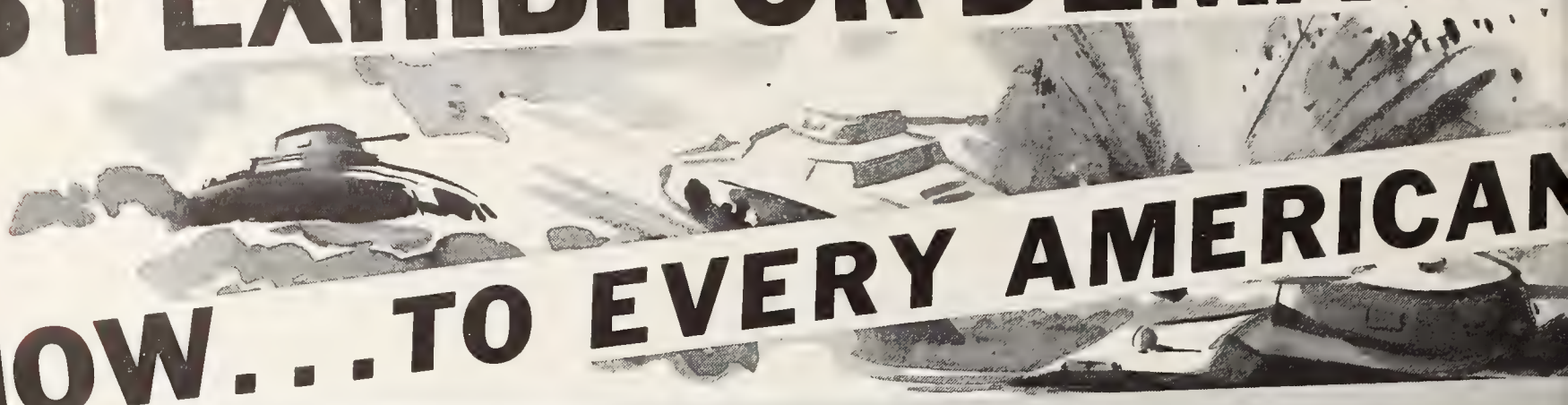
The almost unanimous mass approval contained in the reporters' written records makes it apparent that the public at large had already discovered the young woman's possibilities.

A Studio Policy

It seems that letting the press and public discover stars is in keeping with the long established policy of MGM. No tricky catch phrases such as "The It Girl," "The Oomph Girl," "The Red Flame" preceded her debut.

Handling such events sensibly is not a new idea at MGM. It may be remembered that without any advance ballyhoo a few years ago a gentleman by the name of Clark Gable slapped, pushed and otherwise manhandled Norma Shearer in "A Free Soul." He woke up the next morning after the preview to find himself one of filmdom's outstanding stars.

BY EXHIBITOR DEMAND



NOW...TO EVERY AMERICAN

More gripping...more meaningful...greater...TODAY!

FREDRIC MARCH · WARNER BAXTER

LIONEL BARRYMORE

THE ROAD TO GLORY

with

JUNE LANG · GREGORY RATOFF

Directed by Howard Hawks · Associate Producer Nunnally Johnson

Screen play by Joel Sayre and William Faulkner

Darryl F. Zanuck in Charge of Production



New PRINTS...new PAPER...new TR

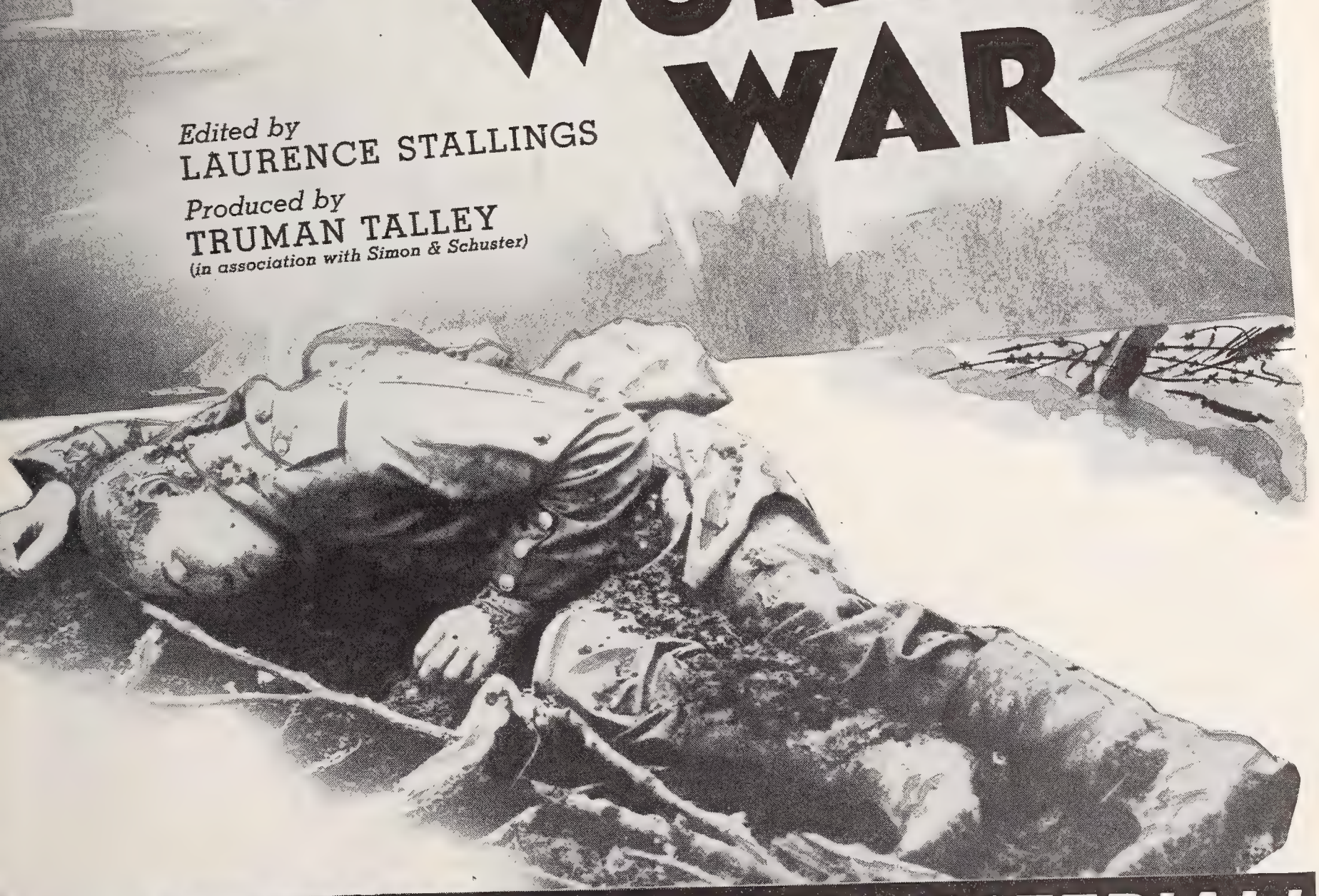
..MORE VITAL THAN EVER!

The only REAL scenes of the "war to end war"... authentic!... official!...from the secret and guarded archives of great nations! What actually happened in all its gory brutality...as it is happening again!

THE FIRST WORLD WAR

Edited by
LAURENCE STALLINGS

Produced by
TRUMAN TALLEY
(in association with Simon & Schuster)



LERS . . . new CAMPAIGN MATERIAL!

NEBRASKA CHARGES ASCAP CONTROLS 90% OF USABLE AMERICAN MUSIC

Judges Take Test Action Against State's Law Under Advisement After Denials of Monopoly and Price Fixing

The American Society of Composers, Authors and Publishers is continuing its defense against attacks by public performers of music, principally broadcasters, who seek the outlawing of the society by state laws (there have been 40 different anti-ASCAP bills filed in 25 states to date). The music performers are striking at ASCAP's forced royalties for the performance of music of its song writing and publishing members. Exhibitors frequently have attacked the society, but the fight now is being conducted for the most part by radio broadcasters.

The defense this week came in Nebraska, where, after four days of debate and cross examination of nine witnesses, a three-judge Federal court in Lincoln took under advisement the constitutional test of the anti-ASCAP law. Supplemental briefs were asked for, along with findings from each of the legal battery, to be filed not later than October 6. Specifically, the court is asked to determine whether the state can outlaw ASCAP.

The state charges that ASCAP is a monopoly controlling 90 per cent of usable American music.

Seek Early Decision

The three judges, Gardner, Munger and Donohoe, indicated they wished to rush the case to an early decision, since it had been hanging fire since the injunction was granted, under which ASCAP has operated in Nebraska, in the summer of 1937. The decision might be made as early as November 1.

Appeal from that decision is likely, direct to the United States supreme court.

It was 12:30 p.m. on Thursday, when the legal tussle halted. Louis Frohlich, ASCAP's lawyer, of New York, and William Hotz, Omaha attorney for the state, had each been given an hour and a half to develop arguments.

Monopoly and Constitutionality

Mr. Frohlich said only two points had entered the case—the question of monopoly, which he did not think was proven or had place in the case, and the question of constitutionality of the law, which he said was not possible since it denied property rights guaranteed citizens under the copyright laws passed in 1909.

Mr. Frohlich asked the court in deference to the Society's having done business "in a creditable manner, protecting its members for 25 years," that it be given a certificate of character. He said the Nebraska law called for the impossible, asking a publisher today to affix prices on a piece of music for all uses, also asking him to look 56 years (life of copyrights) into the future and fix prices for all music uses which are not known today, but which might develop in the meantime.

"ASCAP, in my opinion," said Mr. Frohlich, "has done more to foster entertainment than any other single organization in the history of the United States."

Attorney Hotz brought to the floor his opinion that ASCAP controlled 90 per cent of the usable American music, was a monopoly and as such had no standing in court, and also was a price fixer and an unfair competitor.

He made the point that a composer does not need ASCAP to protect his performance rights, that three or four cents added to the price of a piece of sheet music, collected by the publisher, would bring in as much money as ASCAP now collects.

ASCAP, he said, does not only force itself into radio via the network demands for performance rights clearance by member stations, but also forces the networks to play its members' numbers which keeps their network credits up and forms a basis for classification status which keeps certain music producers in big money.

Of the nine witnesses heard, six spoke for ASCAP: Gene Buck, Society president; E. C. Mills, administrative secretary; John G. Paine, general manager; Mrs. Ethelbert Nevin, widow of the composer who died in 1901; and two Omahans, Ernest Priesman, orchestra leader, and Henry Taylor, Ritz theatre manager and operator of the dancery, the Music Box. Three were used for the state: Johnny J. Gillin, Jr., general manager of Station WOW, Omaha, and Don Searle, general manager of the Central States Broadcasting Co. (KFAB, Lincoln; KOIL, Omaha; and KFOR, Lincoln), and Joseph Malec, owner-operator of Peony Park, and organizer of the 240-member association of amusement men set up to fight for the enactment of the anti-ASCAP law.

Cites Royalties Paid

Mr. Gillin was the most fiery witness, saying his station never had been able to come to an agreement with ASCAP, always signing with no recourse. WOW paid $22,800 royalties in 1938, he said, figured on the basis of time sale (5%), exclusive of political speeches, or religious broadcasts, otherwise whether music was used or not. Mr. Searle offered that his stations had paid ASCAP $21,700 during the same time.

Mr. Malec's testimony was directed not against payment of the music fee, but against what he called an intimidating manner used in collection of the license fee.

Obvious about the trial was that other irons were in the fire than mere constitutionality of the bill. Although the state was listed as defendant, the attorney general's office, represented by Assistant Attorney General John Riddell, was almost wholly silent. William Hotz, Omaha, who kept talking up the hotel argument against ASCAP licensing (only three of the 391 contracts were hotels), and Andrew Bennett, Washington, as a friend of the court, talked about dealings with the Broadcasters Association, which introduced a great deal of matter irrelevant to proof of constitutionality or otherwise.

ASCAP counsel demanded that Mr. Bennett identify himself with the broadcasters' association before he be allowed to speak.

Points to Radio Audits

ASCAP ran through its side of the testimony in two days. The gist of its officers' testimony was that the Society was the only means and the least expensive system for protecting the rights of its members and licensing users. The Omaha witnesses for the Society testified that the Society simplified matters of music reproduction handling, Mrs. Nevin adding that it was the only way she could protect herself.

Mr. Paine, for ASCAP, rocked radio when he testified that two audits of 200 radio stations, selected at random, since 1934, had shown a deficiency of $1,138,000 in income figures from which ASCAP's royalty percentage had been estimated.

Mr. Mills declared that complaining users of music didn't need ASCAP music, and if they used the same initiative to arrange programs with non-ASCAP music as they used to beat ASCAP members of their rights, they might get non-ASCAP programs.

Broadcasters Pick Enforcers of Their Code, Which Becomes Effective Sunday

Appointment of a committee headed by Edgar Bill of radio station WMBD, Peoria, Ill., to interpret and administer the recently adopted code of standards and trade practices for radio was made Thursday in Washington by the National Association of Broadcasters, Neville Miller, president, announced. The code becomes effective at midnight Sunday. Its administering group will be known as the Committee of Audience Relations.

The code requires that radio stations shall provide free time for the discussion of controversial public issues in such a way that conflicting viewpoints in public matters have a fair and equal opportunity to be heard. In no event will time be sold for such purpose, except for political broadcasts.

"The new N. A. B. policy insures that radio will remain a free and democratic forum for the fair and many-sided discussion of all public matters," said Mr. Miller.

The code further requires that news broadcasts be factual and presented without bias or editorial opinion. It also provides that children's programs be based upon "sound social concepts" and that radio stations continue to cooperate with educators in the further development of radio as an educational adjunct. The religious plank asserts that no one shall be permitted to use radio to "convey attacks upon another's race or religion."

While the full code becomes effective on October 1st, the board ruled that existing commercial contracts shall be respected for their duration, provided they do not run for more than one year. New business, competitive with existing accounts, may be accepted with the same length of commercial copy as is permitted existing accounts.



yes, it's
LANA TURNER
and she's
on the way
to stardom!

JUST SCREENED "DANCING CO-ED"! IT'S TERRIFIC!

One after another the red-hot hits are pouring out of M-G-M's sizzling studio! Every week a new smash! Embrace "The Women" and *hold!* Follow with "Blackmail" action barrage. And "Thunder Afloat" (*best in 19 months, Washington, D. C. Premiere!*) And then (*while "Babes in Arms" World Premiere Biggest in 5 years at Houston!*) make a date with delirious "Dancing Co-ed."

they'll be dancing in the aisles!

"DANCING CO-ED"



and Leo's
dancing
with joy!



yes, it's
ARTIE SHAW
and his No. 1
swing band!

JUBILEE OBSERVANCES UNDERWAY OVER U.S.

Hays to Pay Tribute to Thomas Edison at West Orange Ceremonies

The celebration of the motion picture industry's fiftieth anniversary, the Golden Jubilee, gets well underway next week with local observances in all parts of the country, according to reports received by the Fiftieth Anniversary Committee. Luncheons, dinners, meetings, radio, broadcasts, school, library and club activities are included on the various programs.

The newsreels will film the visit of Will H. Hays, president of the Motion Picture Producers and Distributors of America, to the Edison laboratories in West Orange, N. J., this weekend to pay the industry's tribute to Thomas A. Edison's memory for his invention of the Kinetoscope.

Campaign Details

Details of special campaigns prepared by the majors' committee for exhibitors were outlined in MOTION PICTURE HERALD on August 5th, page 33. Special campaigns by Schine Theatres were published on August 19th, page 59 and by RKO and Loew's on August 26th, page 40, while 213 circuits notified the MPPDA of plans for campaigns, September 9th, page 56, and Metro-Goldwyn-Mayer devoted much space in its institutional press sheet to the jubilee, September 23rd, page 26.

The completion of the Kinetoscope on October 6, 1889, has been used as a news peg for theatre advertising and publicity campaigns to attract attention to this season's outstanding films as the embodiment of half a century of motion picture progress.

In response to many requests, the Fiftieth Anniversary Committee prepared a radio script containing background material for local broadcasts. It brings in some of the highlights of motion picture history, which, by inserting local reminiscences, can be adapted for use by a member of the station staff and a film pioneer, exhibitor, or a leader in film activities. Or the chairman of the local motion picture council can do the interviewing with an exhibitor or some one connected with motion pictures to give the answers. Copies of the script are being sent out this week.

Another radio script has been prepared by Mrs. Malcolm Parker MacCoy, chairman, Department of Motion Pictures of the New York State Federation of Women's Clubs, for the use of local chairmen. These have also been shared with other state federations.

Cleveland Celebrates

The celebration in Cleveland centers on the fact that motion pictures were originated by Ohio men. As C. C. Deardourff, one of William R. Ferguson's MGM exploitation men, pointed out, "The father of motion pictures was Thomas Alva Edison, native of Milan, Ohio—just 50 miles from Cleveland. The father of the sound picture and president of Warner Brothers is Harry Warner, from Youngstown, Ohio—about 70 miles from Cleveland."

Among the political figures invited to take part are Governor John W. Bricker, Senator Robert Taft and Mayor Harold H. Burton.

The campaign made the most of Clevelanders and Ohioans who have made good in motion pictures including Bob Hope, John Howard, Eleanor Whitney, Alan Baxter, Adolphe Menjou and Clark Gable.

The large exhibit space in the Terminal Tower is devoted to an exhibit portraying the history of motion pictures through 50 years. Old theatre equipment is contrasted to new. A number of behind-the-scenes displays have been set up including costumes, props, jewelry, lights, cameras, projectors, strips of film. Considerable use is being made of trailers. Women's organizations are cooperating.

Exhibit at New York Library

Beginning next Monday the main New York public library at Fifth Avenue will have on display a large exhibit from the motion picture collection of the theatre division, assembled by George Freedley. The collection is the most complete of its kind in any public institution.

Since the entire season is Fiftieth Anniversary year, activities will continue.

A special poster has been prepared by Walt Disney for Children's Book Week, November 12-18, which shows Pinocchio turning the world. In front of the globe are two small characters from Pinocchio reading classics of literature on which photoplays have been based. A number of books to be produced as photoplays this season are illustrated, including "Pinocchio," "The Hunchback of Notre Dame," "Swiss Family Robinson," "The Deerslayer," "Ivanhoe," "Little Orvie," "Anne of Windy Poplars," "Tom Brown's School Days," "Allegheny Frontier," based on "First Rebel." A total of 20,000 posters will be distributed to book stores, libraries and committees organizing programs for Children's Book Week.

National Decency Legion Classifies 16 Pictures

Of 16 pictures reviewed and classified by the National Legion of Decency in its listing for the current week nine were listed as unobjectionable for general patronage, four were classed as unobjectionable for adults and three were found objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Call a Messenger," "A Chump at Oxford," "Disputed Passage," "Everybody's Hobby," "$1,000 a Touchdown," "Riders of the Black River," "Rulers of the Seas," "Straight Shooter," "Wall Street Cowboy." Class A-2, Unobjectionable for Adults: "Bombs Over London," "The Escape," "Espionage Agent." Class B, Objectionable in Part: "The End of a Day" (French), "Heartbeat" (French), "Song of the Street" (French).

Warner Men Told To "Buckle Down"

Managers and executives of the 26 Warner theatres in upstate New York met at the Ten Eyck hotel in Albany late last week at the call of M. A. Silver, zone manager, to discuss fall policies and operating plans. Addressing the meeting with Mr. Silver was Harry Goldberg, national director of advertising and publicity for Warner theatres of New York.

"These are trying times throughout the world," Mr. Silver said, "and unsettled conditions make it necessary for us to get right down to business and work hard at our own individual jobs instead of speculating, worrying and wondering about the fate of the world. I am calling upon every Warner manager in the circuit for concentrated selling of every picture, for a greater showmanship and for even stricter economy in operation. An impending shortage of product will make it necessary to get extended runs on all pictures that can possibly be stretched through the managers' increased efforts."

Managerial shifts announced by Mr. Silver were: Al Beckerich from the Palace, Jamestown, to Haven, Olean; F. M. Westfall from the Haven, Olean, to the Keeney, Elmira; Bill Leggiero from the Keeney, Elmira, to the Hornell; Al Newhall from the Majestic, Hornell, to the Palace, Jamestown.

Philadelphia Museum Is Presenting Film Series

The Philadelphia Museum of Art is presenting two weekly film series, one for children and one for adults. The Fall and Winter schedule as announced by the education division of the Museum will present on Saturdays and Sundays, milestones in the development of the documentary film, ranging from newsreels, March of Time subjects and short human interest subjects to travel, semi-fictional and advertising films.

To be screened in the Transient Galleries of the Museum the adult series on Sundays will include the documentary films, "The Private Life of the Gannets," "Night Mail," "Moana," "Nanook," "North Sea," "The River," "The Plough That Broke the Plain," "400 Million," "The Wave," and "The Wedding of Palo."

Warners Win Championship

The soft ball team of the New York exchange office of Warner Brothers has won the championship of the Motion Picture League by defeating Twentieth Century-Fox in the playoff game.

Cinecolor Process Ready

Cinecolor's new process for making 16 mm. reduction prints from 35 mm. color negative is now ready, A. L. McCormick, president, has announced in Hollywood.

David Bader, story editor for Lichtig and Englander in Hollywood, arrived in New York Tuesday in connection with new season's material.

Ted Gamble of the Parker Theatres, Portland, Ore., for the last three years head of the program committee of the annual Rose Festival, has been named president of the fiesta for 1940.

OWNERS IN 8 COAST STATES MERGE; SEVEN OTHER STATE UNITS MEET

Three Associations Combine under Board; Kuykendall Protests Against Outside Interference; Combine Discussed

The Independent Theatres Owners of Southern California and Arizona, the Independent Theatre Owners of Northern California, and the Motion Picture Theatre Owners of the Pacific Northwest, covering eight Far Western states and approximately 2,000 theatres, this week combined in an as yet unnamed Pacific Coast organization, without national affiliation.

Other Associations Meet

The Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee opened their convention at Memphis, last Sunday; the Oklahoma Allied Theatre Owners opened its convention Tuesday, in Oklahoma City; the Independent Theatre Owners Association of West Virginia also met Tuesday, at Clarksburg, West Va.; the Independent Theatres' Protective Association of Wisconsin and Upper Michigan convened in Milwaukee on Wednesday and Thursday; New York Allied set a meeting of its state units for October 17th, in New York City; Connecticut Allied scheduled an election luncheon for October 3rd in New Haven; the ITA of Ontario met Thursday in Toronto to set a date for its annual convention; and Michigan Allied's convention was set for October 3rd and 4th in Kalamazoo; Allied of Eastern Pennsylvania meet Tuesday; Associated Theatre Owners of Indiana this week set October 23-24 as its annual convention dates, and the Ohio ITO set November 13-14 for its meeting.

Board Represents Three Units

The Coast combination of the three large exhibitor organizations provides for representation by a board of trustees, consisting of two members from each of the three units. The Pacific Coast Conference of Independent Theatre Owners is the name of the combination.

South California-Arizona ITOA named Hugh Bruen of Whittier and Jack Berman of Los Angeles as representatives, and Mrs. Jenne Dodge of Ventura, as an alternate.

The MPTO group named L. O. Lukan and William Ripley as delegates; and the Northern California group was scheduled to name its representatives soon.

Robert Poole, of the ITO of Southern California, is temporary executive secretary of the combine.

Kuykendall Hits Outside Regulation

At the convention of the MPTO of Arkansas, Mississippi, and Tennessee in Memphis, Ed Kuykendall, president of the national MPTOA, criticized interference with the motion picture industry by reformers, taxes, and governmental regulation.

M. A. Lightman praised the Variety Clubs.

R. X. Williams, the president, who is mayor of Oxford, Miss., advised exhibitors to ascertain prices in other towns than those in which they operate; and to keep in touch with their legislators.

Mr. Williams was reelected president. Other elections were R. S. Cox, L. F. Haven, W. F. Ruffin, regional vice-presidents; W. S. Tyson, secretary-treasurer; M. A. Lightman, chairman of the board of directors; W. L. Landers, K. K. King, J. F. Norman, M. S. McCord, Cecil Cupp, Sydney Wharton, board for Arkansas; W. Earl Elkin, W. S. Taylor, Dave Flexer, board for Mississippi; Fred Ford, Joseph Wheeler, Cecil Vogel, directors for Tennessee.

Oklahoma Meeting

A limited number of Oklahoma exhibitors were at the Oklahoma Allied convention, in Oklahoma City. Among the speakers were National Allied States Association president Colonel H. A. Cole, and State Representative George Miskovsky, the latter speaking on his chain store tax bill.

Colonel Cole warned against use of buying pools, as an adoption of the same methods Allied has been criticizing.

The proposed Oklahoma buying pool was dropped.

Orville Vongulker was elected president and chairman of the board, Sam Caporal vice-president, and C. E. Norcross secretary-treasurer.

The name of the organization was changed from Allied Theatres of Oklahoma to Allied of Oklahoma. The group voted to affiliate with National Allied.

A special bulletin preceded the convention, urging legislation as the method by which industry evils can be cured.

The bulletin commended the Neely Bill and the Department of Justice anti-trust actions.

Edward Golden, vice-president of Monogram, was the guest speaker at the first annual convention of the Independent Theatre Owners Association of West Virginia, at the Waldo hotel, Clarksburg, West Va., this Tuesday.

The organization went on record for the Neely Bill, after hearing another guest speaker, Abram F. Myers, general counsel to National Allied, discuss the bill and the code.

New officers elected are: Richard D. Marks, of Clarksburg, president; George Sallows, of Morgantown, vice-president; Garland West, of Buckhannon, treasurer; and I. D. Davis, of Lumberport, executive secretary.

Mr. Golden asked for encouragement of "the little fellow" in business. He said that independent exhibitors and an independent company such as Monogram, had "much in common."

Booking Combine Discussed

Effects of the war and activities on a new booking combine were considered by the Independent Theatres Protective Association of Wisconsin and Upper Michigan at the convention in Milwaukee on this Wednesday and Thursday.

The new combine is the Theatre Service Agency, recently formed by the organization's president, Edward Maertz, and by Max Weisner.

Max A. Cohen, president of the New York Allied, has called the meeting of the state units for October 17th, in New York City. Future action will be considered, this being necessary because the National Allied has expelled the New York unit, and may invade the state with a replacement.

Mr. Cohen this week declared that a fair trade practice code will not be available to the industry for several years. It will be delayed by the slowness of the Government's New York anti-trust action, which in turn will be delayed by the war, he believes. He blamed the national Allied leaders for the rejection of the code at their national convention.

Connecticut Allied Meets

The Connecticut Allied election luncheon in New Haven on October 3rd will be at the Hofbrau Haus Restaurant, with Maurice Shulman presiding.

Nominations for officers are, for president, Martin Keleher, of the Princess, Hartford; Charles Repass, of the Crown, Hartford, and A. M. Schuman, of the Black Rock, Bridgeport; for vice-president, the same persons, and Samuel Handelman, of the Capitol, Bridgeport; for treasurer, Jack Schwartz, of the West End, Bridgeport, and Leo Schapiro, of the Guilford Theatre; for executive secretary, Lawrence C. Caplan; for chairman of the board of directors, Maurice Shulman, of the Webster and Rivoli, Hartford, and Dr. J. B. Fishman, of the Fishman Theatres, New Haven.

The ITA of Ontario meeting in Toronto this Thursday was expected to result in the setting of the first week of October as the organization's annual convention week.

The Michigan Allied meets in annual convention at the Burdick Hotel, Kalamazoo, on October 2nd, 3rd and 4th. From it, may come some definite action for a new trade code, or for a renewal of efforts to have the present one accepted, even in part. A public declaration by Ray Branch, leading figure in the organization and several times its president, sheds light on the organization's probable attitude.

Mr. Branch declared that he was "keenly disappointed" that the code was lost. He added that he thought the distributors were sincere in offering their program, and that he felt they could "again sit down and bring order out of chaos."

The effort to have a program of industry self-regulation, he said, "came the nearest to anything that has ever been attempted to correct the evils of the industry; and it is a matter of public record that such an admission has been made, several times."

Allied of Eastern Pennsylvania met in Philadelphia Tuesday and discussed the possible effect of the war on product and box office.

Non-Theatricals Attacked

The Motion Picture Theatre Owners of Western Pennsylvania this week was reported seriously perturbed over the growth of non-theatrical showings in its territory, in industrial firms, schools, churches and clubs.

An instance of this competition is the H. J. Heinz Company shows, in its plant on the North Side section of Pittsburgh. The pictures are shown free. The showings affect the business of six motion picture theatres in the neighborhood, owners said.

Plans of Canadian independents for a national clearance board have been sent to the general managers of all the country's exchanges, to Colonel John A. Cooper, head of the Motion Picture Distributors, and to N. L. Nathanson, president of Famous Players Canadian Corporation. These persons are asked to join in the formation of such a board.

MPTOA BOARD WILL MEET OCTOBER 23-24

The Motion Picture Theatre Owners of America board of directors will meet on October 23rd and 24th in White Sulphur Springs, Va., to consider the problems of the industry, as enumerated by president Ed Kuykendall, in his bulletin. The problems, as seen by the organization, and Mr. Kuykendall, arise now out of the government's disapproval of the trade practice code.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Private Lives of ELIZABETH and ESSEX

(Warner Brothers)

In Technicolor

Romance with Historical Background

To the great and dominant majority of the box office customers here is a plushly deluxe picture of Bette Davis and Errol Flynn, on the ornate and historically glamorous scene for 102 minutes. It is somewhat incidental that they are in the role of Elizabeth, the authentically redheaded and reputedly virgin queen of England, and the role of the Earl of Essex, authentically handsome and somewhat more than merely reputedly a man of parts and power in that England of then.

To showmen, more especially those who remember older, golden days of the motion picture, there will be warming recognition of this as a star picture, a vehicle devoted to personality exploitation in terms that have been, probably unfortunately, too much forgotten in the rush of Hollywood to the stupendous and colossal, etc.

We can all well remember when pictures began to get so big that they obscured the stars. "Grand Hotel" and "Dinner at Eight" were examples. "Elizabeth and Essex," despite the fact that it pertains to the probably fading era of the utterly stupendous, ably arranges to let the stars shine all the while. They are together or separately in almost every scene.

The story is in sum the fact that Elizabeth and Essex are in love with each other, tremendously, but even more with themselves, and that while Elizabeth has the throne and crown, Essex wants it just a hair's breadth, maybe, more than he wants Elizabeth. It is indicated that he does very well with Elizabeth-the-woman and not so well with Elizabeth-the-queen. He won the woman and crossed the queen and jolly well and handsomely lost his ambitious damned fool head. That's history, too, although the approach to the final accounting diverges, for dramatic purposes, a bit from the facts here and there. The telling of this version is, however, so plausible that one might fancy that both Elizabeth and Essex, if cognizant, would wish that they had done it by the Warner script than the way they did.

To this reviewer there was special satisfaction in certain phases of possibility that were not developed in behalf of the sadists. Dramatic intensities are abundantly realized without the bloody assault on the attentions and emotions that history could have permitted.

The august and entirely dignified production permits itself one utterly gorgeous piece of utter slapstick, when the Earl, in seeming joyous provocation, smacks Elizabeth on her royal pants. And they sit down on the stairs to talk about things. The moment is delightfully outrageous, and conceived by a dramatist.

It is entirely accidental that a story so very British in its connotations should just now in the early weeks of a world war come off the assembly line. There has been in the picture, however, not a little of political consciousness. There is under it all that which bespeaks the spirit of the Britain that was to become an empire. Also the politically and socially conscious will be after discovering a "hedge" in the grim humor of the lines given to Alan Hale in his role of the Earl of Tyrone, making the Irish both sharply humorous and no little the victor. There's a bet coppered, neatly, even if obviously.

In terms of color the over-all effect is handsome and convincing and tends toward that ultimate eventuation when color will, it seems, be so matter of fact in terms of audience acceptance that the audience will be unaware of it. Some of the exteriors, alleged, are less fortunate in their color treatment, or color consequences, partaking more of painting than picture. And that brings one also to the unimportant observation that Erich Wolfgang Korngold's able musical treatment was here and there so forceful as to suggest the picture was the accompaniment. This is not much for the showman to worry about. This paragraph is for Hollywood.

The work of director, script writer and camera have been more than usually well fused in this job. If they are looking for favorable mention they can examine the list of credits. The cast generally does so good a supporting job that it gets from the spectator just exactly the attention the role demands. Probably Michael Curtiz, the director, saw to that, because after all scene-larceny is almost automatic in movieland.

It is suggested that showmen and exploiters who have this picture to sell, take a look—the routine attention by the old formulae will not be the best that can be done.—TERRY RAMSAYE

(The picture was reviewed at a New York projection room showing. The "world premiere," originally scheduled for London, was held Wednesday at Warners' Beverly theatre in Hollywood, the only public showing to be held before the national release November 25.)

Produced and distributed by Warner Brothers. In charge of production, Jack L. Warner. Executive producer, Hal B. Wallis. Associate producer, Robert Lord. Screen play, Norman Reilly Raine and Aeneas MacKenzie. From the play "Elizabeth the Queen" by Maxwell Anderson. Director, Michael Curtiz. Dialogue director, Stanley Logan. Assistant director, Sherry Shourds. Technicolor photographer, Sol Polito. Associate photographer, W. Howard Greene. Technicolor color director, Natalie Kalmus. Art director, Anton Grot. Film editor, Owen Marks. Sound director, C. A. Riggs. Gowns, Orry-Kelly. Makeup artist, Perc Westmore. Technicolor advisor, Ali Hubert. Unit manager, Frank Mattison. Unit publicist, Francis Heacock. Music by Erich Wolfgang Korngold. P.C.A. No. 5411. Running time, 106 minutes. Release date, November 25, 1939. General audience classification.

CAST

Queen Elizabeth.....Bette Davis
Earl of Essex.....Errol Flynn
Lady Penelope Gray.....Olivia de Havilland
Francis Bacon.....Donald Crisp
Earl of Tyrone.....Alan Hale
Sir Walter Raleigh..... { Vincent Price / Sir Edward Coke
Lord Burghley.....Henry Stephenson
Sir Robert Cecil.....Henry Daniell
Sir Thomas Egerton.....James Stephenson
Mistress Margaret Radcliffe.....Nanette Fabares
Lord Knollys.....Ralph Forbes
Lord Mountjoy / Leo G. Carroll .....Robert Warwick

Intermezzo, a Love Story

Romance

(UA-Selznick)

This is seriously predicated entertainment designed to engage the attention of intelligent persons. It is not meant for those who expect their screen merchandise always to be as crowded with spectacular action as a combined rodeo and multi-ringed circus. In brief, it is the story of a man who erred but did not completely disabuse his loyalty to his family.

Well acted, expertly written, staged and photographed, it does not, however, provide the values of spectacular names. Nor does the theme permit fireworks showmanship. Rather, its appeal is to the narrow segment which understands and appreciates the worth of a fine thing, finely wrought. Yet it deals in those elements common to all who know the adventure of living beyond the strictures of rule and rote.

Name value is represented by Leslie Howard, stage actress Edna Best, John Halliday, who was a principal in "Hotel for Women," Enid Bennett, onetime star of the silent screen, and newcomer Ingrid Bergman.

As is true of most Selznick pictures, "Intermezzo" is exceptionally well staged; also, like other Selznick productions, it is freshly styled.

As its secondary title denotes, it is a love story. His home, wife and children are the idols of concert violinist "Holger Brandt," to whom the world's applause is dreary. But like many another man in real life, temptation comes from another woman. A near tragedy, involving the almost fatal injury of his beloved daughter, "Ann Marie," is required to reawaken him to his domestic responsibilities.

There are no hysterics in the production, nor is there any of that vivid exhibitionism that sometimes draws the impressionable. Instead, there is an unvarnished study of a man and his experiences. The press of the day in practically every community is replete with reports of similarly premised happenings. Thus, in a way the "Intermezzo" story is close to all.

Previewed at the Village theatre, Hollywood. The power of the story caught the audience's attention early and held it. The crowd, however, was not representative of that which would be found every day in the average theatre, but rather of a limited group. In any case, "Inter-

mezzo" is adult entertainment and by no means anything that would interest youngsters.—GUS MCCARTHY.

Produced and distributed by Selznick International Pictures. Producer, David O. Selznick. Associate producer, Leslie Howard. Director, Gregory Ratoff. Screen play, George O'Neil. From the original scenario by Gosta Stevens and Gustav Molander. Photographer, Gregg Toland. Music director, Lou Forbes. Art director, Lyle Wheeler. Special effects, Jack Cosgrove. Interior decorator, Casey Roberts. Ingrid Bergman's Costumes by Irene and Travis Banton. Supervising film editor, Hal C. Kern. Film editor, Francis D. Lyon. Sound recorder, Harold Bumbaugh. Assistant director, Walter Mayo. P.C.A. No. 5671. Running time, 70 minutes. Release date, September 22, 1939. Adult audience classification.

CAST

Holger ..... Leslie Howard
Anita ..... Ingrid Bergman
Margit ..... Edna Best
Thomas ..... John Halliday
Charles ..... Cecil Kellaway
Greta ..... Enid Bennett
Ann Marie ..... Ann Todd
Eric ..... Douglas Scott
Emma ..... Eleanor Wesselhoeft

Espionage Agent

(Warner Brothers)

Spy Melodrama

"Espionage Agent" might be called a sequel to "Confessions of a Nazi Spy." But where the last-named was all documentary the new product is so only in part and in addition has a love story. The picture begins as a preachment against alien spy activity in this country and the lack of laws to cope with it, but soon it develops into a melodrama in which the leading man and woman break up a ring operating in Geneva. The finger is not pointed against any one country in "Espionage Agent"; this spy ring sells to the highest bidder.

Warren Duff, Michael Fessler and Frank Donoghue adapted the screen play from a story by Robert Henry Buckner. It was directed by Lloyd Bacon.

Starred are Joel McCrea and a newcomer, Brenda Marshall, who appeared on the stage, in the Federal Theatre. Included in the cast are Jeffrey Lynn, George Bancroft, Stanley Ridges and James Stephenson.

"Barry Corvall," an American attache in a North African city, meets "Brenda Ballard" at the consulate. They sail for America on the same boat, fall in love and marry after their arrival. "Corvall," whose family have long been in the consular service, completes a course in a school for aspiring young diplomats and is assigned a European post, but is compelled to resign from the State Department when he discovers that his wife formerly engaged in espionage work.

"Corvall" decides to do something about the spy ring for which "Brenda" worked. They go to Geneva, where the ring's headquarters are. "Brenda" convinces them that her husband and she are willing to sell U. S. military and industrial secrets for a price. In a fast-paced climax "Corvall" gets the evidence.

Reviewed at the Strand theatre, New York. A capacity afternoon audience, with quite a few jitterbugs there to hear the music of Artie Shaw, appeared to enjoy the picture.—PAUL C. MOONEY, JR.

Produced and distributed by Warner Brothers. Associate producer, Louis F. Edelman. Director, Lloyd Bacon. Screen play by Warren Duff, Michael Fessier and Frank Donoghue. From a story by Robert Henry Buckner. Photography by Charles Rosher. Editor, Ralph Dawson. P. C. A. Certificate No. 5412. Running time, 83 minutes. Release date, October 7, 1939. General audience classification.

CAST

Barry Corvall ..... Joel McCrea
Brenda Ballard ..... Brenda Marshall
Lowell Warrington ..... Jeffrey Lynn
Dudley Garrett ..... George Bancroft
Hamilton Peyton ..... Stanley Ridges
Dr. Rader ..... James Stephenson
Walter Forbes ..... Howard Hickman
Mrs. Corvall ..... Nana Bryant
Paul Strawn ..... Robert O. Davis
Dr. Helm ..... Hans von Twardowsky
Decker ..... Lucien Prival
Bruce Corvall ..... Addison Richards
Secretary of State ..... Edwin Stanley

Three Sons

(RKO Radio)

Family Drama

Edward Ellis is the star of this story of a successful yet frustrated career. It also has Edward Gargan, Kent Taylor and J. Edward Bromberg for principal names, and the winners of Jesse Lasky's second "Gateway to Hollywood" radio talent quest, Virginia Vale and Robert Stanton.

"Three Sons" is a new version of the Lester Cohen novel, "Sweepings." John Twist did the current screen play and Jack Hively directed.

Beginning after the Chicago fire, "Daniel Pardway" started to build a mercantile business and rear a family. Prosperity came with the passing years and "Pardway" dreamed that his three sons, "Gene," "Bert" and "Freddie," would carry the store to greater heights after his passing. But three boys turned out to be worthless spendthrifts, with only the youngest, "Freddie," showing any signs of regeneration to give the old man comfort in his dying moments.

Previewed at the Pantages theatre in Hollywood. The audience did not seem to think the picture carried a convincing ring or have sufficient dramatic punch to make it inspiring preachment.—G. M.

Produced and distributed by RKO Radio Pictures. Director, Jack Hively. Producer, Robert Sisk. Screen play, John Twist. From the novel "Sweepings" by Lester Cohen. Production executive, Lee Marcus. Musical score, Roy Webb. Director of photography, Russell Metty, ASC. Art director, Van Nest Polglase. Associate, Albert D'Agostino. Costumer, Edward Stevenson. Set decorator, Darrell Silvera. Sound recorder, John L. Cass. Film editor, Theron Warth. Assistant director, James Anderson. P.C.A. No. 5561. Running time, 70 minutes. Release date, October 13, 1939. General audience classification.

CAST

Daniel Pardway ..... Edward Ellis
Thane Pardway ..... William Gargan
Gene Pardway ..... Kent Taylor
Abe Ullman ..... J. Edward Bromberg
Abigail Pardway ..... Katharine Alexander
Phoebe Pardway ..... Virginia Vale
Bert Pardway ..... Robert Stanton
Freddie Pardway ..... Dick Hogan
Grimson ..... Grady Sutton
Mamie ..... Adele Pearce
Phoebe's Husband ..... Alexander D'Arcy
Viola ..... Barbara Pepper

Here I Am a Stranger

(20th Century-Fox)

Problem Play

In character and appeal, "Here I Am a Stranger" is a variation of the father and son theme. Actually, however, it is a sometimes forceful demonstration of the theory that life without honor is empty and futile. The picture, produced by Harry Joe Brown, stars Richard Greene, who has drawn a wide following, and Richard Dix, who appears to have entered a new phase in his career. It features such capable performers as Roland Young, Gladys George, Russell Gleason, George Zucco and Henry Kolker. The picture also gives audiences their first real look at one of Darryl Zanuck's young hopefuls, the tomboyish Brenda Joyce.

The Gordon M. Hillman original and adaptation by Milton Sperling and Sam Hellman, which are the bases of the photoplay, contain much meaningful material as well as some that is hardly relevant. Yet, as directed by Roy Del Ruth, the situations that have significance are expertly arranged to erect the climax.

"David," child of divorce, learns after entering college that shabby, irresolute "Duke Allen" is his real father. After effecting the regeneration of his parent, the boy finds himself in a situation that really tests his character. A student hit-and-run driver kills a woman, and "Dave's" mother, step-father, big business man "Bennett," as well as "Duke," try to influence him to protect "Lester" and let poor student "Sortwell" take the blame. The lad, nonetheless, stands firm in his purpose to tell the truth.

Previewed at the Village Theatre, Hollywood, Cal. The audience was neither greatly impressed by nor hopelessly disappointed in what it had seen.—G. M.

Produced and distributed by 20th Century-Fox. Produced by Harry Joe Brown. Directed by Roy Del Ruth. Screen play by Milton Sperling and Sam Hellman. Story by Arthur M. Hillman. Louis Loeffler, film editor. Photographed by Arthur Miller. P. C. A. Certificate No. 5495. Running time, 80 minutes. Release date: Sept. 29, 1939. General audience classification.

CAST

David ..... Richard Greene
Duke Allen ..... Richard Dix
Simpson Daniels ..... Brenda Joyce
Professor Daniels ..... Roland Young
Clara ..... Gladys George
Lillian Bennett ..... Katharine Aldridge
Sortwell ..... Russell Gleason
James K. Paulding ..... George Zucco
Lester Bennett ..... Edward Norris
R. J. Bennett ..... Henry Kolker
Digby ..... Richard Bond
College students ..... Robert Shaw and Robert Kellard
Managing editor ..... Charles Wilson
Landlady ..... Jan Duggan
Landlord ..... Harry Hayden
Evans ..... Minor Watson

Mademoiselle Ma Mere

(J. H. Hoffberg)

French Bedroom Farce

"Mademoiselle Ma Mere" is a "naughty French bedroom farce"—thus read the publicity—imported into this country for distribution by J. H. Hoffberg and starring Danielle Darrieux as the irascible society girl whose number of male admirers is not lessened by the bans of marriage. Taken from the Louis Verneuil novel, which was one of the better sellers in France, and directed by Henri Decoin, the picture gives a slightly different twist to the triangle story.

Intelligent superimposition of English titles by Charles Jahrblum helps to maintain attention upon a picture which depends so largely upon dialogue.

"Georges," the step-son, has "Jacqueline" trailed by a detective to get information on his stepmother's transgressions, if any. Fate brings "Jacqueline" and "Georges" together and they find they are in love. The two elope, leaving a note for the father-husband, who is comforted with the thought that they have found real happiness.

The supporting cast of Marcel Simon, Alerme, and Pascali, who provides comedy as the hired detective, handle their parts well, but the word "risque" fits the dialogue and some of the action, limiting the picture definitely to adults.

At the 55th Street Playhouse in New York the early afternoon audience reacted as might have been expected to such material.—GEORGE SPIRES.

Produced by Regina Films in Paris and distributed in the United States by J. H. Hoffberg. Adapted for the screen by Jean Boyer from the novel by Louis Verneuil. Directed by Henri Decoin. L. H. Burel, cameraman. Sound engineer, Jacques Krauss. Sets by Leblond. M. Beauge, film editor. Miss Darrieux's gowns designed by Alix. Musical director, Van Parys. English titles by Charles Jahrblum. Release date, September 18, 1939. Running time, 82 minutes. Adult audience classification.

CAST

Jacqueline ..... Danielle Darrieux
Her Father ..... Marcel Simon
Albert Letournel ..... Alerme
Georges, His Son ..... Pierre Brasseur
Julien Moreuil ..... Robert Arnoux
The Detective ..... Pascali
The Inn Keeper ..... Larquey

$1,000 a Touchdown

(Paramount)

Comedy

This piece of nonsensical farce is the kind of show to which persons go when they feel the need of relaxation. It's a burlesqued college football story and that's one exploitation asset. It stars Joe E. Brown and Martha Raye, and that's two more exploitation assets. It made the preview audience, which, incidentally, was almost suffocated by heat, laugh heartily.

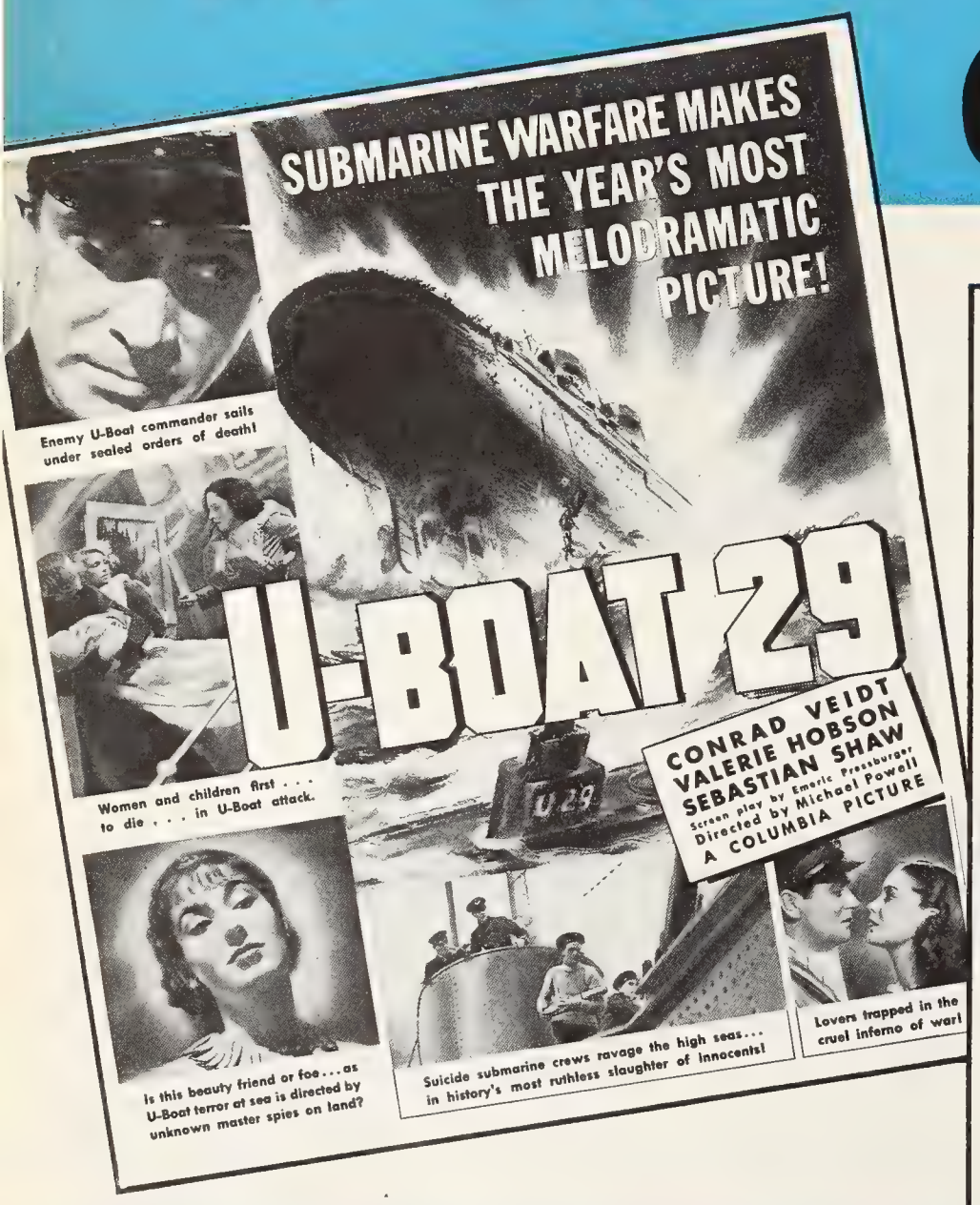
The whole thing is unadulterated comedy. The characterizations, dialogue and situations

(*Continued on page* 42)

U-BOAT

NOT A RE-ISSUE....

THERE CAN BE NO DOUBT
THE GREAT BOX-OFFICE
OF "U-BOAT





These are the hard selling ads that were used in Hartford and Albany ... They are in the press book!

Produced by IRVING ASHER
A COLUMBIA PICTURE

29 CAPTURES SEATTLE!..

NEW PICTURE!

HOW ABOUT OSSIBILITIES '9"!

Flash from
SEATTLE...

Liberty Theatre reports:

"'U-BOAT 29' brought in biggest business theatre has done in many weeks... Strength of business gives every indication picture is natural hold-over!"

You already know about HARTFORD and ALBANY but just to remind you...

LOU GOLDING . . .
Grand Theatre, Albany, New York

Says: "It is everything Columbia said about it!"

GEORGE LANDERS
E. M. Loew Theatre, Hartford, Conn.

Says: "One of the best showman's pictures ever made. Its box-office is assured!"

SI FABIAN . . . . .
of Fabian Theatres

Says: "'U-BOAT 29' is tremendous success at Grand Theatre, Albany. It is a sure box-office hit...warrants the top billing spot and the campaign we gave it!"

COLUMBIA PICTURES

SMART SHOWMEN ARE RUSHING DATES!

(Continued from page 39)

created in Delmer Daves' original screen play have been developed to the fullest extent by William C. Thomas' showmanlike supervision and James Hogan's directing technique.

Madison College, "Martha's" inherited family relic, is a deserted place until broken down actor "Booth" takes a hand, hires a football team and loads the campus with cute coeds. No other colleges will play the team, which president "Booth" is coaching by remote control, and desperate "Martha" engages a pro eleven to play a game. This is riot of action, fun and suspense, with "Martha's" plan of paying off the mortgage by hedged bets threatening a debacle until "Booth" enters and wins the game to the tune of wild slapstick.

Previewed at Alexander theatre, Glendale, Cal. The audience liked it.—G. M.

Produced and distributed by Paramount. William C. Thomas, associate producer. Directed by James Hogan. Original screen play by Delmer Daves. Chandler House, film editor. Photographed by William Mellor. P. C. A. Certificate No. 5483. Running time, 70 minutes. Release date: Sept. 22, 1939. General audience classification.

CAST

Marlowe Sothern Booth.....Joe E. Brown
Martha Madison.....Martha Raye
Henry .....Eric Blore
Betty McGlen.....Susan Hayward
Bill Anders.....John Hartley
Brick Benson.....Matt McHugh
Lorelei Lawrence.....Joyce Mathews
Bangs .....Syd Saylor
Hamilton McGlen.....Josef Swickward
Truck Driver.....George Barton
Tramp .....Bob Milasch
Guard .....William Haade
Dr. Black.....Frank M. Thomas
Nurse .....Grace Goodall
Cecil .....D'Arcy Corrigan
King Richard.....Hugh Sothern
Stage Manager.....Charles Middleton
Duke .....Constance Romanoff
Fat Man.....Al Herman
Sheriff .....Jimmy Conlin
Popcorn Vender.....Tom Dugan

The Man They Could Not Hang

(Columbia)

Back from the Beyond with Karloff

Apparently possessed with as many screen lives as are reputed to the longevity of a feline, Boris Karloff again defies death as the titular gentleman that the forces of law and order could not suspend from a gallows tree. The thesis is smooth and sure screen stuff, readily adaptable for "boo" ballyhoo. On the other hand, a more temperate approach may be had by utilization of the reams of popular and scientific publicity afforded the Carrel-Lindbergh mechanical heart apparatus.

If the spectator accepts the Karloff death defying machine on its face and film value, he will find the macabre plot manipulations, which Karl Brown has concocted from the original of Leslie T. White and George W. Sayre, first rate thrill and chill entertainment. Director Nick Grinde has mixed murder, melodrama and slices of science into a suspenseful pattern. Mr. Karloff plays his assignment, both in the earlier portions as one of the living and later as the man who came back from the beyond, with an understanding of both sides of his dual existence. However, the script creators, with an eye more on sensationalism than on logic, have pictured "Dr. Savaard" (Boris Karloff) on his return from the other world as a man whose heart may not have been affected by his experience but whose brain was considerably changed.

"Dr. Savaard" is given the death penalty for the accidental death of a volunteer assistant in experimentation with a mechanical heart apparatus. After the doctor has been pronounced duly dead, the body is claimed by a colleague who, using the cardiac device, restores him to life. The doctor, thereupon, forsakes his scientific program for a plan of revenge and corrals at his home a party of persons most responsible for his conviction. He then proceeds to eliminate them individually, but his daughter, trying to rescue the intended victims, is mortally injured. The doctor revives the girl, destroys his heart machine and dies of a wound received in the murder mixups.

A fair sized mid-afternoon audience at the Criterion Theatre on New York City's Broadway seemed to enjoy the gory going-ons.—Joseph F. Coughlin.

Produced and distributed by Columbia Pictures. Producer, Wallace MacDonald. Director, Nick Grinde. Screen story, Karl Brown. Story, Leslie T. White and George W. Sayre. Cameraman, Benjamin Kline. Film editor, William Lyon, Musical director, M. W. Stoloff. Assistant director, Thomas Flood. Soundman, George Cooper. P.C.A. Certificate No. 5566. Running time, 65 minutes. Release date, August 17, 1939. Adult audience classification.

CAST

Dr. Henryk Savaard.....Boris Karloff
Janet Savaard.....Lorna Gray
"Scoop" Foley.....Robert Wilcox
District Attorney Drake.....Roger Pryor
Lieutenant Shane.....Don Beddoe
Betty Crawford.....Ann Doran
Dr. Stoddard.....Joseph De Stefani
Judge Bowman.....Charles Trowbridge
Lang .....Byron Foulger
Kearney .....Dick Curtis
Watkins .....James Craig
Sutton .....John Tyrrell

The Wrong Room

(RKO Radio)

Leon Errol Comedy

After playing feature roles in RKO's "Career" and "Girl From Mexico" Leon Errol continues with the two-reel comedies produced by Bert Gilroy and directed by Lou Brock. Leon, while at a summer resort after writing a number of novels, becomes inebriated and enters the room of a young bride. He falls asleep and when he awakens believes that he has married while on his spree. Leon's wife and the bridegroom arrive.—Running time, 19 minutes.

A Day on Treasure Island

(MGM)

FitzPatrick Travel Talk

If one has not been fortunate enough to visit in person the Golden Gate International Exposition on Treasure Island in San Francisco Bay, the next best substitute would seem to be an inspection of this FitzPatrick tour of the West Coast fair grounds. All the expert care for pictorial beauty and excursion exactness that Mr. FitzPatrick has expended on his exotic jaunts is evidenced again in this travelogue nearer the interests and homes of the American public. The inspection includes sights of the amusement areas, the water ways, the foreign buildings and the garden spots. The trip, in color, should interest all in an average audience.—Running time, 10 minutes.

Monkeys Is the Cwaziest People

(20th Century-Fox)

Lew Lehr

Another in the Lew Lehr Dribble-Puss Parade series, this is all about the world of simian. It is mostly a collection of newsreel shots edited to obtain the maximum of laughs and having the typical commentary of that "cwaziest" of all, Lew Lehr. Produced by Truman Talley and edited by Russ Shields. Running time, 10 minutes.

"Do It Now"

(G.P.O. Film Unit - British)

Civil Defence Propaganda

Made before the outbreak of war and then titled "If War Should Come," this one-reeler, slightly amended to fit existing conditions, is an essay in civil defence propaganda. It instructs the public in what they should and should not do in wartime, illustrates pictorially, so to speak, the numerous ARP (Air Raid Precautions) pamphlets issued by the Government before and since the outbreak of war.

Into the compact dimensions of 1,000 feet, the film, a vivid and arresting effort, tells the people how to set up their splinter proof shelters, how to darken windows, and what to do when the air raid siren shrieks and the air raid wardens hustle them to shelter. It is a concise and compelling piece of propaganda without any arty frills or impressionist's technique, appreciable by the adult mentality and, withal, not above the lowest common denominator of intelligence.

Though the film is designed for propaganda use in Britain, and was showing in cinemas in London on the reopening, it should probably prove of no small interest to American audiences, as an example of the conditions under which the British nation is at the moment laboring.

General audience classification.—Running time, 11 minutes. Aubrey Flanagan.

Going Places, No. 66

(Universal)

Good Excursion

The stopoff for this particular excursion in the Going Places travelogue is at the cultivated nature's wonderland in the Florida citrus belt near Vero Beach. Started several years ago by Arthur McKee, a Cleveland industrialist, and a Florida fruit grower, Waldo Exton, the garden spot has been nurtured to become a paradise for rare and exotic plant life. The floral specimens are many and odd and the accompanying commentary remarks are intelligently worded down to the lay non-horticultural level of understanding. Together with the plant parade is some interesting and amusing shots of the animal denizens of the agricultural wonder spot. The botany angle of the matter makes the subject of some scholastic interest to school groups pursuing this subject. The animal pictures fashion the miniature into a general and well rounded pictorial pattern well worth the interest of any average audience.—Running time, nine minutes.

Jeepers Creepers

(Vitaphone)

Looney Tune

This is another of the Porky cartoons in which the stuttering pig this time appears as Officer Porky. Dispatched to investigate a deserted house Porky is panic stricken at meeting a ghost. The ghost wants to play but Porky isn't in a playful food. Officer Porky has the last laugh after all.—Running time, seven minutes.

Kent Drive Meet Held

Home office executives of Twentieth Century-Fox attended a branch sales meeting in New York Tuesday in connection with the S. R. Kent sales drive. Attending the meeting were Herman Wobber, general sales manager; Charles E. McCarthy, director of advertising and publicity; division managers William Sussman, W. J. Kupper and W. C. Gehring; Roger Ferri, editor of the *Dynamo*, company house organ, and M. A. Levy, drive leader.

Columbia Voting Shares

An application for registration on the New York Stock Exchange of Columbia Pictures voting trust certificates for 2,627 shares of common, and the underlying 2,627 shares of stock, was filed with the Securities and Exchange Commission Wednesday by Harry Cohn, president of the company, et al, voting trustees for the corporation. The certificates are to be registered on notice of issuance and stock upon notice of deposit under the voting trust agreement.

Birdwell Gets Selznick Account

David O. Selznick on Tuesday engaged Russell Birdwell as publicity counsellor and advisor to the present Selznick press staff. Mr. Birdwell will continue his independent publicity service. Bill Hebert continues as publicity director for Selznick-International.

t'll be SRO with "RIO"



THE THOUGHTS OF THE COUNTRY ARE TURNING SOUTHWARD...AND SOUTHWARD LIE THE SCENES OF THIS SPELLBINDING STORY . . . Of a fascinating plunderer . . . of the lady whose fatal beauty sent him to a tropic penal cell . . . of a drifting young American who won the love that the other man had committed murder to keep!

THE NEW UNIVERSAL
presents

Victor
Basil
RATHBONE and **McLAGLEN**

RIO

with

SIGRID GURIE
ROBERT CUMMINGS
LEO CARRILLO

Billy Gilbert, Samuel S. Hinds, Irving Pichel, Maurice Moscovich Ferike Boros, Anne Gwynn





NATIONAL RELEASE SEPT. 29th

Directed by JOHN BRAHM

WAR CUTS FOREIGN STORY BUYING, ALREADY AT LOW EBB, TO NOTHING

Story Editors Report Foreign Purchases Greatly Reduced in Recent Years; Propaganda Increases; Many Writers Flee

by WALTER SELDEN

With Europe in the grip of the second "World War" this week, American film companies were turning practically entirely away from the continent as a source of motion picture material.

Foreign sources of material for the American screen as provided by European plays and books have been declining steadily over the last few years, the decline coinciding to great extent with the increased importance put by Europe on its political beliefs, which it injects into play and story.

From 10% to One or Two

New York and Hollywood story editors this week estimated that the percentage of their total yearly purchases accounted for by foreign books and plays has dropped from approximately 10 per cent of the total used to 1 or 2 per cent. Even this represents more than will be provided by a Europe at war and aided by its playwrights and authors through propaganda.

At the same time, many of the more famous Continental authors have fled from Germany, Austria, Czechoslovakia and Hungary to England, France and America, thus making it necessary to familiarize themselves with a strange language.

In addition, the present needs of warring nations for material of a political nature bring to a head a trend in that direction in the field of American, English and European plays and books which has been a major concern to story departments of the American film companies, still almost entirely unanimous in their determination to keep propaganda off the screen. Metro-Goldwyn-Mayer has recently dropped its plans for the production of Sinclair Lewis' "It Can't Happen Here," while Paramount is reported to have shelved its plans for the filming of "Heil America," "Invasion" and "Air Raid."

Vienna and Budapest Once Sources

Columbia's story editor, Sam Marx, now in New York from the Coast, said: "In the last few years there has been a drastic drop in the amount of material coming from European cities that were formerly great sources; chiefly Vienna and Budapest. The writers have shifted their base of operations due to political pressure in many cases, and are in the position of having to learn a new language.

"We don't even consider the amount of foreign material we used to at Columbia," added Mr. Marx, who estimated the drop in Columbia's purchases of foreign books and plays in recent years as from 10 to approximately 1 per cent of the total purchased yearly, or some 40 properties out of about 15,000 examined.

Bertram Block, former Metro-Goldwyn-Mayer dramatic editor and now head of the Samuel Goldwyn eastern story office, characterized contemporary English material as being "either one of two kinds—political or fantasy," neither being especially adapted to American film use. Mr. Block also said that motion pictures in this country did not use much French material, with its series of long and bitter family chronicles.

Out of 20,000 Examined

At Metro-Goldwyn-Mayer, William J. Fadiman, eastern story editor, defined the situation by saying that "the spiritual unrest prevalent in Continental Europe will inevitably result in a literature and drama that will either be fantastic in its escapist tendencies or grimly realistic and defeatist; either quality being unsuitable for the entertainment standards of the American audience."

Prior to 1933, Mr. Fadiman said, between 5 and 10 per cent of all MGM purchases were of foreign origin, while the figure today is between 1 and 2 per cent. The company, which buys between 75 and 80 properties a year, examines some 20,000 annually.

Mr. Fadiman added that MGM's "coverage is still as intensive as formerly in the European markets, although the findings are measurably less." This was before the outbreak of war.

Story Offices Abroad Closed

Before leaving his office as eastern story editor of Paramount to take charge of the company's editorial offices at the studio recently, Richard Halliday reported that Paramount's story offices have been closed in Berlin, Prague and Vienna, and that Russia had no properties of use to as international an industry as motion pictures and that Italy had very little.

In 1933, of approximately 60 films released by Paramount, the story content in about 8 per cent had come from abroad; while in the 58 pictures planned for the 1939-40 release, there will be only some 4 per cent based on foreign stories, exclusive of England.

John Byram, head of the Paramount play department, and formerly dramatic editor of *The New York Times,* said with regard to the increased political content in story material that "we are still trying to make films which will entertain, while realizing that you can't work in a vacuum. We are still in the entertainment business."

15 to 20 from London

Mr. Byram returned last June from a five week survey of the theatre abroad and at that time said that "With every increase in the power of the totalitarian states, additional sources of material are cut off." Mr. Byram cited, as an example of the direct bearing of politics on potential screen material, "The Two Dozen Red Roses," a play by Alvo de Benedetti, which was held back from the French stage due to the French feeling against the Italians at the time. The play was to have had Pierre Fresnay and Yvonne Printemp, well known to both French and American film audiences, as its stars.

Paramount examines approximately 20,000 pieces of material a year; including plays, novels, magazine stories and radio programs. Of these London provides from 12 to 20 properties a year suitable to the American market, while all foreign sources were called of decreasing importance.

RKO Radio no longer covers German or Italian material; its foreign coverage, however, remaining as about as intensive as formerly, with the emphasis being shifted to different locales. Leda Bauer, of the eastern story office, pointed out that "Three of the largest German publishing houses have moved to Amsterdam and Stockholm and, as they publish the work of writers who are voluntary or involuntary exiles from Germany, this material is still covered."

Katherine Brown, Selznick-International story editor, who purchased "Gone with the Wind," and, more recently, "The Flashing Stream," an English play by Charles Morgan, used to receive German and Viennese reports in common with the majority of other film company story editors.

Twentieth Century-Fox said that submissions of foreign material have fallen off this year, although in the past several years it has had many films among its higher budgeted productions based on foreign stories. The company does not cover Italian or Russian sources any longer, and notes a great increase in the number of political and sociological themes current both here and abroad.

Writing Staff Increased

Universal recently has increased its writing staff on the coast as a means of combating the growing paucity of foreign material. Larney Goodkind, eastern story editor, ascribes the discontinuance of the London story office as due to the facts that "The material was getting too political," and "too extreme—either political or else completely escapist and so also unfit for the world market at which American films aim." The company, of course, continues to subscribe to foreign services.

In the seven years from 1930 to 1936, Universal's foreign purchases accounted for about 5 per cent of its total story acquisitions. Since 1936 the percentage has fallen considerably below that figure.

At Warner Brothers the same situation was reported. Prior to 1933 seven or eight per cent of all story purchases made in a year were of foreign origin. Today, this has fallen to practically nothing, out of some 17,000 to 20,000 pieces of material examined each year.

Meanwhile, even before the outbreak of the War, which of necessity dictates that national effort be canalized into propaganda as well as munitions, there had been a startling growth both here and abroad in the number of books and plays dealing with political, sociological or economic themes, which typically rendered them unfit for film purposes.

Half Political

Mr. Halliday, before leaving for the Coast and being succeeded as eastern story editor by Richard Mealand, said that "about half the material coming out of England at present is of a political and economic nature," and cited in addition the increasing number of books in England and America dealing with the foreign situation, including many from newspaper correspondents.

Mr. Byram said that the "London theatre

(*Continued from page* 46)

BRITISH LIBRARY COLLECTS CHAPLINS

What is claimed as the most complete collection of Charlie Chaplin Keystone comedies in the world, has been further swollen by the addition of "The Perfect Lady," "The Rival Mashers," "The New Janitor" and "Tango Tangles" to the National Film Library collected by the British Film Institute. It is claimed that 29 out of the 34 comedies Chaplin made for Keystone in 1914 are now in the Library's possession.

next issue of

BETTER THEATRES

The FALL BUYERS NUMBER

containing

THE BUYERS INDEX

including

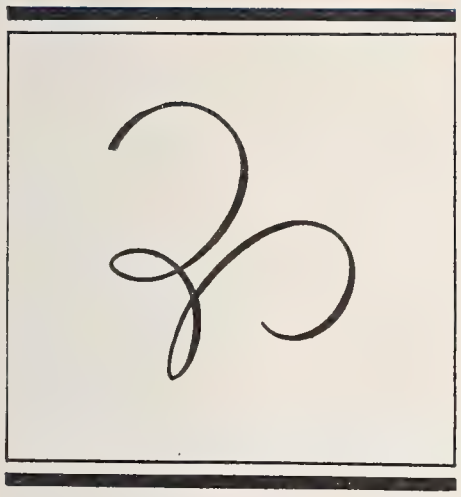
TERRITORIAL SUPPLY DEALERS

with manufacturer and dealer listings completely revised

in addition to

SPECIAL FEATURES AND REGULAR DEPARTMENTS

The Motion Picture Industry's Semi-Annual Theatre Equipment & Furnishings Market Guide



October 14th issue of

Better Theatres

FOREIGN PROPAGANDA INCREASED

(*Continued from page* 44)

has been more and more concerned, of late, with sociological trends," giving as examples the following: "The Corn Is Green," by Emelyn Williams (who wrote "Night Must Fall"), the former being a play about Welsh mining life. Also about Welsh life is "Rhondda Roundabout" by Jack Jones. "World's End Cafe," by Anthony and Philip Gibbs, is tragically timely, being about the "next" war, and a peace movement by radio which overcomes dictatorships.

"Follow My Leader," written by Terence Ratigan and Maurice Anthony, is a satire on dictatorships. Mr. Ratigan wrote "French without Tears," which Paramount had planned as an English production. A satire on the League of Nations was the summer's production of George Bernard Shaw's "Geneva." Mr. Shaw, this year, lent his weight to the film industry with "Pygmalion," while his "Doctor's Dilemma" and "Saint Joan" have been planned as pictures by Gabriel Pascal.

Even such writers as E. Philips Oppenheim and H. G. Wells with, respectively, "The Brothers" and "The Holy Terror," have been writing about dictatorship, while Clemence Dane, who wrote "A Bill of Divorcement," "Broome Stages" and many other plays and novels, has done the same in her most recent work, "The Arrogant History of White Ben."

Undercurrent on French Stage

Although the French drama has not recently reflected the preoccupation with current political and sociological ideologies to the extent that the English has, the past few years have witnessed a steady undercurrent of this type of material on the French stage.

Typical of the trend through the years, with respect to this type of play, were the 1937 production of "La Paix Est par Demain" ("Peace Is Due Tomorrow") by Andre Lang, which was about war and possible means of prevention; the 1938 production of "La Guerre sans Armes" ("War Without Arms") by Charles Mere; the 1939 production of "Rien Qu'un Homme" ("Only a Man") by Paul Levy, which was about dictatorships, past and present, and "La Terre Est Ronde" ("The Earth Is Round") a story of Savonarola, linked up with modern dictatorships, by Armand Salacru. The last named play was one of the two great Paris stage successes of the past season. Most of the theatres in Paris have been closed during the summer, including the annual closing of the Comedie Francaise, the Odeon and the Opera Comique.

Dearth in Italy

In Italy the past few theatrical seasons have been marked by a dearth of new and original material; being chiefly concerned with propaganda plays and constant revivals of the works of Pirandello, D'Annunzio, Praga, Rovetta, Giacosa and Goldoni. The WPA National Play Service Bureau, reporting on the theatre abroad, says that the past season in Italy was chiefly notable for the production of Shakespeare's "Twelfth Night" and D'Annunzio's "Francesca da Rimini."

The productions given by the German theatre in recent years have been described as being either "innocuous, or else museum pieces," while the French press in recent months has commented on the fact that German films, as well, have ceased to be interesting or to have much artistic value. Also pointed out was the fact that many of the better known directors and actors are now living abroad, while the Nazi party has been using the cinema chiefly as a means of propaganda either for its ideology or as an incitement to war.

Even before the outbreak of the second World War, many film writers, directors and stars had fled from Germany, Austria, Czechoslovakia and Hungary to England, France and America.

Organize in England

In England, these groups have established the Free German League of Culture, which has as patrons and honorary members, among others, Anthony Asquith, Sir Muirhead Bone, the Bishop of Chichester, Laurence Housman, Dr. Julian Huxley, Professor Gilbert Murray and J. B. Priestley. The 1,500 members of the League are divided among four sections; the Free German Writers' Association in England, the Actor's section, the Free German Artists' Association and the Association of German Musicians in England. Also recently organized along similar lines is the Austrian Circle for Arts and Sciences.

In New York, the German American Writers Association, of which Thomas Mann is honorary president, numbers among its members Ladislaus Fodor, author of "The Girl from Trieste" and "The Bride Wore Red"; Johannes Foerster, Kurt Hellmer, Richard Plant, Ernst Toller, Rudolf Kayser, Ernst Wallenberg and many others who have been active in film work abroad.

Now on the Coast are, among others, Hans Janowitz, who wrote the scenario for "The Cabinet of Dr. Caligari"; Fritz Lang, Kurt Robitschek, Richard Revy, Ernst Deutsch, Wolfgang Zilzer, Georg Froeschel, Billie Wilder, Hans Koster and others now active in motion picture production who formerly had done work abroad.

Question No. 2 in the Bluebook School

The Bluebook School, conducted in the HERALD for many years by F. H. Richardson, has been resumed, based on the new Second Revision of the Sixth Edition of Mr. Richardson's Bluebook of Projection. Under the new presentation of the material, projectionists are asked to submit answers, as formerly, but often the answer that will be published will be that of Mr. Richardson himself, or of other specialists in projection and sound. This procedure has been adopted with the thought that it will serve the real purpose of the "school": to encourage and assist in study and at the same time facilitate preparation of effective answers.

The first question, which appeared in the issue of September 2nd, and the second are as follows:

QUESTION NO. 1: What is feedback? Reverse feedback? Interelectrode capacitance? Oscillation ?

QUESTION NO. 2: (a) What is exact width of 35 mm. film sound track? (b) What characteristics of the film concern projectionists most? (c) Describe, in detail, correct method of making film splices.

Answers will begin to appear as soon as several questions have been submitted.

Protestant Groups To Sponsor Series

Described by the Harmon Foundation, sponsor of church and sociological philanthropies and projects, as "a milestone in the history of American Protestantism," Mr. and Mrs. Ray Garner, young film expeditioners, have returned to New York with a series of motion pictures taken in Africa as the first films to be sponsored by eight Protestant Church groups.

Mr. and Mrs. Garner, age 26 and 24, respectively, arriving in the Congo early in the summer of 1938, went directly to the French Cameroun, where they made the first dramatic film "Ngono and Her People."

"Ngono" finished, the Garners went to the Kasai section in the Congo, where with Southern Presbyterian and Southern Methodists missions, they made two documentary films of mission activities, and social and economic aspects of tribal life, "Mission Achievements" and "Children of Africa."

Other films that the Garners made while in Africa are titled "Song After Sorrow," "The Light Shines in Bakubaland," "A Day in an African Village," "The World's Stake in Africa," "The Story of Bamba" and "What a Missionary Does."

The Protestant churches, all members of the Africa Committee of the Foreign Missions Conference, which sponsored the motion picture expedition were: The Presbyterian Church, The Methodist Episcopal Church, The Methodist Episcopal Church, South, The Disciples of Christ, The Church of the Brethren, The Evangelical Reformed Church, The Northern Baptist Convention, The United Brethren in Christ and the Seventh Day Adventists.

Herbert Cruikshank, Writer, Dies at 47

Herbert Cruikshank, writer, died Wednesday morning at the age of 47 of heart disease at his home, 25 Central Park West, New York.

Born in New York, Mr. Cruikshank at 18 went to Oklahoma, where he became a cowhand at the 101 Ranch, of which Tom Mix was foreman. The two met again many years later in Hollywood. From the ranch, Mr. Cruikshank went to Washington, becoming the secretary of Senator Cullum of Illinois.

He then entered the Consular Service and was made U. S. consul at Queenstown, Ireland.

Returning to New York, Mr. Cruikshank entered newspaper work, and was editor of the *Exhibitor's Trade Review* and, later, of the *Moving Picture World* before becoming motion picture editor of the *New York Telegraph*. He left this post to write for magazines and films, collaborating with Norman Krasna.

Surviving are his widow, Regina Crewe, newspaper film critic; a daughter, Beatrice, in the publicity department of Universal on the Coast, and a son, Lawrence, a writer for Warners.

Funeral services will be held Saturday noon at Campbell's Funeral Church in New York.

IN THE CUTTING ROOM

Tower of London

(Universal)

Historical Melodrama

Melodramatic political, military and personal events of English history in the exciting years 1471-1485 will be pictured in "The Tower of London." Naturally the show will be a costume production, and the scale upon which Universal is making it may be realized from the importance of the names it will present, the great number of persons who will be used, the scope, size and authenticity of settings, the prestige of the principals and the repute of the producer-director, Rowland V. Lee.

Directly the theme will trace the exploits of Richard III, an infamous plotter, who used fair or foul means to win his ends, yet is regarded one of the strongest characters of all time. Basil Rathbone, expert in his part in "If I Were King," will interpret the title role. "Tower of London" is also the story of a great many other persons. There are Boris Karloff as Richard's trigger man, the kindly Queen Elizabeth, Edward IV, a strong man until he was killed, a young Englishman who remained loyal to his queen during six years imprisonment and torture, the young princes Edward and Richard, the queen's young lady in waiting who helped her lover escape to conquer the tyrant and win a crown.

To supplement the name value of Rathbone and Karloff and help make the grim melodrama of history real and human, the production will further make available such personalities as Barbara O'Neil, Ian Hunter, Nan Grey, Vincent Price, John Sutton, Leo G. Carroll, Miles Mander, Frances Robinson, Ralph Forbes, Ernest Cossart and Ronald Sinclair.

Release date: Oct. 6, 1939.

Meet Dr. Christian

(RKO Radio)

Character Story

"Meet Dr. Christian" will be the first of a series to be produced by Stephens-Lang Productions for RKO Radio. The idea is based on the radio character "Dr. Christian," created by Jean Hersholt. Harvey Gates wrote the original story from suggestions supplied by Jack Hasty. Gates collaborated with Ring Lardner, Jr., and Ian Hunter in developing the screen play. Bernard Vorhaus is the director.

The time is today and the locale is a small Minnesota town. The plot has to do with the efforts of a doctor to improve the welfare of his home community. Unselfish and wholehearted in his attitude toward his fellow men, he meets the stern opposition of greed, avarice, political connivance and downright dishonesty. Especially is opposition focused on him when he tries to build a hospital, but he meets each rebuke with faith and courage and eventually sets the whole town right.

Hersholt, the doctor in the Dionne Quintuplets pictures produced by 20th Century-Fox, will be supported by Paul Harvey, Dorothy Lovett, who is new to pictures, Robert Baldwin, Marcia Mae Jones, Jackie Moran, Patsy Lee Parson, Enid Bennett, a star of silent days, Maude Eburne and Sarah Edwards.

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of September 23

CAPITOL

Football Thrills.....MGM
A-haunting We Will Go....Universal
Feature: The Women.....MGM

CRITERION

The Bookworm.....MGM
Eddie Delange and Orchestra.Vitaphone
Feature: Man They Could Not Hang.....Columbia

MUSIC HALL

Information Please, No. 1..RKO Radio
Going Places, No. 68.....Universal
Feature: Nurse Edith Cavell.RKO Radio

RIVOLI

Gun Play.....RKO Radio
The Pointer.....RKO Radio
Feature: The Real Glory....United Artists

ROXY

Fashion Forecasts, No. 5....20th Cent.-Fox
Feature: The Rains Came...20th Cent.-Fox

STRAND

Modern Methods.....Vitaphone
Slapsie Maxie.....Vitaphone
Feature: Espionage Agent...First National

Fast and Furious

(MGM)

Comedy Melodrama

It seems that exhibitors will have three things at least upon which exploitation capital may be made in connection with "Fast and Furious." One: It will be the third in the comic-romantic mystery series of "Fasts" that began with "Fast Company," followed by "Fast and Loose." It will be remembered that those pictures have a flamboyant amusement flair that proved fairly popular with the masses. Two: It will star Ann Sothern, the bombastic "Maisie" girl who also did all right for herself in "Trade Winds" and "Hotel for Women." Three: It brings Franchot Tone back to pictures.

The theme of "Fast and Furious" will deviate from the rare book dealer-amateur detective plot of its predecessors. This time the book dealer becomes involved in a bathing beauty contest. His efforts to judge the contestants in advance of the contest get his wife all steamed up. Then some funds are stolen, a murder is committed, and the wife unearths a clue which jeopardizes two lives. From there on the story is fun, excitement, suspense.

Other names which will be available to showmen are Ruth Hussey, Lee Bowman, Allyn Joslyn, John Miljan, Bernard Nedell, Mary Beth Hughes, James Burke, Margaret Roach, Gladys Lake and Granville Bates. Busby Berkeley is the director.

Release date: Sept. 29, 1939.

Drums along the Mohawk

(20th Century-Fox)

Action Romance

Walter D. Edmunds' novel, on which "Drums along the Mohawk" was based, was widely read as a book and as serialized in *The Saturday Evening Post.* The screen play was completed by Lamar Trotti, who did such pictures as "Young Mr. Lincoln," "Alexander Graham Bell" and "Alexander's Ragtime Band" for 20th Fox, and Sonya Levien, who collaborated with him on the adaptation of "In Old Chicago," John Ford, the director, has a long list of achievements in the action-adventure field.

The picture will star Claudette Colbert and Henry Fonda, and for principal support names it will offer Edna Mae Oliver, Eddie Collins, John Carradine, Dorris Bowden, Jessie Ralph, Arthur Shields, Robert Lowery and Roger Imhoff. There will be twenty other feature name parts in the cast of thousands. To capture the full entertainment value of red blooded action, thrilling romance, scenic beauty of the story with its historical background, "Drums along the Mohawk" is being produced in color.

In design and prospective appeal "Drums along the Mohawk" is an American story for American audiences. It will picture an exciting chapter in early American history, when British soldiers, allied with Iroquois Indians, fought against the hardy sharpshooting pioneers of the Mohawk Valley. A love story contrasts the fierceness of savage combat.

Release date: November 10, 1939.

20,000 Men a Year

(20th Century-Fox)

Timely and Topical

The entertainment character of "20,000 Men a Year" will be that which automatically falls to any aviation picture of adventure and romance. But the production's exploitation significance is its topical tone. President Roosevelt announced a short while ago that the government, in cooperation with America's peacetime aviation activity, would like to see thousands of young men—20,000 was the number—trained annually in the art of flying to augment the national defense arm. The announcement stimulated widespread comment. The title of the picture will be brought loudly to public attention. It will be a Cosmopolitan production, and it may be expected that the same interests which publicized "Alexander Graham Bell," "Young Mr. Lincoln" and "Hotel for Women" will be articulate again.

The hero will be seen training some of the 20,000 but the actual theme is one of personal disappointment, courage, sacrifice and heroism.

The principal character in the story, Randolph Scott, has been featured in "Frontier Marshal" and many other pictures. He will be supported by Margaret Lindsay, long with Warners, Preston Foster, Mary Healy, remembered for "Second Fiddle," Kane Richmond, Douglas Wood, Robert Shaw, George Ernest, Maxie Rosenbloom and Sidney Miller. Alfred E. Green is the director. "The Duke of West Point," "King of the Turf" and "The Gracie Allen Murder Case" are his latest films.

Release date: Oct. 27, 1939.

IN COURTS

Name Schines in Bank Night Suit

A suit for $8,532, claimed due for running a Bank Night in 24 theatres, was filed this week in New York supreme court by Edward Goldstein against Schine Chain Theatres, Inc., Schine Theatre Company, Inc., S. K. E. Operating Company, Ltd., Schine Enterprises Corporation and Meyer and Louis Schine, trading as Schine Theatrical Enterprises.

A contract is claimed to have been signed January 20, 1938 between the plaintiff and defendants calling for the employment of the plaintiff for one year to direct Bank Night at $10 and $15 per performance in 24 of the defendants theatres.

Judge Fines Manager

Legal precedent was set at Salisbury, Md., last week when Chief Judge Benjamin A. Johnson fined Robert Daly, manager of the Arcade theatre, Salisbury, $500 and costs on lottery charges in connection with the operation of Bank Night at the theatre. Charges against Lucy Neal, ticket seller, who along with Mr. Daly had been indicted by the Wicomico County grand jury, were dropped.

The Bank Night case against Mr. Daly is believed to be the first of its kind in Maryland. Mr. Daly, through his attorney, pleaded guilty.

Kurtz Is Appointed Bankruptcy Referee

Alfred C. Coxe, federal judge, in New York this week appointed Irwin Kurtz ancillary Referee in Bankruptcy of Ambassador Pictures, Inc., and Conn Productions, Inc., California companies, and authorized Mr. Kurtz to direct Joseph Malcolm as president of Malcolm Laboratories Corporation, Melvin M. Hirsh as president of Syndicate Exchanges, Inc., and of Security Pictures, Inc., Mr. Marks as president of Marks and Malcolm Trading Corporation and Samuel Goldstein as treasurer of Guaranteed Pictures Company to appear for testimony as to the assets of the companies in bankruptcy.

The order was signed in response to a petition of Benjamin Lichtenfeld, trustee of the companies in bankruptcy, which charged the respondents with withholding assets belonging to the companies in bankruptcy.

Exhibitor Appeals on "Nation" Conviction

An appeal from the conviction of Robert E. Allan, exhibitor, for having shown "The Birth of a Nation" in Denver in violation of a city ordinance, will be argued this week in county court there.

The ordinance prohibits the showing of motion pictures which "tend to stir up or engender race prejudice, or are calculated to disturb the peace." Mr. Allan was fined $1,400 and sentenced to 120 days in jail. Carle Whitehead, attorney for the Colorado branch of the Civil Liberties Union, will intervene as friend of the court in behalf of Mr. Allan.

Old Time Petroleum Company of Wilmington, owners of the Warner theatre there, has filed suit asking that the county assessment on the theatre property be declared excessive and void. The company contends the assessment board placed a valuation of $303,200 on the property for tax purposes, while it should not exceed $140,300.

IN NEWSREELS

MOVIETONE NEWS—No. 4, Vol. 22.—Battle scenes of the war in Poland....Roosevelt talks to Congress on Neutrality issues.

MOVIETONE NEWS—No. 5, Vol. 22.—British King and Queen visit dock then hospital....Windsor called to duty....Survivors of Courageous tell of experience ....British Tommies in the making....British women do the men's work....Blackout styles....Comedy boxing by British soldiers....British troops depart for front....American Legion at Chicago....Floods beset war torn China....Lew Lehr.

NEWS OF THE DAY—No. 202, Vol. 9.—Official German pictures of the conquest in Poland....Governor Landon and Colonel Knox summoned to White House on neutrality issue....President addresses special session of Congress.

NEWS OF THE DAY—No. 203, Vol. 9.—Tommies head for western front....War scenes dominate England....King and Queen inspect shipping....Survivors of Courageous come home....Paris moves more Poilus into fighting zone....Fall fashions.

PARAMOUNT NEWS—No. 7.—Highlights of Louis-Pastor and Nova-Galento fights....Duke and Duchess of Windsor....Bergdoll faces court martial ....Alfred M. Landon....President addresses special session of Congress on neutrality question.

PARAMOUNT NEWS—No. 8.—New York sees parade of jitterbugs....U. S. war mothers in prayer for peace....Thousands move towards western front... Scenes of the war in Poland....Parley of Americas maps peace defenses....Legion convention stresses U. S. peace....Senate committee convenes on neutrality question.

RKO PATHE NEWS—No. 19, Vol. 11.—President addresses Congress on neutrality issue....Bergdoll at court martial....Latin-American defenses bolstered ....U. S. plans 500 ships in 10 years....Whalen goes abroad for New York World Fair....Outboard pilots race for title....Trojans answer call to gridiron.

RKO PATHE NEWS—No. 20, Vol. 11.—Americas act to safeguard peace....British and French move to front....President's mother celebrates 85th birthday ....Senate Foreign Relations Committee draft neutrality bill....Jitterbug jamboree invades Gotham.... Bostwick Field defeats Greentree for polo title.

UNIVERSAL NEWSREEL—No. 808, Vol. 11.—Hamilton, Ont., pays tribute to child victim of Athenia.... Survivors of Athenia land at Glasgow....Army delays Bergdoll trial....Ship runs aground off Gloucester ....Mexicans celebrate independence....Army tests new searchlight....Football....Pendleton round-up staged....Grid stars go on warpath.

UNIVERSAL NEWSREEL—No. 809, Vol. 12.—Pittman addresses Senate Foreign Relations Committee ....French rush troops to front....Panama conference hits war....Aquitania slips out of New York Harbor for England....Coast gripped by heat wave ....Legionnaires invade Chicago....Six-year-old boy swims Hudson....Jallopies hold reunion race.... Daredevil auto racers stage meet.

Loses Film Rental Contract Action

A clause in a film rental contract for $5,000 "liquidated damages" for failure to return prints was held to be out of proportion to the actual damages involved and therefore void and unenforceable by Benedict D. Dineen, New York supreme court justice, after trial of the suit brought by Lina Pictures Corporation against Principal Film Exchange, Inc.

However, the court ordered the return of all prints in the defendant's possession and awarded one dollar in damages. The defense contended that several prints had been lost and the court ruled that an affidavit stating that the films had been destroyed would be sufficient.

Withdraw Damage Suit

A suit for $150,000 damages claiming conversion of film rights brought by Lina Pictures Corporation against H. E. R. Laboratories, Inc., Garrison Film Distributors, Inc., and Aladdin Pictures Corporation was discontinued this week when a stipulation was filed in the New York supreme court withdrawing the suit and conceding all disputed rights to the defendants. Lina Pictures had sued under an assignment of film rights from Talking Picture Epics.

Attorney Sues Lynch

Claiming that $250,000 was due him for services rendered to the defendant in the Paramount Public Corporation reorganization, David Stoneham, Boston lawyer, filed suit in New York supreme court this week against Stephen A. Lynch.

OBITUARIES

Floyd Gibbons Dies; Reporter, Producer

Floyd Gibbons, the most spectacular journalist of the first World War, died last Sunday night at his country place near Stroudsburg, Pa., and was buried in Mount Olivet Cemetery, Washington, D. C., after services at Dahlgren Temple, Georgetown University.

After the war, Mr. Gibbons came to fame as a radio commentator, with a remarkable rapid fire staccato delivery of sometimes 215 words a minute. More recently he had been engaged in making a series of adventure tale short subjects for Warner Brothers. When his last illness overtook him he was planning to go to Europe as a war correspondent for the Hearst newspapers.

Mr. Gibbons was born in Washington July 16, 1887. He began his newspaper career on the Minneapolis *Daily News* when he was 20 years old. He worked for various northwestern papers and went thence to Chicago where he was ultimately employed by the Chicago *Tribune,* which sent him to Mexico in the days of Villa. Gibbons distinguished himself on world war fronts. He was wounded and lost an eye at Chateau-Thierry. His best known newspaper story was on the sinking of the Laconia, on which he had sailed because he expected it to be torpedoed.

Mr. Gibbons' one marriage ended in disappointment. He died alone. He leaves no children. His survivors include two brothers, Edward T. Gibbons of Washington and Donald Gibbons of Milwaukee, and two sisters, Mrs. Theodore Mayer of Newton Center, Mass., and Mrs. Margaret Chapman of Chicago.

Ingle Carpenter Dies

Ingle Carpenter, personal attorney of Charles R. Rogers, producer, died September 23rd in Hollywood. Mr. Carpenter, who was 69, formerly represented Joseph M. Schenck and was business manager for Constance and Norma Talmadge, and other stars.

Tim Donahue

Tim Donahue, salesman for Columbia in Boston, died there September 24th from a heart attack.

Laura Bennett

Miss Laura Bennett, 79, retired actress, who in private life was Mrs. Laura Smith Shields, died September 24th in Jackson Heights, N. Y. She was the widow of John A. Shields, a minstrel known on the stage as Harry Woodson.

Laura La Vernie

Mrs. Laura La Vernie, a former Broadway actress who arrived in Hollywood some 35 years ago to act in motion pictures for the old Biograph studio, died there September 24th. Mrs. La Vernie, who was 85, retired in 1931.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

THE problem of blending one's business profession with one's hobby has been nicely handled by Harry Arthur, Jr., vice-president of Fanchon and Marco, with offices in the RCA Building, New York.

As a child, Mr. Arthur read and had read to him the King Arthur stories, and, as they do all children, they fascinated him. Galahad, Lancelot, Guinevere, Gawain, Elaine the Lily Maid of Astolat—those were names, names to fire the imagination.

But with Mr. Arthur, his interest, his excitement in the Knights of the Round Table did not die as he reached maturity. He became even more interested. His knowledge of Arthuriana is wide; his library filled with tomes dealing with that romantic period of English history.

And he has carried this interest into his business. If you happen to notice the office directory in the RCA Building, at Rockefeller Center, you'll see these two listings: Camelot Theatre Corporation of Mass., and Galahad Theatre Corporation of Mass.—merely names of two corporations which operate movie theatres in New England.

Harry Arthur, who doesn't do any descent-tracing to England's King, has a large farm at Peekskill, New York, where he raises horses and dogs, and again crops up the Arthurian legend. How? Well, here are the names of four of his dogs: Guinevere, Lancelot, Elaine, and Gawain.

▽

To Leonard Lyons, conductor of The Lyons Den in the New York Evening Post, we are indebted for the story about Max Gordon, producing the movie adaptation of "Abe Lincoln in Illinois," for RKO, who was lamenting about the losses being sustained because a large company of extras on location up in Oregon was unable to work because of the smoke from nearby forest fires.

"Every hour of delay because of that smoke costs a fortune," Max complained as he asked Garson Kanin for a suggestion.

"Change the title to 'Abe Lincoln in Pittsburgh,'" advised Kanin.

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At a loss for a new twist in exploitation for their picture of the day, "Frontier Marshall," Manager Harold Lyon and Publicity-director Lionel Wasson, built a grave on the sidewalk in front of their Capitol theatre, Burlington, Iowa, and erected thereon a tombstone with the epitaph: "Here lies the Guy who thought he was faster on the trigger than the Frontier Marshal."

▽

Step-Into-My-Parlor Department, from classified advertising "Personal" columns of Los Angeles newspapers:

GIANT BRAZILIAN SPIDERS

I will buy limited number spiders dead or alive in good condition. Must have 7-inch or more legspread for filming "Green Hell." Address: Harry Edington, Famous Productions, Universal City, Cal.

▽

Neil Hellman, independent operator of the Paramount theatre, Albany, must have made some mighty strong friends among the town's husbands, when he gave away a large carving knife to each matron attending his quiet Sunday afternoon matinee.

The New York *Herald-Tribune*, in a copyrighted dispatch from its London bureau, reports that the management of a London motion picture theatre is offering its audiences a reward of some $40,000 for the capture alive of Fuehrer Adolph Hitler.

Chamberlain would triple that, and Daladier would triple again.

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And from London's Daily Film Renter *trade paper comes a tear sheet showing an advertisement containing a marked sign of the times.*

Inserted by Reeds Theatres, Farnborough, the advertisement advises prospects that it has rooms available with suitable office accommodation and facilities for sleeping. Bomb-proofing not guaranteed.

▽

Ward Farrar, manager of Loew's theatre in Indianapolis, gives the craziest explanation for the naming of "The Wizard of Oz" story.

Mr. Farrar says that the explanation is contained in a letter written in 1903 by L. Frank Baum, the author, to an executive of Bobbs-Merrill Company, Indianapolis, which first published the book, and still does. The letter, now in possession of A. H. Hepburn, an official of the publishing firm, quotes Mr. Baum from his letter as follows:

"I have a little cabinet letter-file on my desk. I was thinking and wondering about a title for the story, and settled on the 'Wizard' part of it when my gaze was caught by the gilt letters on the three drawers in the letter cabinet. The first were A-G; the next, H-N, and on the last drawer were the letters O-Z, and OZ it became."

▽

The motion picture industry is heading for some pretty strong competition in its efforts to get public attention for its 50th anniversary "Golden Jubilee Week," this first week of October. During the very same week there will be observed "National Donut Week" and the National Donut Week Committee is inviting exhibitors the country over to join with them in boosting the little round cake built 'round the traditional hole.

The committee in pursuing research on the donut discovered that in exhuming petrified remains in the wastelands of the West, Dr. E. B. Renaud, of the Colorado Museum of Natural History, proved that a North American race older than the Pueblos ate some form of donut. Research further revealed that as far back as the 16th Century, the Dutch had donuts, called them "vet Kookies" and "olykeks."

The first U. S. donut shop was founded in 1739 by Mrs. Anna Joralemon, on Maiden Lane, New York City. Her descendants, Mr. and Mrs. Frederick Joralemon and daughter, Ruth Irene, now reside at 60 Locust Drive, Milburn, N. J.

To Captain Gregory, a mariner of Camden, Maine, falls the distinction of inventing the hole in the donut in 1847. Noticing that his mother's donuts remained soft, soggy and unbaked in the center (they were round, studded with a nut in the center at the time) he persuaded her to omit the center, leaving a hole instead. Hence the donut with the hole that we know today.

Motion Picture exhibitors interested in tying up with the "National Donut Week's" celebration are invited by the committee to write to Bert Nevins, 50 East 42d St., New York City.

VOCALLY, at least, America is already well prepared for war.

Tin Pan Alley is ready, the publishers are ready, ASCAP is already eyeing a new channel of royalty income.

Twenty-odd years after "Pack Up Your Troubles," "Over There" and "Tipperary," the patriotic song business has become a new business.

Starting off with the Irving Berlin version of "God Bless America," as popularized on the air by Kate Smith, we find among new titles listed as likely to be sung, hummed and whistled on all sides, such flag-waving renditions as "God's Country" by Harold Arlen; "America We All Love You" by Joe Weber and Charles McCarthy; "Stand by America" by Ethel Wall; "I Am an American" by Benjamin Neal; "The Eyes of the Fleet" by Lieut.-Com. McEdluff; "Our Glorious America" by Kenneth Clark, and "My Own U. S. A." by Frank Westdahl.

▽

Paul Harrison, writing from Hollywood, reports that nearly 50 studio and production executives out there have projection and sound equipment in their homes, and that they're constantly borrowing each other's new films for exhibition. During the weekend parties some of them offer double bills and double Martinis, and the other day one provided Keeno and a set of dishes.

▽

Dame May Whitty, 74 years old, who arrived in Hollywood the other day at the instigation of Sam Goldwyn to appear in his "Raffles," is a grand old dame. She has been active on the stage for a straight 68 years, since she was eight. She was created a Dame Commander of the Order of the British Empire, for services in connection with the World War, in January, 1918.

▽

We haven't seen in the newsreels as yet any of the more unique effects of the Sino-Japanese war on the populace of both sides. In Japan, for instance, baseball teams have to play with old balls wound with adhesive tape to make them last longer. An order by the Government forbids the purchase of new equipment of any kind for athletics.

▽

Some of those countless hordes of motion picture press agents who walk Broadway and Hollywood Boulevard in search of employment, might look into the word sent back from Tuba City, Arizona, by Ernie Pyle, to the effect that the Navajo Indians out in that Indian country are in sore need of press agents. He says that they have great flocks of fattened sheep, are overrun with beautiful butterball conditioned ponies and are blanketed under large piles of good looking Navajo rugs—yet are starving for want of some effective exploitation and publicity.

When a rug is finished by the women folk the Indian man gets on his horse, rides to a trading post, bargains with the trader, arrives at a price and takes that much out in foodstuffs and supplies.

It takes a lot of time to trade with a Navajo. He'll sit and think all day. He'll ride in for 30 miles to trade off a $3 rug. He'll hang around two or three days and nights while the dickering goes on. He'll up and ride another 50 miles to get an extra dime. What he needs is a couple of film salesmen as managers. They'll fix him up in pretty short order.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Marking Time

British production, still awaiting a lead from the Government, uncertain yet as what is to be the state's policy in regard to British films, is currently, and compulsorily, marking time.

On the cards are indications that the Government's policy will be that films, as a section of the whole entertainment scene, are a national service. The Home Office's decision to permit the reopening of cinemas, obviously on the grounds that the recreation of the masses is essential in these times, is accepted as evidence of an approving point of view on the part of Whitehall. So, too, are the reports, well founded, that although the Board of Trade is likely to suspend the Quoto provisions of the Films Act, it does not intend to provoke a situation akin to that during the last war when production was completely halted. Some form of compromise appropriate to the continuance of production in one form or another is almost certain.

The Government's own position in regard to the making of films is yet to be clarified. Meanwhile it is sponsoring, in one form or another, the production of films with a propaganda basis. Alexander Korda, for instance, is making at Denham a subject with an Air Force background and calculated to dramatize the might of the country's air arm. Documentary passages have been shot for him by the GPO Film Unit.

The GPO Film Unit has made a film on war preparedness which has been issued throughout the country. Other Government departments linked with the Ministry of Information will probably follow suit.

Meanwhile, in the purely entertainment field, production is continuing and will continue in more than one British studio, and, in more than one instance, with American backing.

A director of film publicity has been elected at the Ministry of Information in the person of Sir Joseph Ball. It is probable that one of his duties will be not only to watch production with a Governmental eye, but likewise to organize and direct the making of films in the propaganda field.

Each Government department is linked with the Ministry of Information and more than one film is in production, or to be produced shortly by the GPO Film Unit, which may become the nerve center of official wartime film production.

Maxwell's Plans

War, nor the menace of German bombers, it would seem, is to be allowed to interfere with the production plans of John Maxwell and his producer henchman, Walter Mycroft, who announce their intention of carrying on making comedies and thrillers at the Elstree Studios. The certainty of an immediate release through the 400 houses on the ABPC circuit is, of course, no negligible argument.

Production starts at Elstree next month on a remake of the old Ian Hay comedy, "The Middle Watch," with Mary Maguire, Sebastian Shaw, David Hutcheson, Reginald Purdell, and ex-topline comedian, Leslie Fuller.

This story will be followed by an Edgar Wallace thriller, "The Yellow Mask"; an Irish comedy," Spring Meeting"; another thriller, "Alias, the Bulldog"; and later a remake of Gene Gerrard's old success, "My Wife's Family," based upon a London stage play.

GPO UNIT MAKING PROPAGANDA FILMS

Under Government auspices the GPO Film Unit, most consistently active of state sponsored production groups, is now making films for the Ministry of Information.

Recently they have concluded production of a film entitled "Do It Now" (see Showmen's Reviews in this issue) which aims to instruct the populace on what they should do, and what they should not do, in war. The picture, a 1,000 footer, has been taken over by the Ministry of Information and has been issued for showing on nearly every screen in the country. The film, made before the war, was originally titled "If War Should Come".

Meanwhile, GPO camera units are on location making film records of Britain's four-square attitude toward the present war and the steps taken to consolidate public security.

Formby and War

The problem of war and its spirit is currently concerning producer Michael Balcon, who, determined to continue making films with British record money-making star George Formby as the hero, has not yet decided whether the public will want to see him in war or A.R.P. background. Formby, however, will be Ealing Studios' brightest star, and Walter Forde, himself a 1914-18 comedian, will direct the next picture, which should start in October.

The war, too, has set a problem with script writers on Ealing's "David Goliath." Seth, one character who runs through the film, has had to be taken out, for the artist who has the role was called to the colors. A new character, Danny, was written in as substitute.

Going Ahead

The attitude of Paramount British toward production here is exemplified in its declared intention to carry on with its British program. Mario Zampi, producer-director for the organization in this country, has declared that the motto of his unit is "business as usual." In spite of the situation he is to go ahead with a £150,000 ($600,000) program of four new films.

Mr. Zampi, who has finished "French Without Tears," yet awaiting trade show, and who recently has directed and produced the Duggie Wakefield comedy, "Live and Let Live," is working on stories to launch into practical process. The four pictures will cost between £25,000 and £50,000 each.

Relaxation

A peacetime show, which is to be aimed at wartime relaxation, is the Gaumont screen version of Britain's most popular radio program, "Band Waggon." This is in production at the Shepherds Bush Studios, with radio topliner Arthur Askey in the leading role. Askey is, of course, assisted by other artists who have been familiar on the "Band Waggon" hour.

"Band Waggon" is a peculiar entertainment compote of comedy, music, drama, puzzles and romance, a feature not remotely different from the Jack Benny radio hour.

Much of the setting of "Band Waggon" is purported to be in Britain's Broadcasting House, and art director Vetchinsky has set up in the Shepherds Bush Studios a series of sets which are said to be replicas of the BBC's headquarters.

In the film with "Big-hearted" Arthur Askey and Richard "Stinker" Murdoch are Peter Gawthorne as the assistant director of supervision, Wally Patch as the military commissionaire, radio headliner Michael Standing, band leader Jack Hylton, and a radio broadcaster, second only in favor to Askey, gardening expert C. H. Middleton. Donald Calthrop, noted British actor, makes a return to films after an absence of two years in this production, which is being directed by Marcel Varnel with Maurice Ostrer in charge of production.

Selig's War Film Opens

"Double Crime in the Maginot Line," feature produced in and around the French Maginot Line, where the second world war is now raging, will have its first public showing Friday at the Larkin theatre, San Francisco, opening the next day at the New Amsterdam, Times Square, New York, the Esquire, Hollywood, October 5th, and at Warners' De Witt, in Bayonne, N. J., on October 10th. Al Selig, former motion picture advertising and publicity writer, is distributing in the U. S.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE TAKES A VACATION: Penny Singleton, Arthur Lake, Larry Simms—Another good picture in this series that have taken America by storm. Personally did not think it as good as the last one but, with no complaints from the audience, feel that I should not complain. Very good for our situation. Running time, 68 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOOD GIRLS GO TO PARIS: Melvyn Douglas, Joan Blondell, Walter Connolly—Not up to anything worth mentioning. I saw it twice but did not find out what the story (if any) was about. We did close to an all-time low gross on it, failing to pay expenses by considerable. Running time, 78 minutes. Played September 3-4.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Thomas Mitchell, Richard Barthelmess—A wonderful picture and certainly entitled to more gross than we gave it here. Business is terrible so what will it be when winter sets in? Haven't had a picture to hold the attention like this one did for a long time. Running time, 121 minutes. Played September 10-11. —Horn and Morgan, Inc., Star Theatre, Hay Springs Neb. Small town patronage.

ROMANCE OF THE REDWOODS: Jean Parker, Charles Bickford—Gets by nicely in the sticks. Second half in the big town. They won't walk out. Running time, 67 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine.

TEXAS STAMPEDE: Charles Starrett, Iris Meredith—Regular western. Played with "Prison without Bars."—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WEST OF CHEYENNE: Charles Starrett, Iris Meredith—As good as a western fan could wish. Western fans liked it very much. Business off due to heat. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

COWBOY QUARTERBACK, THE: Marie Wilson, Bert Wheeler, Gloria Dickson—Played this little comedy on a weekend but it is not so hot. Not much comedy and the gags pulled were so old that they grew a beard. Just fair but will not stand alone. Running time, 56 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

EACH DAWN I DIE: James Cagney, George Raft, Jane Bryan, George Bancroft—Grand picture and grand stars. A cleanup in any man's town. Running time, 92 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—Plan for holdover dates on this one. The women eat it up. Bette Davis again turns in a topnotch performance. Davis makes a lot of those donkeys who think they are actresses look like the Cherry Sisters. Running time, 95 minutes. Played September 13-15.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly, Lynne Carver, Rex Ingram—You have a natural in "Huckleberry Finn" and then have Mickey Rooney thrown in. What more could you ask for? Running time, 92 minutes. September 15-17.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

GOODBYE, MR. CHIPS: Robert Donat, Greer Garson—It is just a little stodgy at the start but it picks up as it goes along. The picture is one that will be highly appreciated by the audiences that like the finer things. It is splendidly produced. Donat gives just as fine a performance as he did in "The Citadel" and Miss Garson definitely has something. Foreign menace to the front again. I would not want a cycle of this type but your house loses nothing in prestige. Though it did only average business, it still is a satisfactory picture in all respects to offer any audience. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IT'S A WONDERFUL WORLD: Claudette Colbert, James Stewart—Certainly a fine picture with plenty of fun and excitement. In pictures of this type Colbert is always fine. And who could hope to improve upon James Stewart? Running time, 86 minutes. Played September 3-4.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LADY OF THE TROPICS: Hedy Lamarr, Robert Taylor—A picture the women will go for in a big way and as a result bring the men along. Box office better than average. Miss Lamarr is all that the critics say she is. All in all a good picture of its kind that should do well your best days. Running time, 92 minutes.—A. J. Inks, Crystal Theatre, Ind. Small town patronage.

LUCKY NIGHT: Myrna Loy, Robert Taylor—This one is well acted and is entertaining. But the story is just a good bit off color. A high class girl picks up a strange man on a park bench and they go on a 'bat," waking up married in a hotel room the next morning, unable to recall how it all came about. And the marriage turns out O. K. Maybe Will Hays thought this story suitable for the screen but I can't seem to see how he did it. Running time, 91 minutes. Played August 27-28.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

MAISIE: Ann Sothern, Robert Young—Boys, this is strictly a honey. A mighty good antidote for box office poisoned by "Broadway Serenade," "Dramatic School," "Idiot's Delight," "Bridal Suite," etc. Running time, 70 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne, Alan Mowbray, Billie Burke, Patsy Kelly—Don't overlook this comedy. Our people ate it up. They came out laughing and complimented us. Nice business. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MIRACLES FOR SALE: Robert Young, Florence Rice—Fair picture; fair business. Plot deals with magicians and a murder mystery. Played September 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ON BORROWED TIME: Lionel Barrymore, Beulah Bondi, Bobs Watson, Sir Cedric Hardwicke, Una Merkel—This picture was unusual as was "Death Takes a Holiday," that was made some years ago. The theme behind it is that Death is not something to dread. It is fantastic, true, but the way they were called and by Cedric Hardwicke with his quiet voice made an intriguing picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ROSE MARIE (reissue): Jeanette MacDonald, Nelson Eddy—Another box office hit. Nelson Eddy's best performance and Jeanette MacDonald is as usual tops. Above average business for this one. Running time, 112 minutes. Played September 4-5.—Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

SAN FRANCISCO (reissue): Clark Gable, Jeanette MacDonald, Spencer Tracy—Went to town on this one. No need for praise on this picture. Just play it. Even if you played it when first issued, it will stand a second run in any town. Running time, 115 minutes. Played August 18-19.—Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

TARZAN FINDS A SON!: Johnny Weissmuller, Maureen O'Sullivan—The best of the Tarzan pictures. Worth waiting the three years for. Should satisfy all Sunday fans. Filmed in sepia and photography is excellent. Running time, 82 minutes. Played September 17-19.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

TARZAN FINDS A SON!: Johnny Weissmuller, Maureen O'Sullivan—This one naturally has a "screwy" plot and a lot of rather obvious faking but they come to see it in large numbers. In fact, by running it an extra night, it will give us the largest attendance we have had on a picture in several years. Running time, 82 minutes. Played September 9-11.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

TELL NO TALES: Melvyn Douglas, Louise Platt—Here's an excellent melodrama with thrills galore. But it didn't do any business. Running time, 69 minutes. Played September 8-9.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Paulette Goddard, Mary Boland, Virginia Weidler—I am sending this review in after only two days of the picture. This one topped "Golden Boy," and that was very big. The women can't wait to get in to see it. Russell is a knockout. This picture even brought in the hibernating haybags from the sticks. George Cukor deserves a big hand. Running time, 132 minutes. Played September 16-22.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

Monogram

MYSTERY PLANE: John Trent, Marjorie Reynolds—Too many walkouts on this one. Doesn't make the series very encouraging. Running time, 60 minutes.—C. H. Collier, Globe Theatre, Dew, Miss. Rural and small town patronage.

Paramount

BOY TROUBLE: Charles Ruggles, Mary Boland, Billy Lee, Donald O'Connor—No terrific draw here. Young Billy Lee turns in a nice performance as well as "Small Fry" O'Connor. Business below par. Running time, 74 minutes. Played September 15-16.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

HOTEL IMPERIAL: Isa Miranda, Ray Milland—Played with "Night Work." Both like drawing to a flush and missing. Your only chance to win is by bluffing.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

INVITATION TO HAPPINESS: Irene Dunne, Fred MacMurray—Good program picture but I can't say anything more for it. Little less than average business. Running time, 95 minutes. Played August 21-22.—Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

LADY'S FROM KENTUCKY, THE: George Raft, Ellen Drew, Hugh Herbert, Zasu Pitts—Box office got a little rusty while playing this but it's a good picture. Running time, 75 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Rochester, Edward Arnold, Binnie Barnes—Honors due to producer Arthur Hornblow, Jr., and director Mark Sandrich on this one. Paramount has at last tumbled and given Benny a picture in which he can draw his screen fans as he has won his radio fans. Good comedy and plenty of eye lure in the glamour girl episodes. Rochester steals the show. Running time, 85 minutes. Played September 11-12.—Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

MAN ABOUT TOWN: Rochester, Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes—An excellent comedy with Rochester stealing all scenes he appears in. Adults enjoyed this more than children. Running time, 85 minutes. Played September 10-12.—

(*Continued on following page*)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

(Continued from preceding page)
Guy C. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

NIGHT WORK: Mary Boland, Charles Ruggles—See report on "Hotel Imperial."—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

OUR LEADING CITIZEN: Bob Burns, Susan Hayward—I never made a dime on a Bob Burns picture yet, and this was no exception. People don't want to be educated or preached to. They want entertainment. Running time, 85 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

SUNSET TRAIL: William Boyd, Russell Hayden, George Hayes—Very good Cassidy western that won't let you down. Running time, 66 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

TOUCHDOWN ARMY: John Howard, Robert Cummings, Mary Carlisle—Another "B" firm that steals honors from the big "A's." Let's have more like it; only make them longer. Running time, 70 minutes. Played September 13-14.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

Republic

IN OLD MONTEREY: Gene Autry, Smiley Burnette, George Hayes—Good picture; good business. This is longer and better than the average Autry. Played September 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WOMAN DOCTOR: Frieda Inescort, Henry Wilcoxon, Claire Dodd, Sybil Jason—This picture got quite a bit of praise. Running time, 65 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

RKO Radio

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—I simply wish to report this, in my opinion, is the best picture to come from RKO in two years.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

DAY THE BOOKIES WEPT, THE: Joe Penner, Betty Grable—It's all "nerts" but evidently patrons liked it. Come again, Joe. Poor title. Running time, 65 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

FIVE CAME BACK: Chester Morris, Wendy Barrie, C. Aubrey Smith, Lucille Ball—Got quite a surprise out of this one. It has action, suspense and more than a few thrills, spilling a few tears into the bargain. Very good character portrayals by the whole show. Above average business on this one. Running time, 75 minutes. Played August 25-26.—Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

IN NAME ONLY: Carole Lombard, Cary Grant, Kay Francis—The ladies went for this and pulled the men along with them. Running time, 85 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

TWELVE CROWDED HOURS: Richard Dix, Lucille Ball—Nice program picture. Running time, 61 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

Twentieth Century-Fox

BOY FRIEND: Jane Withers, Richard Bond, Arleen Whelan—Average Withers picture except at the box office. Fox, why don't you give her a break? Running time, 69 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

CHASING DANGER: Preston Foster, Lynn Bari—Very good but had stiff competition, night football. If you have football nights in your town, you know what we mean by competition. Running time, 60 minutes. Played September 15-16.—Guy G. Black, Plaza Thetare, Inc., Lyons, Neb. Small town patronage.

CHICKEN WAGON FAMILY: Jane Withers, Leo Carrillo, Marjorie Weaver—Good picture and good business. Jane always pleases here. Played September 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOUND OF THE BASKERVILLES, THE: Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce—This seemed to please everyone who saw it but somehow it just didn't draw them in. It has lots of thrills and this is added to by the fact that a lot of the picture takes place on very misty and eerie moors, consequently it is hard to see in some places. Very poor box office. Running time, 80 minutes. Played August 28-29.—Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

IT COULD HAPPEN TO YOU: Gloria Stuart, Stuart Erwin—Just a fair program picture that will get by if your audience is not too critical. Good to see Stu Erwin again, even if the picture was just another filler.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MR. MOTO IN DANGER ISLAND: Peter Lorre, Jean Hersholt, Amanda Duff—No complaints and no compliments. Average double feature entertainment. Played September 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MR. MOTO'S LAST WARNING: Peter Lorre, George Sanders, Virginia Field, Ricardo Cortez—Very good for dual bill. Business off due to heat wave.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROSE OF WASHINGTON SQUARE: Tyrone Power, Alice Faye, Al Jolson—The majority was terribly disappointed. Certainly a punk part for Mr. Power. Running time, 86 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Walter Brennan, Charles Coburn, Sir Cedric Hardwicke, Henry Hull—Good enough for extended runs. Liked generally. Not big but gets under the wire fine and seems to click everywhere. McPhee knows. Running time, 100 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda, Young Sisters—Class production but there wasn't any in our class. Running time, 90 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

United Artists

CAPTAIN FURY: Brian Aherne, Victor McLaglen, Paul Lukas, June Lang—This will please your Western fans. It is more or less that sort of a picture but the story of early Australia is totally different from a regulation Western. It is about 50 per cent longer than most Westerns. Running time, 91 minutes. Played September 1-2.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

DIVORCE OF LADY X, THE: Merle Oberon, Laurence Richardson, Binnie Barnes, Ralph Richardson—Didn't click here. These pictures are sure poison at the box office with us. Didn't make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

KING OF THE TURF: Adolphe Menjou, Dolores Costello, Roger Daniel—If they would have forgotten about the race horse angle, this picture would have done a lot better. This was really a great show but people stayed away due to horse racing, as they don't go for it. Everyone that saw it praised it highly. Running time, 88 mintes. Played September 8-10.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

PRISON WITHOUT BARS: Corinne Luchaire, Edna Best—Should be renamed 'Prison with Bars." Played with "Texas Stampede."—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STAGECOACH: Claire Trevor, John Wayne, Andy Devine, George Bancroft, Thomas Mitchell, Louise Platt, Mary Kathleen Walker, Donald Meek, John Carradine, Berton Churchill—An epic of the romance, tragedy and comedy of the old west with Claire Trevor, John Wayne, Thomas Mitchell, Donald Meek, Louise Platt, John Carradine, Andy Devine, Berton Churchill and George Bancroft forming a cast rarely seen in a western and making this one of the outstanding pictures of the year. Photography of the outdoor sequences is excellent, showing the cactus, buttes and obelisks of the desert country. Especial mention should be made of the youngest member of the cast, Mary Kathleen Walker, who makes her screen debut at the age of three days. My only objection to this one is the apparent cruelty of making the Indian ponies turn cartwheels every time an Indian was shot. That struck me as being neither accurate or necessary. More westerns like this one and the adults as well as the kiddies will come back to the theatre. Running time, 96 minutes. Played September 8-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WINTER CARNIVAL: Ann Sheridan, Richard Carlson, Helen Parrish, Robert Armstrong—This should hold some interest for ski fans but other than that it is just a light and frivolous college story. Average business on this one. Running time, 100 minutes. Played September 1-2.—Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

Universal

FOR LOVE OR MONEY: June Lang, Robert Kent—Just a picture that you won't miss if you don't play it. Running time, 61 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

SPIRIT OF CULVER: Jackie Cooper, Freddie Bartholomew, Andy Devine, Henry Hull, Jackie Moran—Had more good reports on this picture from the few who saw it than any program for some time. A very good picture. Running time, 90 minutes. Played September 13-14.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

SUN NEVER SETS, THE: Basil Rathbone, Douglas Fairbanks, Jr.—This picture lives up to all expectations and then some. A heart stirring drama of the loyalty and sacrifices made by British service men for their Empire. You can't go wrong with this one. Best business at the box office this season. Running time, 100 minutes. Played September 8-9.—Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Small town and rural patronage.

Warner Brothers

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—Very good comedy with Chas. Winninger stealing the show. However, had a very poor print on this one and the sound was "Hard to Get." Very little singing by Powell. Can recommend it, however. Running time, 81 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, Claude Rains, John Garfield—Very fine production that means nothing to a small town box office. Running time, 127 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

NANCY DREW AND THE HIDDEN STAIRCASE: Bonita Granville, Frankie Thomas, John Litel—Well, we tried three of these to see if we couldn't make one of these series things stand up, but we'll have to give it up. No more of these for us! Running time, 69 minutes. Played September 6-7.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Short Features

Columbia

CITY SLICKER: Scrappy Cartoons—This Scrappy Cartoon pleased all.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NELL'S YELLS: Color Rhapsodies—A fair little cartoon, but just fair. Have had better and also worse. Running time. seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ODD SPORTS: Special Sport Thrills—Just fair. Saw them before in Columbia sport reels.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SAVED BY THE BELLE: Three Stooges—These are all good and this one no exception. Plenty of laughs. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS: No. 11—Extra good. Don't miss this one. Some new slants in Hollywood.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

CULINARY CARVING: Peter Smith Specialties—Very interesting but think Smith can do better. Running time, nine minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

CULINARY CARVING: Pete Smith Specialites—Entertaining one-reeler which has a few laughs. Subtle stuff.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOG DAZE: Our Gang—An excellent Gang that grownups as well as the kids will enjoy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GOLDILOCKS AND THE THREE BEARS: Cartoons—Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOLDILOCKS AND THE THREE BEARS: Cartoons—The best cartoon of the season. Tops anybody's cartoon we have seen this year. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOLDILOCKS AND THE THREE BEARS: Cartoons—This is the best cartoon to come from any producer in two years. Running time, eight minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

GREENER HILLS, THE: MGM Miniatures—Entertaining one-reeler which has some comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAMA'S NEW HAT: Captain and the Kids—Fair cartoon. Advisable to book other shorts with it. Running time, 10 minutes.—Guy G. Clack, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

MARINE CIRCUS: Pete Smith Specialties—Here is a beautiful subject. Give it you best time and you won't be sorry. Subjects like this worth a dozen cartoons. Running time, 9½ minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

ONE AGAINST THE WORLD: Passing Parade, No. 9—An excellent historical reel. These reels please all classes and are educational.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POETRY OF NATURE: Pete Smith Specialties—Smith must be running out of material. Slipped up on this one. Just fair. Not good enough to be one of his specials. Running time, eight minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

RHUMBA RHYTHM: MGM Miniatures—Excellent little musical with plenty of comedy. Good for any program. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RURAL HUNGARY: FitzPatrick Travel Talks—Average travel talk in color.—E. M. Freiburger, Paramount Theatre, Dewel, Okla. Small town patronage.

STORY OF DR. JENNER: Passing Parade, No. 4—Good but there are too many like this one. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

SYDNEY, PRIDE OF AUSTRALIA: FitzPatrick Travel Talks—These travel talks would be OK if they would choke off FitzPatrick and just used music. This one just fair. Running time, nine minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

UNSEEN GUARDIANS: Passing Parade, No. 10.—Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

FOX HUNT, THE: Walt Disney Cartoons—Another Disney bullseye.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME, THE: No. 12—This issue was very good and pleased one hundred per cent.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

MERBABIES: Walt Disney Cartoons—Very good. Enjoyed by all but not worth extra rental. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

Twentieth Century-Fox

GOOD NEIGHBORS: Magic Carpet Series—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: Very good, especially the one on the Siegfried Line. News of the Day slipped on this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MUSCLE MAULERS: Lew Lehr—Be sure you play this. Plenty of action and many saw it twice. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

SHOOTING FOR PAR: Ed Thorgersen (Sports)—Very good. Golf fans will enjoy it. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

VIKING TRAIL: Magic Carpet Series—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHAT EVERY BOY SHOULD KNOW: Lew Lehr—Lew Lehr is good in newsreels but as a comedian in ten minute shorts he's terrible. Junk it; no one will miss it. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

WINTER STYLES: Fashion Forecast No. 2—Pretty but that's all. The men walk out on these style show shorts. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

United Artists

THREE ORPHAN KITTENS: Silly Symphonies—This is one of the best cartoons in ages. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

Universal

TEDDY BERGMAN'S BAR-B-Q: Mentone Musical Comedies—A good musical with plenty of variety in the acts that went over nicely. Old but still good. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

ARTIE SHAW AND HIS ORCHESTRA: Melody Masters—A very good band short with plenty of variety in selection which makes it acceptable to all. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DAVE APOLLON AND HIS ORCHESTRA: Melody Masters—Not so hot. Just an ordinary single. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

KRISTOPHER KOLUMBUS, JR.: Looney Tunes—One of the best. Very funny and a cartoon that even the grownups liked. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—Very good. Orchestra shorts good. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

MECHANIX ILLUSTRATED, NO. 1: Color Parade—Interesting. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

PICTORIAL REVUE, NO. 4: Hats, Dogs—Very good with plenty of laughs.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

PORKY IN EGYPT: Looney Tunes—Very poor. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

SNOW MAN'S LAND: Merrie Melodies—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STAR DUST: Broadway Brevities—Run of the mill musical short. Nothing to rave about. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

TOILS OF THE LAW: Floyd Gibbons' "Your True Adventure" Series—Sound terrible on this one. No entertainment value on account of not being able to hear what they had to say. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

WILL OSBORNE AND HIS ORCHESTRA: Melody Masters—Plenty of snap to this but too much brass and jazz. The younger bunch will like it but that is all. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

March of Time Staff Is Augmented for "Ramparts"

Ray L. Hall, former Pathe news editor and short subject producer, has been assigned special production duties on March of Time's forthcoming feature length film "The Ramparts We Watch." Caroll Case and David Pardoll have been appointed special assistants to James Wolcott, associate producer of the film.

Others who have been added to "Ramparts" staff include Arthur Jones, William Sikes, Frank Calabria, George Dangerfield and William Gerrity to the technical staff. Louis de Rochemont is the producer.

Exhibitors Laud U for Adhering to Contract

In a bulletin to members, the Independent Theatre Owners of Ohio commends Universal for its action in notifying exhibitors that "First Love," which was not completed for release in the 1938-'39 season, will be released under 1938-'39 contracts regardless of its actual release date. "This action by Universal is highly commendable and we hope that it establishes a precedent that other distributing companies will follow," the bulletin said.

The bulletin also reminds members that the Ohio Department of Industrial Relations insists on compliance with the law which makes it mandatory upon all employers to enter into wage agreements with all employees under 21 years of age. The statute was enacted in 1893 but has not been generally enforced.

Warners Making "Penrod" Short Subject Series

Warner Brothers will make a short subject series based upon Booth Tarkington's novel character, "Penrod."

Dean Franklin is writing the series. Gordon Hollingshead is supervising.

Warners also announced this week that it will make "Virginia City," to be in color, with substantially the same cast used in "Dodge City."

Kalmine in Legion Post

Harry Kalmine, district manager for Warner Theatres in Pittsburgh, has been elected commander of Variety Club Legion Post No. 289. Other officers are Joseph Hiller, National Theatrical Exchange, and Dr. L. G. Beinhauer, vice-commanders; C. C. Kellenberg, office manager of Twentieth Century-Fox exchange, adjutant; James G. Balmer of the Harris Amusement Company, finance officer, and Reverend J. Garahan, chaplain.



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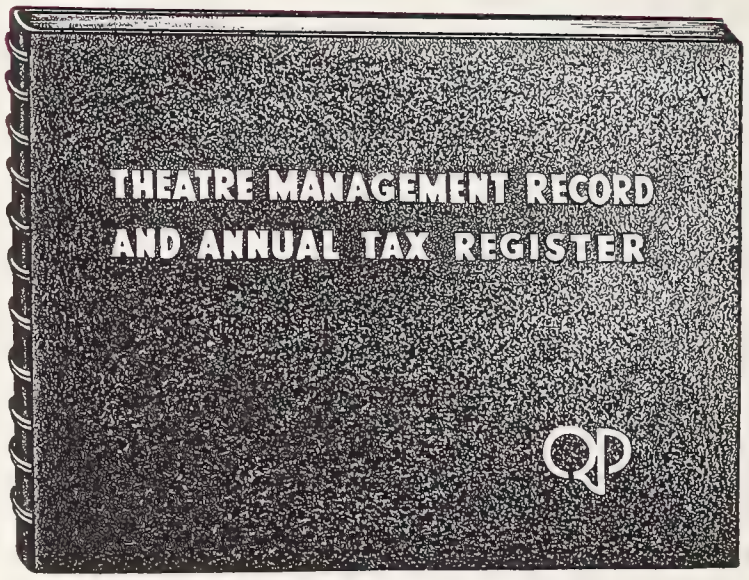
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Theatre_____

TEAR OUT AND MAIL COUPON ←TODAY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

JUST DOING THE JOB

A few weeks back, Matt Saunders and Morris Rosenthal got behind widely publicized campaigns celebrating the seventeenth anniversary of the twin-built Loew theatres in Bridgeport, the Poli and the Majestic. The exploitations earned all kinds of public and civic attention, in which the theatremen were featured. Both were feted for long years of continuous service in their situations. Newspapers and merchants made much of it.

Currently, Pete Egan ties in one of his dates at the Famous Players Canadian Palace in Calgary with the celebration of his silver wedding anniversary. Local couples married 20 years or more were invited to be the manager's guests at the theatre. The event was noted prominently by the community.

By the nature of his calling, the theatreman looms large in the public eye. His is a more colorful personality than the merchant dealing in more conventional wares, and as such finds ready acceptance. Thus, the showman does not hesitate to use as grist for his publicity mill even those occasions that in other lives are taken for granted. To him it's all a part of his business.

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MR. LEAND SETS THE STAGE

Theatremen are long familiar with the useful device of personally addressed picture postcards, usually promoted from metropolitan hotels and posted to the local mailing list. And now Harold Leand of the Revere in Revere, Mass., varies the idea with a more elaborate staging that appears to have returned sufficient dividends for the work involved.

Shortly before his vacation period, Leand secured picture postcards of the World's Fair, had the cashier hand-address them to the mailing list with a message about the Fair plus a plug for a coming date and signed with the manager's name. Day before he left, the Round Tabler had the local paper announce he was visiting the Exposition, so that the town would be familiar with his plans. On arrival, Harold mailed the cards from the Fair post-office.

A lot of bother for one stunt? Hardly for a theatreman intent on his job, who seeks to milk every idea regardless of the personal effort expended. On his return, Leand received many personal acknowledgements of appreciation from the folks involved. Better yet, the picture did a whale of a business.

THERE IS GLAMOUR-and GLAMOUR

That's a great piece of business, the sequences in "Fifth Avenue Girl", wherein the socialite wife and her millionaire mate are reconciled through the medium of an old-fashioned beefstew. And the happy involvement of this champion dish in the proceedings appears to have opened an avenue of unusual exploitation, a beefstew recipe and cooking contest. This was seized upon by Bill McCort to sell the date at the RKO Albee in Providence and of which more is told on another page. The tiein, incidentally, was reported as one of the most successful in local theatre-merchant promotion.

The motion picture often is at its best in distilling ready-flowing gushings of fashionable glamour to soften sharp corners in a world of too much reality. The immediate success of McCort's campaign to spotlight red meat and onions brings reassurances that good ole beefstew continues to command an equally compelling box-office glamour of its own.

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DIRTY WORDS ARE JUVENILE

At this stage, it should not be necessary to call a manager for off-side copy in advertising. But there is a need for it, according to the evidence to hand, a herald from a manager who knows better, and which shouts "shocking revelations" to be found in "Prison Without Bars".

The picture happens to be good enough to do business without the dubious aid of any such phony—and corny—buildup. Conscientious theatremen have found in it sufficient merit to back up an honest job of exploitation.

The dirty-word-on-the-toilet-wall school of picture advertising has long run its course. Managers depending upon that "shocking" business to get 'em in find that the shocks, if any, come from patrons misguided enough to believe what they read.

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From date of this issue there remain two weeks to the end of the Quigley Awards Third Quarter. October 14th is the date, and entries for Quarter-Master consideration must be received no later than that time.

A-Mike Vogel

Round Table In Pictures



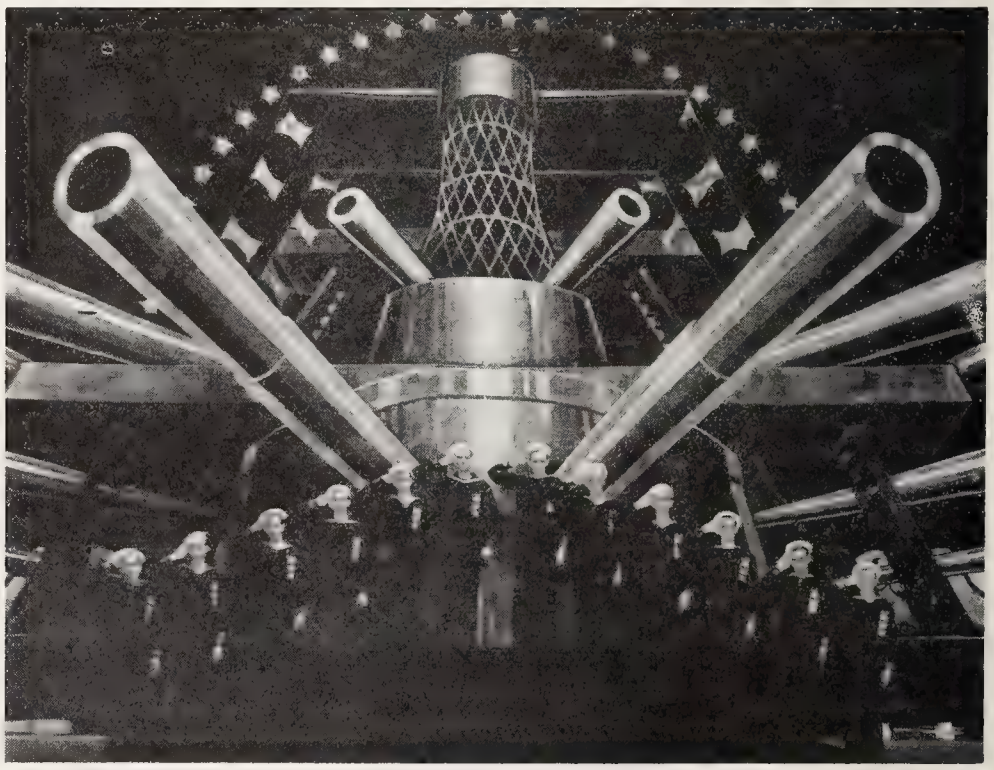
Eye-arresting indeed was the rain pipe scene created by Round Tabler Ralph E. Phillips for "The Rains Came" engagement at the State Theatre, in Sioux Falls, S. D. With the thermometer hovering around 96 and the sun beating down the atmospheric effect proved a natural crowd-stopper.



Conceived by W. C. Ricord, Jr., for the outer courtyard of the atmospheric Grauman's Egyptian Theatre in Hollywood was the wishing well illustrated below and constructed by the staff. In the bottom are two horseshoes with a bucket hanging above and copy reading: "Toss your coin in the horseshoe and your wish is sure to come true". "Rick" reports that in 11 days he collected $35 and a few slugs.



Dressing one of his theatre attendants in costume consisting of helmet, robe and sword, Jack Lexey, manager of the Broadway Theatre in Philadelphia planted the man atop sound truck which toured the streets as advance on "Man in the Iron Mask". Also featured prominently on the truck were scene stills, cast, and playdates. . . . Ushers at Loew's Capitol during world premiere of "Thunder Afloat" doubled in brass for stage tableaux with naval background. Ray Bell's campaign also had the staff in sailor uniform for week ahead wearing badges calling attention to the date.





Now progressively engaged in the conduct of a managers' training school for employees of the Goldstein Theatres, George Laby at the Victory Theatre, in Holyoke, Mass., points with pride to the first graduating class. In the photo above, Laby (at right) is standing with graduates W. Wernick, C. Walters and I. Miller.

On 500 merchants' doors over Labor Day weekend, Manager Wally Caldwell at Loew's Valentine in Toledo hung the cards illustrated below. Copy read: "Closed, we have all gone to see Hedy Lamarr kiss Robert Taylor in 'Lady of the Tropics' ". In addition, through tieup effected with local confectioner, Caldwell had boys on streets distributing imprinted glassine bags containing "Lamarr kisses".





For the first time in years, pickets appeared on the streets of Indianapolis, however, they were employed by Ward Farrar of Loew's to exploit "The Women". Back signs declared that the picture was "unfair to men . . . no men in picture", etc., etc.



Reproduced above is a 24-sheet cutout used by Paul Ketchum at the State, Hamilton, N. Y., to sell his Golden Jubilee Hits. Ketchum credits John Sollien, his artist, for his fine free-hand drawing of the horn of plenty shown at left in the photo.



Since motorized advertising vehicles are prohibited in Calcutta, illustration above shows how Ben Cohn got around that angle to exploit "Stand Up and Fight" at the Chaya Cinema. Ox-drawn cart was covered with 24-sheets and cutouts of the stars.

'Thunder' Thunders In Washington As Picture Premieres

The comprehensive advance on behalf of MGM's world premiere for "Thunder Afloat" at Loew's Capitol, in Washington, D. C., was stressed by the attendance of some 400 high ranking navy guests who entered the theatre in the path made by a battery of huge army searchlights promoted by Ray Bell as a part of his campaign.

Since the picture is based on the story of actual experiences in the last World War, Ray was able to plant a number of special stories on hitherto unknown facts that actually happened. One of these was a full column citing incidents taken from the navy files. This was later blown up to a 40 by 50 and planted out front ahead and during run.

Army and Navymen Circularized

All society pages were covered on invited list, every naval officer in and near the district was informed of the date by letter, sea scouts and naval reservists were bulletinized, Federal army and naval buildings employing thousands of officers and enlisted personnel were blanketed with posters as was the army and navy club and other spots, where service men gathered.

Radio tieins included two 15-minute programs of naval and martial airs from WRC. On the same station popular woman's program announced the show ahead and reviewed the picture after opening. On WOL, another leading program tied in on seven successive mornings by relating a "Do you know that during the war" incident on which the film was based.

Newspaper contest that clicked was tied in with the *Times Herald* for four days in advance, inviting readers to see how many times they could write the title and star on a penny postcard. Thousands of entries were received according to Bell. Newsboys in downtown area wore aprons containing title and date and imprinted wooden blocks simulating bricks covered corner newspaper piles. Bell also planted a unique newspaper serial by promoting Ralph Wheelwright, who authored the original story and who also wrote another based on the actual feature on which the film was made, to have this run in serial form starting day after the opening.

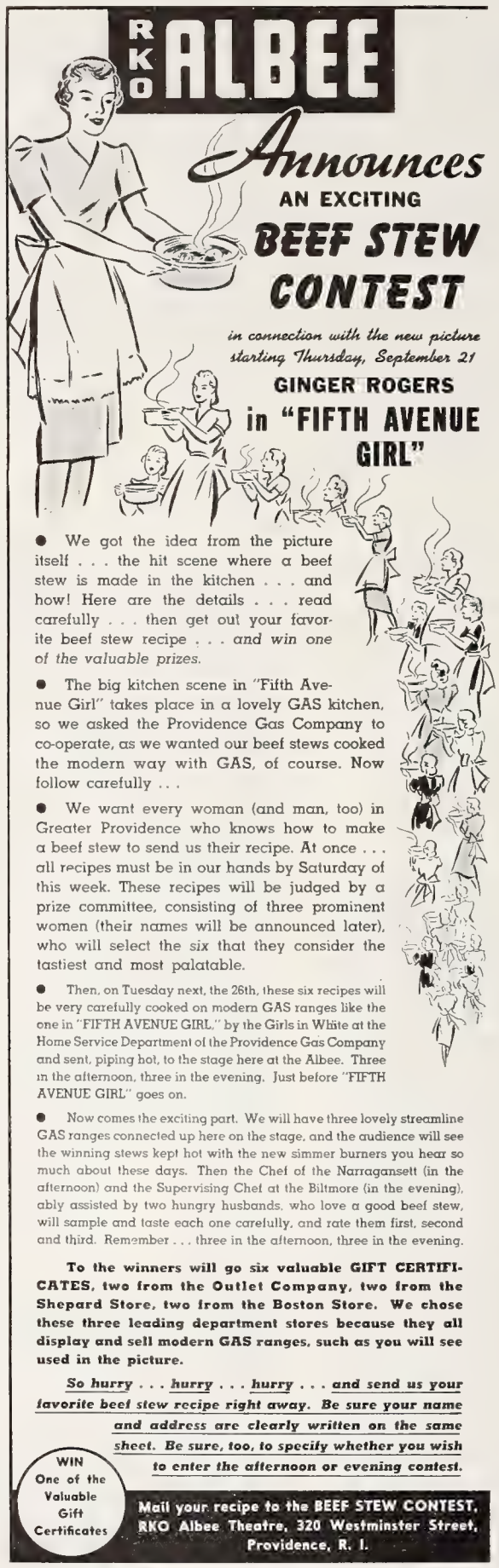
Plants Lucky Number Contest

Public libraries distributed bookmarks in all branches, five and ten chain distributed heralds offering tickets to the premiere to holders of lucky numbers and other merchants tied in by distributing fan photos of Beery and Morris with theatre copy on back.

Announcements were carried in bulletins to employees of leading department stores and special bulletins offering passes to limited groups of employees were announced in store assemblage.

For further attention, the Round Tabler obtained the services of 75-piece police boys' band and had the theatre staff week ahead dressed in sailor uniforms, badges calling attention to the premiere, ushers also appeared on stage in a tableau as illustrated in photo section of this issue.

GOOD OLE STEW STEALS THE "SPOT"



The three-column full, reproduced above, was paid for by cooperating gas company, in addition to other elaborate advertising, to put over the sensational recipe contest credited to Bill McCort, for the date on "Fifth Avenue Girl" at the Albee, Providence, R. I. Hookup was reported as one of the most successful in local theatre-merchant exploitational promotions.

Chicago Shut-Ins Receive Flowers On Conner 'Week'

With the cooperation of his neighborhood paper and merchants as a buildup for "Invitation to Happiness," Marlowe Conner originated and successfully sponsored a community Happiness Week for the date at the Warner Rhodes, Chicago, at the same time securing an appreciable return in local goodwill.

Featured by the newspaper, the *South Side Courier,* was front page publicity on a tiein that allowed 25 mothers to be guests of the theatreman. This was put on through the medium of a full-page of co-op ads which stressed the offer, each ad tying in with the title, which, with the theatre and date, was given a streamer head. Coupon was included in the page to be filled out with names and addresses of interested mothers and brought to the newspaper office. Ads featured specials in each store in honor of the "Week," and merchants gave generous window space to the event with appropriate tiein copy.

Gratifying results came about through newspaper publicity and trailer requesting patrons to bring flowers with them to the theatre to be distributed among local shut-ins. Since the Rhodes is situated in a district of homes, many of which have flower gardens, the request found a ready response. Conner put out a mimeo herald, house to house, continuing the flower invitation which brought unusual response.

Old Fashioned Movie Night

Another effective idea arranged by Conner as a tiein on the March of Time short, "The Movies March On," was an old-fashioned movie night popular during the early days of the industry.

From a private collection the theatreman procured at no cost a two-reeler entitled "The Paymaster's Son," all silent, which was followed with the showing of 12 slides of the old vintage. Then presented was a "golden voiced" tenor who did an excellent job of getting the audience to join in. Pianist with a long haired wig played the whole show in old fashioned style and the closing was the fight pictures of Jack Demsey vs. Jess Willard, a reel 20 years old and all silent. Prior to the show, Conner made an announcement of what he was going to do, at the same time, comparing the present seats, decorations and cool air to that of the early theatres. Show lasted 45 minutes and was run entirely on one machine with the usual slides run while the operator changed reels.

Entire Staff Dressed for Occasion

In addition theatreman distributed old-style pluggers by a man in old-style costume; special trailer and personal announcements were used and two old-time autos were parked on the sidewalk in front of the theatre with one-sheet cards. Entire staff was made up for the occasion, box office was plastered with handbills as well as front doors, butcher boys ran up and down aisles during show and "how many please" was printed on box office. Conner reports that stories and art broke in local dailies.

Contest on Radio Features Miller's Advance on Short

Promotion effected by Manager Sidney Miller, at the Palace, in Corsicana, Texas, on behalf of the Pete Smith short, "Culinary Carving," included an unique radio contest involving the finding of a "hidden movie celebrity." Nine popular songs were played without being named, the first letters in the titles spelling "Pete Smith." Guest tickets were awarded. Spot announcements were also promoted four days ahead to supplement the contest.

Large kegs were spotted throughout the neighborhood. Tacked to each was the legend: "Don't look inside unless you want to be made happy." Upon looking inside, passersby were greeted with the message: "For a kitchen education and real fun see," etc., etc.

Local Markets Cooperate

Miller arranged window tieups with all local meat markets and grocery stores and special cards were placed on all counters. Every drug store and restaurant in the business area was contacted and arrangements made to have them distribute small cards, pierced with toothpicks, with every sandwich.

Effective was a house-to-house distribution of calling cards, one side printed: "Pete Smith—Expert on Everything"; the reverse side bore theatre copy. Heralds were circulated throughout Corsicana and surrounding communities. Small classified ads were inserted in newspaper, worded: "Lost —10 minutes of the most fun you've had, if you don't see Pete Smith's Culinary Carving." In the theatre lobby, two special set piece blowups were used for ten days in advance. On playdate they were mounted on the marquee.

"LET'S HEAR FROM YOU"

"Indianapolis Speedway" Tied To N. Y. State Fair by McGee

Highlight of Pat McGee's "Indianapolis Speedway" opening at Schine's Paramount Theatre, in Syracuse, was tiein with the New York State Fair. Through the cooperation of the local police department, the Round Tabler secured permission to place 100 standards on prominent street corners. Waist-high and double-faced, these cards bore copy reading, "State Fair Visitors, cross on green lights only, Syracuse streets are not as dangerous as 'Indianapolis Speedway,' but don't take chances. Get your thrills by seeing," etc.

"LET'S HEAR FROM YOU"

Joiner Offers Cash Award On "Mr. Chips" Street Bally

Much was made locally over the nine day search for "Mr. Chips" on the streets of Vancouver, all because of Maynard Joiner's contest planted in the *Sun* as part of his exploitation on that picture at the Capitol Theatre. A cash prize of $50 was awarded to the person recognizing the well-known character as he wended his way about the city. Cooperating paper ran front page stories under a Chips byline gently ribbing the public, the phantom going so far as to describe the various people he had accosted for directions to some store and teasing them over the fact that they had let $50 slip through their fingers by not recognizing him.

Another highlight of Joiner's campaign was a "Mr. Chips" handicap which was run at local track. Purse was presented by wife of well-known golf champion, which brought additional story and art work in the local dailies.

"LET'S HEAR FROM YOU"

Merchants Salute Youth

In connection with his showing of "Young Mr. Lincoln" at the State Theatre in Greenville, Ohio, Round Tabler Jim Diller promoted local merchants for a full co-op page addressed to the youth of the city and carrying a box in the center of the page on the Mayor's proclamation. Screenings were held for special groups; large American flag was displayed ahead and during run, and for his lobby stunt Diller used an old rail with an ax sunk in it, tiein card prominently displayed.

ONE MORE PERIOD

The Fifth Fortnight of the Third Quarter sees 42 entrants selected for the preliminary honors, as listed below. Spurred on by the desire for top consideration in the voting for the Quarter-Master Plaques, Medals and Citations, the record number compares favorably with previous highs as Round Tablers continue to forward material for the Sixth and last Fortnight, which marks the end of the Quarter, on October 14th.

RAY BELL
Loew's, Washington, D. C.

HAROLD BORRESEN
State, Winona, Minn.

LIGE BRIEN
Prince, Ambridge, Pa.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

JOE CLEMENTS
Egyptian, Sioux Falls, S. D.

MARLOWE CONNER
Rhodes, Chicago, Ill.

MOON CORKER
Palace, Athens, Ga.

TED DE GRAZIA
Lyric, Bisbee, Ariz.

E. V. DINERMAN
RKO Theatres, Cincinnati, O.

JOE DI PESA
Loew's State, Boston, Mass.

PETE EGAN
Palace, Calgary, Canada

JIM ESHELMAN
Huron, Huron, S. D.

ED FITZPATRICK
Poli, Waterbury, Conn.

DOROTHY FLUKES
Warners', Sydney, Australia

SAM GILMAN
Loew's, Harrisburg, Pa.

KEN GRIMES
Warners', Erie, Pa.

GEORGE HUNT
HAROLD MARSHALL
Loew's, Louisville, Ky.

GEORGE IRWIN
Lyceum, Duluth, Minn.

STANLEY LAMBERT
Strand, Racine, Wis.

ED McBRIDE
Loew's State, Providence

BILL McCORT
Albee, Providence, R. I.

P. E. McCOY
Georgia, Athens, Ga.

BYRON McELLIGOTT
Capitol, Aberdeen, S. D.

SIDNEY MILLER
Palace, Corsicana, Tex.

HARRY MINOR
Gaiety, Ronan, Mont.

FRANK MURPHY
Loew's State, Syracuse

RALPH PHILLIPS
State, Sioux Falls, S. D.

HARRY ROSE
Globe, Bridgeport, Conn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

R. W. RUSSELL
Palace, Canton, O.

JOE SAMARTANO
Poli Palace, Meriden, Conn.

E. EVERETT SEIBEL
State, Minneapolis, Minn.

CLYDE SMITH
Paramount, Hot Springs, Ark.

TOM SORIERO
United Artists, Los Angeles

FRANK STEFFEY
State, Minneapolis, Minn.

J. KNOX STRACHAN
LaRoy, Portsmouth, O.

FLYNN STUBBLEFIELD
Strand, Miami, Fla.

CHARLES TAYLOR
Buffalo, Buffalo, N. Y.

RALPH TULLY
Central, Biddeford, Me.

CLINT WANDER
Loew's Broad, Columbus, O.

LEONARD C. WORLEY
Madison, Peoria, Ill.

CHARLES ZINN
Century, Minneapolis, Minn.

From date of this issue, exactly two weeks remain to receive entries for the Third Quarter. All contributions forwarded here and arriving within that time will be considered eligible. Material received later than that date will be given attention in the First Fortnight of the Fourth Quarter, this final Quarter ending on December 30th.

Winners Announced In "Arden" Contest

The Ward Baking Company has selected four exhibitors as winners of fifty dollar prizes for the best displays created in connection with the showing of "Jane Arden."

The winners are: H. C. Rhyan of the Times Theatre, Waukegan, Ill.; Ben Greenberg of the Stadium, Woonsocket, R. I.; Julius Lamm of the Uptown, Cleveland, and J. B. Shuman of the Empress, in Jacksonville, Fla. Prizes were awarded for the best displays combining the film, comic strip and radio character of Jane Arden in conjunction with the Ward products.

"LET'S HEAR FROM YOU"

Campbell Utilizes Window

With an empty lot adjacent to his theatre, Jack Campbell of the Capitol in Brampton, Ontario, sold the owner on the idea of permitting him to erect four six-foot sticks on tops of which were arrows. Copy on signs called attention to his current picture, playdates, etc., and with each change of show, Jack changes his copy accordingly.

FOOTBALL EXPLOITATIONS PILE UP AS MEMBERS ARRANGE CAMPAIGNS

Further Pigskin Tieins Set by Round Tablers Indicate Full Promotion Coverage; Schools and Merchants To Cooperate

The increasing importance of football as community entertainment continues to be recognized by theatremen in pointing their immediate Fall campaigns to share in the gridiron-game popularity. According to the added reports from the field, set down on this page, members are reaching out for new slants as well as polishing the old reliables which have served well before.

In their own words, as follows, more of the boys tell what they are arranging, as Jim Redmond writes, "to keep our local fans interested in our theatre as well as a winning team."

Suggests Giant Banner For Showing at Games

by FRANCIS GOOCH

Uptown, Bath, Me.

Schedule of all games played by the high school with space for results of each game is already at the printer's. This has adequate copy above and below the schedule for our benefit. 1,000 of these are distributed.

Student "Football Night" will be held on the eve of the big game of the season with both opposing and home team and coaches as invited guests and speakers representing each team on the stage for short pep talks. This is tentative, but has been done before by us and no doubt will go through.

We have an idea for a banner which we may try here but possibly may prove too expensive. We think it a good idea but probably needs more potential spectators than our games draw. The idea is to get a ten foot by three foot silk banner in the school colors with copy as follows: After we *"BEAT BRUNSWICK"* lets go see *"THE STAR MAKER"* at the *UPTOWN.* The italicised letters, of course, would be featured and we would have three boys carry this banner to the game, parade it at the half and carry it in the "victory" parade afterwards.

For the past several years we have been invited to attend and address a rally at the high school and we probably will be invited again this year. This is good indirect publicity for the theatre, although we of course cannot plug attractions. We are working to secure a P. A. system to announce play-by-play descriptions of the home games this year.

Competitive Cheering Marks Weekly Football Nights

by WALLY CALDWELL

Loew's Valentine, Toledo, O.

Replying to your wire wish to advise the following is tentative schedule we have lined up for football season:

Mascot at games (Leo The Lion). Candy kisses in imprinted glassine bags distributed at games. Trophy to best player or team for season. Schedules of games on imprinted cardboard footballs.

Football night at theatre every Monday with competitive cheering of two teams on one of the nights plus newsreel pictures of local teams weekly.

Loew's rooting section. Large banner with picture theatre and playdate copy (sidelines during game) (march with bands at half).

CAMPAIGNS FEATURE "WOMEN" SUPPLEMENTS

Elaborate newspaper sections having exclusively to do with fashions, beauty columns, etc., for the attention of the distaff side, are noticeably prominent in current campaigns for "The Women". From Harrisburg, Pa., Sam Gilman reports an eight-page supplement in the Herald, *for the date at Loew's, a first-time for such newspaper promotion locally. It's a great job of work for which Gilman and the daily staff take bows.*

Similar effort, a four-pager, was effected for the date at the RKO Albee, Cincinnati, with the Times - Star, *through the planning of "Dinny" Dinerman, RKO divisional ad head. In both instances, sections brought unusual and deserved returns.*

Georgia University Officials To Cooperate with Theatres

by MOON CORKER

L. & J. City Manager, Athens, Ga.

We will continue our tieups with the University of Georgia on home games as we have for several years back. The University officials and student body have always cooperated with the theatres one hundred per cent. During football games we have always placed banners on current and coming attractions on the fence near all entrances and exit gates—have students to carry banners, sandwich boards and placards during the parade through the city streets and onto the field and distribute circulars on the exit gates.

On home games we find it profitable to use street ballyboo on eve and day of the game. An early morning show helps, for there are many people looking for something to pass away time before the game. Cheer leaders at the ball games are always glad to make any announcements we ask them through their P. A. system.

When games are played on foreign fields we advertise that results will be given quarterly, thus many students and citizens who would have remained at home by their radios come to the show and follow the game at the same time. Varsity lettermen are given one show a week at our theatres, courtesy of the management. This creates abundance of goodwill.

Players' Window Contest Planned with Newspaper

by FRANK MURPHY

Loew's State, Syracuse, N. Y.

We herewith submit tentative plans for football tie ups during the fall season in Syracuse:

Two football nights, both carried out along same plans with college team for one and outstanding high school team for the other. Team will be theatre guests and an impromptu program of cheers and sings with cheer leaders officiating will be worked out. Souvenirs to be promoted. This will be a direct ticket selling stunt.

Distribution of megaphones at the big game of the season on cooperative basis, with merchants sharing in the cost. Distribution is handled by college ushers giving thorough stadium coverage.

Players To Review Pictures

During the season football game tickets will be offered as prizes for one of our newspaper contests. This will be tied up through business manager of college football team. We will plan to use at one of big games a stadium ballyhoo on one of our important pictures between halves.

We plan to work out a window contest through one of the newspapers using one picture of each player in each window. Contestants will have to identify the player and name the window where his picture is displayed. This will be a direct tieup in the newspaper with cash and theatre ticket awards for a certain picture for the first ten correct listings submitted.

Via a committee of judges we will award a cup to an outstanding player at one game. The cup to be named for a current star or picture title. This will net both game publicity and newspaper breaks for us.

A radio interview, on promoted time, will be developed, using several of the college football stars in an open forum-plan to discuss a controversial question concerning one of our pictures.

We plan to have the first string squad of football players review a picture—their reviews to be featured in newspaper that week instead of regular critic's.

Footage Taken by Schools To Be Shown at Theatre

by GEORGE LIMERICK

Aztec, Enid, Oklahoma

Football window cards will be used on all home games. These cards give the game at the top and plug the picture at the bottom. The entire cost of cards is to be borne by the theatre, with the school placing them in locations that would be very difficult for the theatre to get without giving several comps. Three sheet boards will be placed on the inside of each entrance at the football stadium for exchange of window cards mentioned above. During the half, at home games, we plan to hold a drawing for sev-

(Continued on page 62, column 3)

PAST "FORTNIGHT" EXPLOITATIONS

Veach's "Hardy" Float Crashes Centennial Celebration Parade

With the whole town of Uhrichsville, Ohio, turning out to attend a centennial celebration parade, Manager A. K. Veach at the State Theatre crashed in with his decorative float on "Andy Hardy Gets Spring Fever." While no prizes were awarded, the theatreman forwards newspaper clippings to substantiate the fact that his entry was considered best. In addition to the above, 20 boys on bikes were scattered throughout the line of march, each carrying back banner with appropriate tiein copy.

Bathing Beauty Contest Tied to "Maisie" by Rogers

In an effort to select "Miss Long Island of 1939" Tom Rogers for the opening of "Maisie" at Loew's Valencia, in Jamaica, staged a bathing beauty contest on his stage. Every beach and pool on the Island carried signs and applications, with several of the pools holding their own contest, with winners and runnersup sent to the Valencia. Additional publicity was garnered through the presentation by N. T. G. of a loving cup to the winner. As a special ballyhoo stunt girls dressed in white bathing suits rode about town in an open bannered car.

McCoy Secures Mayor's Cooperation On Local "Leading Citizen" Day

Through the cooperation of local newspaper and the Mayor of Athens, Ga., P. E. McCoy at the Georgia for 'Our Leading Citizen" put over an effective gag contest for the two day engagement. Going through the mat morgue, a careful selection was made of actors and actresses which in some manner bore resemblance to some prominent localite. A total of six two and one column cuts with face or forehead carefully blanked out were run with copy reading, "Who is Athens' leading citizen?" with cut lines "Is he a doctor, lawyer?", "Is she a school teacher, civic leader?" etc., etc. These appeared over a seven day period with guest tickets to the 25 best answers.

On opening day, art on Bob Burns appeared along with the Mayor's proclamation acclaiming Bob as Athens' Leading Citizen and designating the two days during run of picture as "Our Leading Citizen" day.

Corker's "Oz" Characters Tied to Local Circus

On opening day of "Wizard of Oz," City Manager Moon Corker, for that date at the Palace, in Athens, Ga., dressed two of his staff as the Tin Man and the Scarecrow, both appropriately bannered covered main streets distributing heralds. As another gesture, cooperation was secured from the management of a circus in town on picture's opening day, for the two characters to follow the clowns around the rings during the performances.

Attractive lobby display was created for the engagement consisting of giant cutouts of the various characters in the picture, which were spotted strategically three weeks ahead and during run.

WARNER PICTURE TIED TO PARENTHOOD WEEK

Featured exploitation arranged by the Warner Brothers press book department for "A Child Is Born" ties in with National Parenthood Week, sponsored by Parents' Magazine, *starting October 23, during which period film is expected to have its greatest number of showings.*

Campaign devotes a full page to promotion of a local Baby Week with layout for co-op page and co-op herald. Also stressed is a tiein to honor local doctor who has done the most for motherhood. Publicity is topped with picture layout, entitled "Twenty Babies in a Movie", available in mat form for newspapers and broadsides.

Newspaper Contests Highlight Lampe's "Name Only" Campaign

For a reported first time in six months, Gus Lampe for the date of "In Name Only" at the Keith Theatre in Syracuse, broke down the resistance of the local dailies and succeeded in planting two contests in advance of that picture's opening. First tieup was with the *Herald Journal* whereby a two weeks' vacation trip, all expenses paid, was offered in connection with a classified ad contest, readers being required to check through ads, find scattered letters which spelled out the stars' and pictures' names, correctly assemble them and submit to contest editor. Guest tickets went to runnersup. Second contest in the *Post-Standard* was in limerick form; cash and guest tickets were awarded here, too.

Stations WFBL and WSYR were tied in, and the three largest stores in town came through with elaborate window displays and appropriate picture copy. Newspapers were generous with stories and art work.

Local Airport Aids Stewart In Search for Lost Airplane

When a Framingham, Mass., youth recently lost one of his miniature airplanes preparatory to a special flight from the local airport and offered a cash award for its return, Manager Bernard Stewart of the Gorman Theatre, searching for some unusual pictures for his lobby display on "S.O.S. Tidal Wave," sold the airport officials on the idea of finding the plane with a telephoto camera.

Airport loaned the theatreman a ship on which they permitted him to imprint title letters and Stewart further contacted cameraman from daily newspaper for human interest stories and pictures. Using a telephoto camera with infra-red film to photograph from the air the area where the miniature plane was supposed to have fallen on a trial flight, the plane was recovered. Stunt was built up into front page stories in all of which the film got prominent mention, as did Stewart's unique lobby display.

Bell Gives Glenn Miller Band Well Rounded Radio Campaign

For the personal appearance of Glenn Miller and his band at Loew's State, in Washington, publicist Ray Bell succeeded for seven days ahead in landing four of the maestro's recordings on each midnight program of WRC's "Night Watchman" program, this also included a late interview with the star. Station WMAL also featured two 15-minute recording periods. Another highlight was program dedicated to the Naval Academy, over which nothing but Glenn Miller recordings were played, with due credit given his appearance at Loew's. Mary Mason, who broadcasts a daily half-hour woman's program, interviewed Miller two days ahead of opening and she, too, played recordings and gave free plugs.

All jitterbug outlets were circularized by Bell, cooperating stores carried window displays offering autographed photos.

"If Thanksgiving Is November 23rd, When Is Christmas?" Ask Mendenhall

To sell his coming attractions at the Pinney Theatre, in Boise, Idaho, Manager J. R. Mendenhall ran a series of teaser ads in his local dailies, in addition to 12 radio announcements worded: "If Thanksgiving Is November 23d, when is Christmas?", and spotted to the tune of "Jingle Bells." For his street bally, man dressed as Santa drove about town in bannered miniature automobile reading: "F. D. R. says Thanksgiving Day is November 23d, so we say Christmas is now, bringing you these movie hits," etc., etc. Teaser newspaper campaign which started with a one inch ad wound up with a full four column spread with the Christmas holiday spirit carried out.

Mendenhall further credits Boyd Braithwaite and Nevin McCord with the execution of the idea.

Local Grocers Aid Phillips On "Culinary Carving" Short

An advance screening of the Pete Smith short, "Culinary Carving," was held for local marketmen by Manager Ralph E. Phillips at the State Theatre, in Sioux Falls, S. D. Four days in advance of opening, small tickets calling attention to the short were distributed to all leading markets, with the result that all meat packages leaving the cooperating stores took Phillips' picture message into the homes. Also promoted by the theatreman was plug over the radio program of a local packing plant.

Deering Garners Three Full Pages In Local Dailies on New Season

Francis Deering of Loew's Theatre, in Houston, Texas, started off his New Season by crashing the three local papers with as many full pages. Papers of course carried the theatreman's good sized ads, but the balance of the pages were chock full of attractive layouts and stories on the forthcoming attractions. Banner line across top of each page read: "Lady of the Tropics opens the new 1939-40 Movie Season at Loew's State."

personalities

E. FRIEDMAN
has been shifted from the Fantasy, in Rockville Center, N. Y., to the Grove in Freeport. Other Century Circuit changes include ED FREIBERGER from the Marine, Brooklyn, to the Fantasy; F. W. BRUNELLE from the Bliss, Long Island City, to the Queens, Queens Village, succeeding WALTER SMITH who goes to the Bliss. L. FREUND has been shifted from the Patio, Brooklyn, to the Kingsway there replacing WILLIAM APPLEGATE who switches posts with him. R. S. TRETLER leaves the Avalon, Brooklyn, for the Marine, with ED CLINE from the Grove going over to the Freeport, in Freeport. MONROE SCHRAM leaves the Freeport for the Sunnyside, in Sunnyside, L. I., and JACK WEINSTEIN goes from the Sunnyside to the Avalon in Brooklyn.

▽

HENRY SOMMERS
until recently in charge of the Palace, Cincinnati, has been named manager of the RKO Shubert replacing ELLWOOD JONES, acting manager since the resignation of CLIFF BOYD.

▽

GEORGE LAW
has been appointed manager of the Beverly, Toronto.

▽

M. E. WALKER
is managing the Salem Theatre, in West Salem, Wis.

▽

ROBERT SELIG
manager of the Hiawatha, Denver, has been promoted by Rick Ricketson of the Fox Intermountain theatres to manager of exploitation for the division, a newly created position. Succeeding Selig is CHARLES LOWEN, assistant manager of the Tabor. LLOYD BOERING has gone to Pocatello, Idaho, as assistant manager and is succeeded by CHARLES MOORHEAD from Beatrice, Neb. ROBERT BOTHWELL, from Pocatello has gone to Helena, Mont., as assistant manager. OTTO BARTUSCH, from Laramie, Wyo., has been named to Sterling, Col., replacing ROBERT PENNER, who has taken over the city managership at Alliance, Neb.

▽

DON NICHOLS
lately of Racine, Wis., is now managing the Virginia Theatre in Harrisonburg, Va.

▽

STANLEY GOLDBERG
has been named booker, office manager and city salesman for Monogram in Kansas City, Mo.

▽

KEN BARRETT
is now managing the new Giles Theatre in Kansas City.

▽

W. G. McKINNEY
has been brought into the home office of the Griffith-Dickinson Theatres as assistant to Ralph Kieffer, head booker.

▽

GEORGE HANNON
former operator of the Grand, in Green Bay, Wis., will manage the house for Standard Theatres when it reopens.

Birthday Greetings

Herman B. Abrams	George E. Livingston
Edwin J. Austin	H. B. McFarling
Rockwood D. Bailey	Maurice M. Meek
Al Bartolot	Robert Menches
Harry Beencken	John A. Mier
J. H. Berlinger	Bill C. Miller
Frank Boucher	Michael S. Milo
Charles Brown	Irwin A. Moffitt
Harry Browning	Clifford Mowry
George Clarke	Fred Naify
Reid L. Crow	Lee Naify
L. O. Daniel, Jr.	James H. Nicholson
Norman L. Davis	Vincent F. O'Leary
J. Ramos Defontaine	Edward J. Oliver
Robert Duberstein	George Patterson
Tom Edwards	Robert G. Patterson
Joseph Feldman	J. Alan Peters
Bert Gildersleeve	Jimmie L. Redmond
Melvin L. Gold	Ralph C. Ressler
Myer Golding	G. O. Romine
Herbert Graefe	Nort Rosevold
Jerome Greenbaum	Harvey Rotus
Wesley R. Griffith	Joseph M. Rubenfeld
Mike Guttmann	Robert J. Rydeen
Herbert Hairrell	Paul G. Schoonmaker, Jr.
W. H. Hall	Harry Sefton
John P. Hassett	Morris Simms
Harold Heller	Harold C. Spero
H. R. Hellerich	Samuel Stepanian
R. H. Hightower	Stuart Tomber
C. L. Hollister	William Truesdell
Jack L. Johnson	John B. Tucker
James A. Kakley	Clarence A. Turbin
Thomas R. King	Harold Turner
Herbert C. Lewis	Frank Weatherford
W. W. Lineberger	Art Weber
John L. Link	Eric Van Dyck

EDWARD PURCELL
has been promoted to managership of the Strand, in Staunton, Va.

▽

DON ALLEN
manager of the Des Moines, in Des Moines, will henceforth manage the Omaha and HARRY HOLDSBERG, formerly at the Paramount, goes into the Des Moines. Other Tri-States changes include EDDIE DUNN, manager of the Strand in Waterloo, Ia., has been named manager of the Paramount in Des Moines; MAURICE CREW, manager of the Hyland, goes to the Strand; ROBERT LEONARD of the Garden will manage the Hyland and TONY ABROMOVITCH, assistant manager of the Strand in Des Moines, promoted to manage the Garden.

▽

ROGER C. BUTLER, JR.
has assumed his new duties as manager of the Wilby Theatre, in Selma, Ala., succeeding the late LLOYD R. TOWNS.

▽

SAM DAVIS
formerly of Selma, Ala., is the new skipper of the Bijou, in Knoxville, Tenn.

Top Players to Receive Sweaters from Theatre

(*Continued from page 60*)

eral free tickets and at the same time plug the picture the winners will get to see.

Announcements are always made during assembly, giving date and time of game. Arrangements will be made to plug the free tickets given away by the theatres. The school will be notified, that every game the team wins, the players are to be our guests at some night during the week as specified.

At the end of each football season, sweaters are presented to the deserving players of the team during assembly. An attempt will be made to duplicate this on our stage in addition to the theatre presenting them with a silver cup.

Many schools, that are really football minded, have cameramen on the field taking highlights of the game. These pictures are used at a later date by the school to show the players their mistakes, and how they can correct same. These prints will be rented from the school at a small fee, while still hot, and shown at the theatre.

In keeping with football pictures we show during the season, football regalia will be borrowed from the school, to be displayed as advance advertising, and currently to be used as a front. Goal posts will be erected in the "No Parking Zone."

Annual Award by Theatre Found Ace Gross Builder

by JIMMIE REDMOND
Bonham, Fairbury, Neb.

Our local high school football team looks like a seven or eight game winner this year, so we will have to do a great deal to keep our local fans interested in our theatre as well as a winning team.

One thing I am certain we will do this year, as it proved one of our greatest ideas last year, and that is to send a representative to every out of town game the team plays and this representative will call us the score of the game each quarter, we in turn get it on our screen at once. Last year our out of town games drew many an extra patron to the show because of this stunt. Games played at home are covered the same way with flashes placed on the screen of every score made.

Another deal we will put over is our *THIRD ANNUAL FOOTBALL TROPHY AWARD.* This award goes to the best line man and to the best backfield man on the team. Awards are usually made the Friday following Thanksgiving and we dedicate the evening to the entire team, coaches, and cheer leaders. The public picks the winners by ballot, with the winners being presented from the stage. Last year our Friday night business was more than doubled by the stunt.

I am sure that we will use many other small tie ups as the season progresses, such as a benefit show for the players whereby the team can buy their letters and sweaters from the funds they receive from the show. When this idea is carried out the entire school gets out and sells tickets and we usually get more than our share of extra business.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abraham Lincoln Boggs, Mel.....Rep
Abe Lincoln in Illinois, 009, Mel.....RKO
Across the Plains, 3855, West.....Mono
Adventurer, The, 012, Mel.....20th-Fox
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Allegheny Uprising, 006, Mel.....RKO
All This and Heaven Too, Mel.....WB
All Women Have Secrets, Mel.....Para
Almost a Gentleman, 920, Mel.....RKO
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Arizona Handicap, West. (C).....GN
Arizona Kid, The, West.....Rep
Arizona Legion, 982, West.....RKO
Arizona Wildcat, 929, Com.....20th-Fox
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes in Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Lands, 933, West.....RKO
Balalaika, Mus. .....MGM
Beachcomber, The, 3863, Mel.....Para
Beau Geste, 3902, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Betrayal, Mel. .....Foreign
Beware Spooks, Com.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre, Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, 5, Mel.....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Bluebird, The, Com.....20th-Fox
Blue Montana Skies, 844, West.....Rep
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3820, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Boy Trouble, 3824, Mel.....Para
Bridal Suite, 937, Com.-Mel.....MGM
British Intelligence, Mel.....WB
Broadway Melody of 1940, Mus.....MGM
Broadway Serenade, 931, Mus.....MGM
Brother Orchid, Mel.....WB
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cabira, Mel. .....Foreign
Cafe Society, 3826, Mel.....Para
Call a Messenger, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Dr. Kildare, 932, Mel.....MGM
Call on the President, Com.-Mel.....MGM
Captain Fury, Mel.....UA
Captain Scorpiob, Com.....Foreign
Career, 930, Mel.....RKO
Cat and the Canary, The Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Champs Elysees, Com.-Mel.....Foreign
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel.....GB
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, Mel.....WB
Children of the Wind, Mel.....GN
Chip of the Flying U, West.....Univ
Chump at Oxford, Com.....UA
City, The, Mel.....20th-Fox
City in Darkness, Mel.....20th-Fox
City of Lost Men, The, Mel.....WB
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Cactus, West.....St. Rts
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, 846, West.....Rep
Comet Over Broadway, 370, Mel.....FN
Confessions of a Nazi Spy, Mel.....FN
Conspiracy, 935, Mel.....RKO
Coral Rocks, The, Mel.....Foreign
Covered Trailer, Com.....Rep
Cowboy Quarterback, The, 366, Com.....WB
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, 3, Com.....MGM
Danger Flight, 3816, Mel.....Mono
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Day the Bookies Wept, The, 002, Com...RKO
Daytime Wife, Mel.....20th-Fox
Dead End Kids on Dress Parade, Com.-Mel. .....WB
Dead Men Tell No Tales, Mel.....Foreign
Death of a Champion, 3901, Mel.....Para
Desperate Trails, The, West.....Univ
Destry Rides Again, Mel.....Univ
Diamonds Are Dangerous, Mel.....Para
Discoveries, Mus. .....Foreign
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginot Line, Mel. .....Foreign
Down Our Alley, Mus.-Com.....Foreign
Down the Wyoming Trail, 3864, West...Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
East Side of Heaven, Mus.-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel.....Para
Empty World, Mel.....GB
End of a Day, Mel.....Foreign
Enemy Within, The, Mel.....WB
Escape, The, Mel.....20th-Fox
Escape to Paradise, Mus.....RKO
Espionage Agent, Mel.....FN
Eternally Yours, Mel.....20th-Fox
Everybody's Baby, 931, Com.....20th-Fox
Everybody's Hobby, 376, Com.....FN
Everything Happens at Night, Mel...20th-Fox
Everything's On Ice, 946, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Farmer's Daughter, The, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fast and Loose, 924, Mel.....MGM
Fifth Avenue Girl, 934, Com.....RKO
Fight for Peace, The, Mel.....Mono
Fighting Gringo, 986, West.....RKO
Fighting Thoroughbreds, 821, West.....Rep
First Love, Mus.....Univ
First Offenders, Mel.....Col
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, 911, Mel.....Rep
Flirting With Fate, 914, Com.-Mel.....MGM
Flying Deuces, 010, Com.....RKO
Flying Irishman, 919, Mel.....RKO
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
40 Little Mothers, Mel.....Foreign
Four Feathers, Mel. (C).....UA
Four Wives, Mel.....WB
Frog, The, Mel.....GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Fugitive at Large.....Col
Full Confession, 003, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Gambling on the High Seas, Mel.....WB
Gambling Ship, 3023, Mel.....Univ
Gang's All Here, The, Com.-Mel.....Foreign
Gay Days of Victor Herbert, Mus.....Para
Geronimo, Mel. .....Para
Girl and the Gambler, 926, Mel.....RKO
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.....Col
Gorilla, The, 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel....Para
Grand Jury's Secrets, Mel.....Para
Great Man Votes, 913, Com.....RKO
Green Hell, Mel.....Univ
Gunga Din, 912, Mel.....RKO

H

Happy Ending, Mel.....Para
Hardys Ride High, 934, Com.-Mel.....MGM
Harlem Rides the Range, West.....St. Rts.
Harvest, Mel. .....Foreign
Hatred, Mel. .....Foreign
Hawaiian Nights, 4024, Mus.....Univ
Heartbeat, Mel. .....Foreign
Heaven with a Barbed Wire Fence, Mel 20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
Herbst-Manover, Com. .....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, Mel.....Univ
Heroes in Blue, Mel.....Mono
Heroes of the Desert, 7118, West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power Mel.....Col
High School, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hitler—The Beast of Berlin, Mel.....St. Rts.
Hit Parade, The, Mus. .....Rep
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Honeymoon in Bali, 3904, Com.....Para
Honolulu, 922, Mus.-Com.....MGM
Honor of the West, 3055, West.....Univ
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hound of the Baskervilles, 936, Mel.20th-Fox
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel. .....Foreign
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Notre Dame, Mel.....RKO

I

Ice Follies of 1939, 925, Com.-Mel.....MGM
I Killed the Count, Mel.....Foreign
Illicit Cargo, Mel.....Col
I'm From Missouri, 3830, Com.....Para
Incredible Mr. Williams, Com.-Mel.....Col
Indianapolis Speedway, The, 315, Mel.....WB
Indiscretions, Mel.....Foreign
In Name Only, 936, Mel.....RKO
In Old Montana, West.....St. Rts.
In Old Monterey, 847, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Intermezzo, a Love Story, Mel.....UA
International Crime, Mel.....GN
Invisible Stripes, Mel.....WB
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.....MGM
Itto, Mel. .....Foreign
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, Com.....Rep
Jesse James, 921, Mel. (C).....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.....WB
Juarez and Maxmillan, Mel.....St. Rts.
Judge Hardy and Son, Com.....MGM
Just William, Com.....Foreign

K

Kansas Terrors, The, West.....Rep
Kid from Kokoma, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
King of Chinatown, 3827, Mel.....Para
King of the Turf, Mel.....UA
Knights of the Range, West.....Para
Konga, the Wild Stallion, Mel.....Col

L

Lady and the Mob, The, Com.....Col
Lady Dick, Mel.....WB
Lady of the Tropics, 947, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com.-Mel.....GN
La Immaculada, Mel.....Foreign
Lambeth Walk, The, Mus.-Com.....Foreign
Last Express, 3028, Mel.....Univ
Law Comes to Texas, The, West.....Col
Law of the Pampas, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, Mel.....Univ

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Let Freedom Ring, 926, Mus.....MGM
Let Us Live, Mel.....Col
Light That Failed, The, Mel.....Para
Listen Kids, Mel.....Univ
Little Accident, Com.....Univ
Little Miss Broadway, Mus.....20th-Fox
Little Princess, The, 932, Mel. (3)..20th-Fox
Llamo Kid, Mus.....Para
Lone Star Pioneers, West.....Col
Looking After Sandy, Com.....MGM
Lost Patrol, 991, Mel.....RKO
Lost Squadron, The, 994, Mel.....RKO
Love Affair, 916, Mel.....RKO
Lucky Night, 933, Com.....MGM

M

Made for Each Other, Mel.....UA
Magnificent Fraud, The, 3847.....Para
Maisie, 940, Com.-Mel.....MGM
Mamele, Com. .....Foreign
Man About Town, 3845, Com.....Para
Man and His Wife, A, Mel.....Foreign
Man from Oklahoma, West.....St. Rts.
Man from Montreal, Mel.....Univ
Man from Sundown, The, West.....Col
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man of Conquest, 801, Mel.....Rep
Man They Could Not Hang, The, Mel.....Col
Man Who Dared, 375, Mel.....FN
Marseillaise, Mel. .....Foreign
Marshal of Mesa City, 081, West.....RKO
Marx Brothers "at the Circus," 8, Com..MGM
Medicine Show, West.....Para
Meet Dr. Christian, 005, Mel.....RKO
Mexicali Kid, 3741, West.....Mono
Mickey the Kid, 814, Mel.....Rep
Midnight, 3828, Mel.....Para
Mikado, The, 4044, Mus. (C) Univ
Million Dollar Legs, 3846, Mel.....Para
Mind of Mr. Reeder, The, Mel.....Foreign
Miracle on Main Street, Mel.....GN
Miracles for Sale, 946, Mel.....MGM
Missing Daughters, Mel.....Col
Missing Evidence, Mel.....Univ
Mr. Moto in Danger Island, 937, Mel..20th-Fox
Mr. Moto's Last Warning, 926, Mel...20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong in Chinatown, 3807, Mel.....Mono
Mothers of Today, Mel.....Foreign
Mountain Rhythm, 845, West.....Rep
Murder in Soho, Mel.....Foreign
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
Mutiny on the Bounty, 536, Mel.....MGM
My Song of Love, Mel.....Foreign
My Son Is a Criminal, Mel.....Col
Mysterious Miss X, 809, Mel.....Rep
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel.....Mono
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. .....WB
Nancy Drew, Reporter, 372, Mel.....FN
Nancy Drew, Trouble Shooter, 324, Mel...WB
Naughty But Nice, 311, Com.-Mel.....WB
Navy Secrets, 3805, Mel.....Mono
Never Mind the Guard.....GN
Never Say Die, 3832, Com.....Para
New Frontier, 868, West.....Rep
News Is Made at Night, 953, Mel....20th-Fox
Night on the Danube, Com.-Mel.....Foreign
90 Degrees South, Mel.....Foreign
Night Work, 3849, Com.....Para
Ninotchka, 7, Mel.....MGM
No Place to Go, 469, Mel.....FN
North of Shanghai, Mel.....Col
North of the Yukon, Mel.....Col
Northwest Passage, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Human Bondage, 993, Mel.....RKO
Of Mice and Men, Mel.....UA
Oklahoma Frontier, West.....Univ
Oklahoma Kid, 308, Mel.....WB
Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Mail, The, 452, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....WB
One Hour to Live, Mel.....Univ
One Third of a Nation, 3825, Mel.....Para
$1,000 a Touchdown, 3903, Com.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Orage, Mel. .....Foreign
Our Leading Citizen, 3850, Com.....Para
Our Neighbors—the Carters, Com.....Para
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Outsider, The, Mel.....Foreign
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pacific Liner, 914, Mel.....RKO
Pack Up Your Troubles, 011, Com....20th-Fox
Panama Lady, 925, Mel.....RKO
Panama Patrol, 314, Mel.....GN
Papa's Misadventures, Com.....Foreign
Pardon Our Nerve, 931, Mel.....20th-Fox
Parents on Trial, Mel.....Col
Patsy, Com. .....MGM
Peasant Wedding, Mel. (C).....Foreign
Persons in Hiding, 3823, Mel.....Para
Phantom Stage, 3056, West.....Univ
Philo Vance Comes Back, Mel.....WB
Pirates of the Skies, 3033, Mel.....Univ.
Poisoned Pen, Mel.....Foreign
Pride of the Blue Grass, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Prison Without Bars, Mel.....UA
Private Lives of Elizabeth and Essex, The, Mel. (C) .....WB
Pygmalion, 980, Com.-Mel.....MGM

Q

Queen of Destiny, 061, Mel. (C).....RKO

R

Racketeers of the Range, 984, West.....RKO
Raffles, Mel. .....UA
Rains Came, The, Mel.....20th-Fox
Range War, 3954, West.....Para
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Reform School, Mel.....St. Rts.
Remember, Mel. .....MGM
Remember the Night, Mel.....Para
Renegade Law, West.....Col
Renegade Trail, 3859, West.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, Mel.....WB
Return of the Cisco Kid, Mel.....20th-Fox
Ride 'Em Cowgirl, W1-2, West.....GN
Riders of Black River, West.....Col
Riders of Destiny, West.....Mono
Riders of the Frontier, West.....Mono
Rio, Mel. .....Univ
Risky Business, 3029, Mel.....Univ
Roaring Twenties, The, Mel.....WB
Rolling Westward, 3863, West.....Mono
Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rovin' Tumbleweeds, West.....Rep
Rulers of the Sea, Mel.....Para

S

Sabotage, Mel. .....Rep
Sagebrush Family Trails West, West...St. Rts
Sagebrush Trail, West.....Mono
Saint in London, 929, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
St. Louis Blues, 3822, Mel.....Para
St. Martin's Lane, Mel.....Para
Santa Fe Stampede, 863, West.....Rep
San Francisco, 636, Mel.....MGM
Scandal Sheet, Mel.....Col
School for Husbands, Com.-Mel.....Foreign
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret of Dr. Kildare, Mel.....MGM
Secret Service of the Air, 320, Mel.....WB
Send Another Coffin, Mel.....UA
Sergeant Madden, 927, Mel.....MGM
Seventeen, Com. .....Para
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....Foreign
Should a Girl Marry? 3830, Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Silver on the Sage, 3858, Mel.....Para
Simple Life, The, Com.-Mel.....20th-Fox
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, W1-3, West.....GN
Six-Gun Rhythm, W1-19, West.....GN
6,000 Enemies, 938, Mel.....MGM
Sky Patrol, 3815, Mel.....Mono
Slalom, Mel. .....Foreign
Smiling Along, 300, Com.....20th-Fox
Smuggled Cargo, 825, Mel.....Rep
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Son of Frankenstein, 3004, Mel.....Univ
Song of the Street, Mel.....Foreign
Sorority House, 924, Mel.....RKO
Smashing the Money Ring, Mel.....FN
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
Southward Ho. 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
Spoilers of the Range, West.....Col
Stagecoach, Mel. .....UA
Stanley and Livingstone, Mel.....20th-Fox
Star Maker, The, 3851, Mus. .....Para
Star of Midnight, 990, Mel.....RKO
Star Reporter, 3821, Mel.....Mono
State Cop, Mel.....WB
Stolen Life, 3864, Mel.....Para
Stop, Look and Love, 008, Com.....20th-Fox
Story of Alexander Graham Bell, The, 938, Mel 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. .....RKO
Straight to Heaven, Mel.....St. Rts.
Stranger from Texas, The, West.....Col
Street of Missing Men, 811, Mel.....Rep
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudden Money, 3829, Com.-Mel.....Para
Sued for Libel, Mel.....RKO
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....Univ.
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Swanee River, 017, Mus. (C).....20th-Fox
Sweepstake Winner, Com.....FN

T

Tail Spin, 925, Mel.....20th-Fox
Taming of the West, West.....Col
Tarzan Finds a Son! 939, Mel.....MGM
Television Spy, Mel.....Para
Tell No Tales, 35, Mel.....MGM
Test Driver, Mel.....Univ
Texas Stampede, West.....Col
Texas Wildcats, West.....St. Rts.
That's Right You're Wrong, 011, Mus...RKO
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Made Me a Criminal, 307, Mel.....WB
They Shall Have Music, Mel.....UA
This Man in Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Sons, 004, Mel.....RKO
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, 4, Mel.....MGM
Timber Stampede, 985, West.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Topper Takes a Trip, Com.....UA
Torchy Blane in Chinatown, 371, Mel.....FN
Torchy Plays with Dynamite, 326, Mel....WB
Torchy Runs for Mayor, 322, Mel.....WB
Torture Ship, Mel.....St. Rts.
Tower of London, Mel.....Univ
Trapped in the Sky, Mel.....Col
Trigger Smith, 3854, West.....Mono
Tropic Fury, Mel.....Univ
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West.....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
20,000 Men a Year, 013, Mel.....20th-Fox
Two Bright Boys, 4017, Mel.....Univ
Two Gun Troubador, West.....St. Rts.
Typhoon, Mel. .....Para

U

U-Boat 29, Mel.....Col
Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Under-Pup, The 4010, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Untamed, Mel. (C) .....Para

V

Vigilante War, West.....Univ
Vigil in the Night, 007, Mel.....RKO

W

Wall Street Cowboy, 857, West.....Rep
Wanted by Scotland Yard, 3829, Mel....Mono
Wanted for Murder, Mel.....St. Rts.
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....WB
Western Caravans, West.....Col
West of Carson City, West.....Univ
What a Man! Con.....Foreign
What Do You Think, Chums? Mel....Foreign
When the Husband Travels, Mus.-Com.Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wings of the Navy, 309, Mel.....WB
Wings Over the Pacific, Mel.....GN
Winner Take All, 939, Mus-Com.....20th-Fox
Winter Carnival, Mel.....UA
Witch Night, Mel.....Foreign
With a Smile, Mus.-Com.....Foreign
Within the Law, 928, Mel.....MGM
Witness Vanishes, The, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A, Mel.....Col
Women, The, I, Com.-Mel.....MGM
Women Behind Bars, Mel.....Para
Women in the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World Moves On, The, Mel.....WB
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat An Honest Man, 3005, Com. .....Univ
You Can't Get Away With Murder, 364, Mel. .....FN
Young Man's Fancy, Mel.....Foreign
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth In Revolt, Mel.....Foreign

Z

Zenobia, Com. .....UA
Zero Hour, The, 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62.	Aug. 26,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71.	Apr. 29,'39
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39	74.	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71.	July 22,'39
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79.	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72.	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60.	
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39	62.	
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	101.	Aug. 19,'39
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78.	June 24,'39
(Exploitation: July 29,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60.	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65.	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39	66.	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Berg-Dorothy Faye	Apr. 16,'39	58.	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39	69.	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39	56.	
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39	59.	
Man They Could Not Hang, The	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65.	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59.	June 24,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39	59.	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39	59.	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Lina Winters	Mar. 30,'39	64.	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121.	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outpost of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63.	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58.	
Parents on Trial	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59.	
(See "In the Cutting Room," May 27,'39.)				
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59.	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39	67.	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58.	
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39	57.	
Those High Grey Walls	Walter Connolly-Iris Meredith	Sept. 21,'39†	82.	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61.	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58.	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39	61.	Feb. 18,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62.	

Coming Attractions

Beware Spooks	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	
Blondie Brings Up Baby	P. Singleton-A. Lake-L. Simms		
Fugitive at Large (G)	Jack Holt-Patricia Ellis	*65.	Aug. 5,'39
His Girl Friday*	C. Grant-R. Russell-R. Bellamy		
Illicit Cargo	J. Holt-D. Purcell-I. Ware		
Incredible Mr. Williams, The	Joan Blondell-Melvyn Douglas		
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette	Oct. 19,'39†	
Renegade Law	Chas. Starrett - Iris Meredith - Sons of the Pioneers		
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	
Stranger from Texas, The	Charles Starrett - Lorna Grey - Sons of the Pioneers		
Taming of the West	Bill Elliott-Iris Meredith		
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	82. Apr. 15,'39
("Reviewed under the title, "Spy in Black.")			

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39	71.	Dec. 17,'38

Coming Attractions

Chicago Ben	
Empty World	Nova Pilbeam
Frog, The	Noah Beery-Gordon Harker

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71.	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69.	Feb. 25,'39
Singing Cowgirl, The W1-3	Dorothy Page	May 31,'39	57.	
Six-Gun Rhythm (G) W1-19	Tex Fletcher-Joan Barclay	May 13,'39	57.	Feb. 18,'39

Coming Attractions

Arizona Handicap	Joan Barclay-John King
At Your Age	
Children of the Wild	Joan Valerie-James Bush
Full Speed Ahead	
Lady Takes a Chance, The	Heather Angel-John King
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)	
Miracle on Main Street	Margo-W. Abel-L. Talbot
Never Mind the Guard	
Wonder World	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckelberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39	92.	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)				
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85.	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70.	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113.	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86.	Oct. 17,'38
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86.	Apr. 29,'39
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84.	Sept. 23,'39
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39	79.	Feb. 18,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114.	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81.	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39	83.	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52; July 22,'39, p. 82; July 29,'39, p. 69; Aug. 12,'39, p. 70; Sept. 23,'39, p. 70.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71.	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91.	Aug. 12,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81.	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99.	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83.	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78.	Apr. 1,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78.	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82.	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69.	May 13,'39
These Glamorous Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carson-J. Bryan	Aug. 18,'39	80.	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70.	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95.	Sept. 23,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65.	Mar. 18,'39
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101.	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39

Coming Attractions

Another Thin Man	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey
(See "In the Cutting Room," Sept. 9,'39.)	
Babes in Arms (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull — 97. Sept. 23,'39
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver
(See "In the Cutting Room," Aug. 12,'39.)	
Broadway Melody of 1940*	E. Powell-F. Astaire-G. Murphy
Call on the President,* A	A. Sothern-W. Gargan-W. Brennan
Fast and Furious 6	Ann Sothern-Franchot Tone — Oct. 6,'39†
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss
(See "In the Cutting Room," Aug. 12,'39.)	
Judge Hardy and Son*	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden
Looking After Sandy	Virginia Weidler-Gene Reynolds — Oct. 27,'39†
Marx Brothers "at the Circus" 8	Marx Bros.-F. Rice-K. Baker — Oct. 20,'39†
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)	
Ninotchka 7	G. Garbo-M. Douglas-I. Claire — Oct. 13,'39†
(See "In the Cutting Room," July 8,'39.)	
Northwest Passage	S. Tracy-R. Young-W. Brennan
Remember	R. Taylor-G. Garson-L. Ayres
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy — 112. Jan. 18,'35
Secret of Dr. Kildare*	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3655	Jack Randall	Apr. 30,'39	59.	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61.	May 13,'39
3864	Tex Ritter-Mary Brodell	May 18,'39	62.	June 24,'39
Down the Wyoming Trail (G)				
Fight for Peace, The (A)		Sept. 30,'39	70.	Apr. 30,'38
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62.	
(See "In the Cutting Room," July 15,'39.)				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58.	Aug. 26,'39
Man from Texas 3865	Tex Ritter	July 21,'39	60.	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39	66.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39	60.	Feb. 18,'39
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39		
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	60.	Sept. 9,'39
Rolling Westward (G) 3823	Tex Ritter	Mar. 1,'39	55.	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	65.	Sept. 23,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62.	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39	53	
Trigger Smith 3854	Jack Randall	Mar. 22,'39	51	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60.	May 20,'39

Coming Attractions

Crashing Thru	J. Newill-W. Hull-M. Stone	Oct.	1,'39†	
Danger Flight	J. Trent-M. Reynolds-M. Stone	Oct.	25,'39	
Heroes in Blue*	D. Purcell-B. Hayes-C. Quigley			
Mutiny in the Big House 3803	Chas. Bickford-Barton MacLane	Oct.	10,'39	
Overland Mail 3857	Jack Randall	Oct.	31,'39	
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct.	20,'39	58. Jan. 27,'34
Sagebrush Trail (reissue)	John Wayne	Oct.	20,'39	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste (G) 3902	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39	74.	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57.	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67.	Sept. 2,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74.	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	*95.	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80.	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95.	May 13,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64.	Aug. 5,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77.	Apr. 15,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78.	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85.	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer-John Barrymore-Mary Astor	Mar. 24,'39	94.	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G) 3846	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39	65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82.	Mar. 11,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39	76.	Feb. 18,'39
$1,000 a Touchdown 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	
(See "In the Cutting Room," July 22,'39.)				
Our Leading Citiben (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39	70.	Jan. 28,'39
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66.	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39	87.	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)				
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39	68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Makers, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94.	Aug. 26,'39
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39	68.	Oct. 22,'38
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86.	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt Preston	May 5,'39	125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug.,'39, p. 102.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65.	May 27,'39

Coming Attractions

All Women Have Secrets	J. Allen-Jean Cagney-V. Dale		
Cat and the Canary, The	Bob Hope-Paulette Goddard	Nov. 24,'39†	
(See "In the Cutting Room," Sept. 23,'39.)			
Diamonds Are Dangerous	Isa Miranda-George Brent		
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	
(See "In the Cutting Room," May 20,'39.)			
Dr. Cyclops	Alber Dekker-Janice Logan	Dec. 22,'39†	
(See "In the Cutting Room," Sept. 23,'39.)			
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 19,'40†	
Farmer's Daughter, The	Martha Raye-Charlie Ruggles		
Gay Days of Victor Herbert	Allan Jones - Mary Martin - Walter Connolly		
Geronimo	P. Foster-A. Devine-E. Drew	Nov. 10,'39†	
(See "In the Cutting Room," Apr. 15,'39.)			
Happy Ending	P. O'Brien-O. Bradna-R. Young	Jan. 5,'40†	
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)			
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99. May 27,'39
Knights of the Range	Russell Hayden-Jean Parker	Feb. 16,'40†	
Law of the Pampas	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	
Light That Failed, The	R. Coleman-W. Huston-I. Lupino	Feb. 9,'40†	
(See "In the Cutting Room," Sept. 23,'39.)			
Llamo Kid	Tito Guizar-Gale Sondergaard	Dec. 8,'39	
Medicine Show	William Boyd-Russell Hayden	Jan. 12,'40†	
Our Neighbors—the Carters	Fay Bainter-Frank Craven	Dec. 1,'39†	
(See "In the Cutting Room," Sept. 9,'39.)			
Parole Fixer	W. Henry-V. Dale-R. Paige	Jan. 12,'40†	
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 26,'40†	
Rulers of the Sea (G)	Douglas Fairbanks, Jr.-Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97. Sept. 16,'39
St. Martin's Lane (G)	Charles Laughton-Vivien Leigh	Dec. 15,'39†	85. July 9,'38
Seventeen	J. Cooper-B. Field-O. Kruger	Feb. 2,'40†	
(See "In the Cutting Room," Aug. 19,'39.)			
Television Spy, The	William Henry-Judith Barrett	Oct. 20,'39†	
(See "In the Cutting Room," Aug. 5,'39.)			
Typhoon	Dorothy Lamour-Robert Preston		
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	Dec. 29,'39†	
(See "In the Cutting Room," Sept. 23,'39.)			
What a Life (G)	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	*75. Sept. 23,'39
Women Behind Bars*	Ellen Drew-Robert Paige		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56.	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66.	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July 31,'39	64.	Aug. 5,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39	65.	Jan. 21,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66.	Sept. 2,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39	61.	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39	58.	Feb. 11,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39	58.	Apr. 15,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39	65.	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57.	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73.	Aug. 12,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39	58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59.	July 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39	65.	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39	65.	Mar. 4,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57.	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39	58.	Apr. 8,'39
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39	65.	Jan. 21,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39	58.	Mar. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66.	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell-Marie Wilson-Tommy Ryan	July 26,'39	65.	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62.	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61.	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58.	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39	65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39	57.	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	60.	Sept. 9,'39
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39	65.	Feb. 4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56.	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65.	May 27,'39

Coming Attractions

Abraham Lincoln Boggs	Edward Ellis-Anita Louise
Arizona Kid, The	Roy Rogers-George Hayes
Covered Trailer*	Jas., Lucille & Russell Gleason
Hit Parade, The	Frances Langford
Jeepers Creepers	Weaver Bros. & Elviry - Roy Rogers
Kansas Terrors, The	3 Mesquiteers-Jacqueline Wells
Rovin' Tumbleweeds*	G. Autry-S. Burnette-M. Carlsile
Sabotage	Chas. Grapewin-Arleen Whelan-Gordon Oliver

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39	65.	Mar. 25,'39
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39	58.	Jan. 14,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82.	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70.)				
Bad Lands (G) 933	Robert Barrat-Noah Berry, Jr.-Andy Clyde	Aug. 11,'39	70.	Aug. 19,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39	68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39	72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80.	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59.	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	*64.	Sept. 16,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59.	Aug. 26, 39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39	68.	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39	72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73.	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63.	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71.	May 20,'39
Great Man Votes, The (G) 913	John Barrymore-Katharine Alexander-Peter Holden-Virginia Weidler	Jan. 13,'39	72.	Jan. 14,'39
Gunga Din (G) 912	Cary Grant-Victor McLaglen-D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39	107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)				
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94.	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85.)				
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39	73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea - R. Dix - M. Astor	July 14,'39	79.	Mar. 5,'32
Love Affair (G) 916	I. Dunne - C. Boyer - L. Bowman	Apr. 7,'39	89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders Z. Pitts	Sept. 29,'39†	97.	Aug. 26,'39
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83.	July 7,'34
Pacific Liner (G) 914	Victor-McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39	59.	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65.	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39	60.	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72.	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39	64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64.	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69.	July 29,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39	90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Ginger Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	69.	Mar. 25,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59.	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60.	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39	64.	Feb. 18,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63.	July 22,'39

Coming Attractions

Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
Allegheny Uprising 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Oct. 27,'39†		
Escape to Paradise*	Bobby Breen-Kent Taylor			
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Flying Deuces 010	Laurel & Hardy-J. Parker	Oct. 20,'39†		
(See "In the Cutting Room," Aug. 19,'39.)				
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone			
(See "In the Cutting Room," Sept. 9,'39.)				
Marshal of Mesa City 081	George O'Brien-Virginia Vale	Nov. 3,'39†.		
Meet Dr. Christian* 005	Jean Hersholt-Dorothy Lovett			
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Nov. 3,'39†	95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Reno 008	R. Dix-G. Patrick-A. Louise	Nov. 17,'39†		
Sued for Libel	Kent Taylor-Linda Hayes			
(See "In the Cutting Room," Sept. 23,'39.)				
That's Right, You're Wrong 011	Kay Kyser & Orch.-A. Menjou-M. Robson- E. E. Horton-L. Ball	Nov. 24,'39†		
Three Sons 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Vigil in the Night 007	Carole Lombard-Anne Shirley-Brian Aherne			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82.	Aug. 26,'39
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72.	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74.	Aug. 26,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39.	68.	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60.	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64.	Aug. 19,'39
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83.	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39.	62.	Nov. 26,'38
Frontier Marshal, The (G) 951	Randloph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71.	July 29,'39
(Exploitation: Sept. 2,'39, p. 54.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66.	May 27,'39
Here I Am a Stranger 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†		
(See "In the Cutting Room," Sept. 16,'39.)				
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80.	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39.	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39.	76.	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65.	June 17,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39	106.	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65; June 24',39, p. 74.)				
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60.	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61.	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93.	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70.	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez - Virginia Field	Jan. 20,'39	71.	
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68.	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73.	July 15,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39	68.	Nov. 19,'38
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	104.	Sept. 9,'39
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71.	Apr. 22,'39
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86.	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87.	July 8,'39
(Exploitation: Aug. 26,'39, p. 86.)				
Smiling Along (G) 933	Gracie Fields - Mary Maguire - Roger Livesey	Jan. 20,'39	83.	Oct. 22,'38
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101.	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57.	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78.	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39	84.	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Three Musketeers, The (G) 927	Ritz Brothers - Don Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39	73.	Feb. 11,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72.	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101.	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70.)				

Coming Attractions

Adventurer, The 012	C. Romero-V. Fields-M. Weaver	Oct. 20,'39†.		
Bluebird, The	Shirley Temple-Nancy Kelly			
City, The	Lynn Bari-Donald Woods			
City of Darkness	Sidney Toler			
Daytime Wife	Tyrone Power - Linda Darnell - Warren William-B. Barnes			
Drums Along the Mohawk 015	Henry Fonda-Claudette Colbert-Dorris Bowdon - Edna May Oliver	Nov. 10,'39†		
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62.	
(See "In the Cutting Room," Sept. 16,'39.)				
Everything Happens at Night	S. Henie-R. Milland-R. Cummings			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Heaven with a Barbed Wire Fence	Jean Rogers-Glen Ford			
High School	Jane Withers-Paul Harvey			
Hollywood Cavalcade 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Man Who Wouldn't Talk,* The	L. Nolan-J. Rogers-M. Marsh			
Pack Up Your Troubles 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Nov. 3,'39†		
Simple Life	M. Weaver-S. Erwin-P. Knowles			
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Nov. 24,'39†		
Too Busy to Work 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†		
20,000 Men a Year 013	R. Scott-M. Healy-M. Lindsay	Oct. 27,'39†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Ahern-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91.	May 6,'39
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115.	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
Intermezzo, a Love Story	L. Howard-I. Bergman-E. Best	Sept. 22,'39†		
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39	88.	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39	94.	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79.	Apr. 15,'39
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96.	Sept. 16,'39
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39	96.	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
(See musical analysis, July 22,'39, p. 54.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39	80.	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100.	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Oliver-Flora Robson-David Niven	Apr. 7,'39	104.	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73.	Mar. 18,'39
Coming Attractions				
Chump at Oxford	Laurel and Hardy			
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 6,'39†		
(See "In the Cutting Room," Sept. 16,'39; exploitation: July 22,'39, p. 81.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	*76.	Sept. 16,'39
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles	David Niven-Olivia de Havilland			
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson			
Send Another Coffin*	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton MacLane - Tom Brown - Ed. Sullivan	Apr. 21,'39	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39	69.	Feb. 4,'39
Desperate Trails, The	John Mack Brown - Bob Baker - F. Robinson - F. Knight	Sept. 8,'39†		
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey - Constance Moore	May 19,'39	72.	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61.	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67.	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67.	July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39	62.	Aug. 20,'38
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Honor of the West 3055	Bob Baker	Jan. 13,'39	58.	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66.	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62.	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63.	Dec. 10,'38
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Rio	Sigrid Gurie-Basil Rathbone-Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½.	Mar. 11,'39
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39	70.	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39	94.	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96.	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61.	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87.	Mar. 25,'39
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	89.	Aug. 26,'39
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78.	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunn-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
Witness Vanishes, The	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				
Coming Attractions				
Call a Messenger (G)	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe		*60.	Sept. 23,'39
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
Destry Rides Again*.	Marlene Dietrich-James Stewart-Chas. Winninger-Mischa Auer			
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Oct. 20,'39		
Green Hell	Douglas Fairbanks, Jr., - Joan Bennett - John Howard - Alan Hale-George Sanders - George Bancroft-Vincent Price	Oct. 27,'39†		
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†		
Legion of Lost Flyers	R. Arlen-A. Devine-A. Nagel			
(See "In the Cutting Room," Aug. 19,'39.)				
Listen Kids	C. Moore-J. Downs-E. Kennedy			
Little Accident	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 20,'39†		
Man from Montreal	R. Arlen-A. Devine-G. Gwynne			
Missing Evidence	Preston Foster-Irene Hervey			
(See "In the Cutting Room," Sept. 9,'39.)				
Oklahoma Frontier	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live	C. Bickford-D. Nolan-J. Litel	Nov. 3,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Test Driver*	R. Arlen-A. Devine-P. Moran			
Tower of London	Basil Rathbone - Boris Karloff - N. Grey-B. O'Neil-I. Hunter	Oct. 6,'39†		
Tropic Fury	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Vigilante War	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson			
West of Carson City	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran			

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"-B. Granville	Aug. 26,'39	86.	Sept. 9,'39
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71.	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towns	May 27,'39	58.	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102.	Apr. 29,'38
(Exploitation: July 29,'39, p. 69.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				
Dack Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360.	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107.	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G)	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39	92.	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88.)				
Espionage Agent	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	
(See "Career Man," "In the Cutting Room," July 22,'39.)				
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372.	Bonita Granville-John Litel	Feb. 18,'39	68.	Feb. 4,'39
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95.	Aug. 5,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39	58.	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				
Coming Attractions				
Smashing the Money Ring	R. Reagan-Margot Stevenson	Oct. 21,'39†		

(THE RELEASE CHART--CONT'D)

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Sept. 30,'39†	79.	
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81.	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82.	July 22,'39
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86.)				
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60.	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69.	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90.	July 1,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61.	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61.	Mar. 11,'39
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39	92.	Jan. 7,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60.	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64; Aug. 26,'39, p. 86.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39	65.	Feb. 4,'39

Coming Attractions

Title	Star
All This and Heaven Too	
And It All Came True	
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page
British Intelligence	Boris Karloff-Margaret Lindsay
City of Lost Men, The	John Garfield - Pat O'Brien - Ann Sheridan
Dead End Kids on Dress Parade	Dead End Kids-John Litel
(See "Dead End Kids in Military School," "In the Cutting Room," July 29,'39.)	
Enemy Within, The*	Ronald Reagan-Lya Lys
Four Wives	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains-J. Lynn-D. Foran-F. McHugh-M. Robson
(See "In the Cutting Room," Sept. 23,'39.)	
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel
Invisible Stripes	George Raft - William Holden - Humphrey Bogart-Jane Bryan
Kid Nightingale (G)	J. Payne-J. Wyman-W. Catlett
Lady Dick	Jane Wyman-Dick Foran
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson
(See "In the Cutting Room," July 8,'39.)	
Philo Vance Comes Back	J. Stephenson-Margot Stevenson
Pride of the Blue Grass	Edith Fellows-James McCallion
Private Lives of Elizabeth and Essex, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price
(See "The Lady and the Knight," "In the Cutting Room," June 10,'39.)	
Return of Dr. X, The	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane
(See "In the Cutting Room," July 8,'39.)	
Roaring Twenties, The	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn
(See "In the Cutting Room," Sept. 23,'39.)	
State Cop	D. Morgan-J. Payne-G. Dickson
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne
We Are Not Alone	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor
(See "In the Cutting Room," Sept. 23,'39.)	

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		
Hitler—The Beast of Berlin		Producers Dist.	Oct. 22,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Juarez and Maximilian (G)	Conrad Nagel	Torres	Apr.	*95.	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55.	Mar. 18,'39
Man from Oklahoma	George Houston	Producers Dist.	Oct. 29,'39		
Sagebrush Family Trails West, The	Bobby Clark	Producers Dist.	Oct. 22,'39		
Straight to Heaven (G)	Nine May McKinney	Domino		56.	July 1,'39
Torture Ship	Lyle Talbot	Producers Dist.	Oct. 15,'39		
(See "In the Cutting Room," Sept. 16,'39.)					
Wanted for Murder		Producers Dist.	Oct. 29,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83.	Apr. 29,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85.	May 27,'39
Betrayal* (A)	Annie Vernay	World	Sept. 15,'39	78.	Sept. 23,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-In't	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72.	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Cabiria		Brodie	Feb. 3,'39	85.	
Captain Scorplob	Ecunomou	Brodie	Apr. '39	85.	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89.	Mar. 4,'39
(Exploitation: April 1,'39, p. 74.)					
Coral Rocks, The (Le Récif de Corail (A)	Jean Gabin	Alliance		100.	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70.	July 29,'39
Discoveries	Carroll Levis	Grand National		66.	Sept. 2,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83.	Apr. 22,'39
Down Our Alley (G)	Hughie Green	British Screen		65.	Aug. 12,'39
End of Day, The* (A)	Victor Fancen	Juno	Oct. 1,'39	94.	Sept. 16,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85.	June 24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94.	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78.	Apr. 1,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80.	Aug. 5,'39
Hatred	Harry Baur	World	Feb. 15,'39	80.	Aug. 5,'39
Heartbeat (A)	Orane Demagis	French M. P. Cp.	Sept. 4,'39	90.	Sept. 16,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (Les Otages) (A)	Annie Vernay	Nero		90.	Apr. 22,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83.	Feb. 26,'38
Human Beast, The (A)	Simone Simon	Paris Film		110.	Apr. 1,'39
I Killed the Count (A)	Syd Walker	Grand National		89.	Sept. 2,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Just William (G)	Dicky Lupino	Assoc. British		75.	Sept. 9,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95.	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102.	
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80.	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92.	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70.	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90.	Jan. 21,'39
Outside, The (A)	Mary Maguire	Assoc. British		91.	Feb. 25,'39
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98.	Sept. 2,'39
Peasant Wedding		Amer. Trading			
Poisoned Pen (A)	Flora Robson	Assoc. British		78.	July 15,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70.	Feb. 18,'39
Shipyard Sally (G)	Gracie Fields	20th Cent.-Fox		80.	July 29,'39
Singing Charro, The (Cu- and Canta La Ley) (G)	Tito Gulzar	Paramount		77.	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108.	
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75.	Aug. 26,'39
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85.	Feb. 4,'39
Spain in Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84.	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
What a Man! (G)	Sydney Howard	British Lion		74.	Feb. 18,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75.	Sept. 2,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95.	
Witch Night	Gosta Ekman	World			
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74.	Aug. 19,'39
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79.	Feb. 18,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77.	Sept. 2,'39
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½..
All American Blondes 1423. Andy Clyde	Oct. 20,'39†	.2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½..
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½..
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18....
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19....
Mutiny on the Body 9429.. Smith & Dale	Feb. 10,'39	17½..
Now It Can Be Sold 9434.. Andy Clyde	June 2,'39	17....
Oily to Bed, Oily to Rise 1402 (3 Stooges)	Oct. 6,'39†	18½..
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19....
Rattling Romeo 9436 Charley Chase	July 14,'39	17....
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½..
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17....
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½..
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17....
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19....
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39	18½..
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	.2 rls.
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39	16....
Trouble Finds Andy Clyde 9437	July 28,'39	18....
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17...
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16....

COLOR RHAPSODIES

Crop Chasers 1502	Sept. 22,'39†	.1 rl..
Dreams on Ice 1504	Nov. 3,'39†	.1 rl..
Gorilla Hunt, The 9507	Feb. 24,'39	.8....
Happy Tots (4-22-39) 9508.	Mar. 31,'39	.7....
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	.8....
House That Jack Built, The 9509	Apr. 14,'39	.7....
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	.7....
Lucky Pigs (6-17-39) 9510	May 26,'39	.7....
Nell's Yells 9511	June 30,'39	.7....
Mountain Ears 1503	Oct. 20,'39†	.1 rl..
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39	.8....

COLUMBIA TOURS

Big Town Commuters (New York) 9553	Feb. 3,'39	.9....
Holland 1551	Sept. 15,'39†	.1 rl..
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	.9....
Modern Cities of India 1552	Oct. 27,'39†	.1 rl..
Morocco 9556	Aug. 11,'39	10½..
Sojourn in India 9555	July 7,'39	.9½..

COMMUNITY SING

No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39	10....
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½..
No. 7 9657 (Parade of Hits)	Mar. 24,'39	.9½..
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	.8....
No. 9 9659 (Songs of the West)	May 19,'39	10....
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10...
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	.9....
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	.9½..
No. 3 1653 (College Songs)	Oct. 13,'39†	.1 rl..
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	.1 rl..

FABLE CARTOONS

Park Your Baby 1752	Dec. 22,'39†	.1 rl..
Little Lost Sheep 1751	Oct. 6,'39†	.1 rl .

FOOLS WHO MADE HISTORY

No. 1 (Charles Goodyear) 1601	Aug. 25,'39†	.1 rl..
No. 2 (Elias Howe) 1602..	Oct. 6,'39†	.1 rl.

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

No. 1 9471	Feb. 22,'39	10½..
No. 2 9472	Mar. 23,'39	10½..
No. 3 9473	Apr. 21,'39	11....

KRAZY KAT CARTOONS

29. Krazy's Bear Tale 9704	Feb. 17,'39	.7½..
30. Golf Chumps 9705	Apr. 6,'39	.7....
31. Krazy's Shoe Shop 9706	May 12,'39	.6....

MUSIC HALL VANITIES

Montmartre Madness (6-3-39) 9964	June 30,'39	10½..
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39	10½..
Night at the Troc 9962	Mar. 2,'39	10½..
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10....

PHANTASIES CARTOON

Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	.1 rl..
Millionaire Hobo 1702	Nov. 24,'39†	.1 rl..

PICTUREGRAPH

No. 1 9951	Feb. 10,'39	.....

SCRAPPY CARTOONS

Scrappy's Added Attraction 9753	Feb. 3,'39	.6½..
Scrappy's Rodeo 9756	June 2,'39	.6....
Scrappy's Sideshow 9754	Mar. 3,'39	.7....
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	.7....

SCREEN SNAPSHOTS

No. 5 9855	Jan. 3,'39	.9....
No. 6 9856	Feb. 17,'39	10½..
No. 7 9857	Mar. 17,'39	10....
No. 8 (4-29-39) 9858	Apr. 8,'39	.9½..
No. 9 (5-20-39) 9859	May 12,'39	10....
No. 10 9860	May 26,'39	10....
No. 11 9861	June 15,'39	10....
No. 12 (8-19-39) 9862	July 28,'39	10....
(New Series)		
No. 1 1851	Sept. 15,'39†	.1 rl..
No. 2 1852	Oct. 20,'39†	.1 rl..
No. 3 1853	Nov. 24,'39†	.1 rl..

SPECIAL

SPORT THRILLS

Big Fish (9-9-39) 9810	Aug. 18,'39	10....
Bows and Arrows 1801	Sept. 29,'39†	.1 rl..
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10....
Jai Alai 1802	Nov. 3,'39†	.1 rl..
Jockeys Up (6-17-39) 9807.	June 2,'39	.9½..
King Vulture (1-21-38) 9803	Jan. 6,'39	11....
Navy Champions (4-22-39) 9805	Mar. 17,'39	.9½..
Odd Sports 9804	Feb. 10,'39	10½ .
Technique of Tennis (6-17-39) 9808	June 30,'39	.8½..
There Goes Rusty (8-26-39) 9809	July 15,'39	10½..

WASHINGTON PARADE

No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11....
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10....
No. 4 9904 (Library of Congress)	Aug. 4,'39	10....

1939-40

No. 1 1991 (Smithsonian Institution)	Oct. 6,'39†	.1 rl..

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 E1-1	Jan. 6,'39	.9....
Cavalcade of Stuff, No. 2 E1-2	Jan. 20,'39	.9....

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Mama's New Hat W-882	Feb. 11,'39	.9....
Petunia Natural Park W-693 (Color)	Jan. 14,'39	.9....
Seal Skinners W-881 (Sepia)	Jan. 28,'39	.8....

CARTOONS

Art Gallery (6-3-39) W-886. (Color)	May 13,'39	.9....
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	.9....
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	.9....
Goldilocks and the Three Bears (7-22-39) W-888.	July 15,'39	11....
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	.9....
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15,'39	.8....

CRIME DOESN'T PAY

No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21....
No. 22—While America Sleeps (4-22-39) P-813. Dick Purcell	Apr. 15,'39	21....
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21....
No. 24—Think First P-815. Laraine Day-Ann Morriss	Sept. 9,'39	21....

FITZPATRICK TRAVEL TALKS

Ancient Egypt (3-4-39) T-856	Jan. 21,'39	.9....
Colorful Curacao (7-29-39) T-862	May 27,'39	.9....
Day on Treasure Island, A T-51	Sept. 2,'39†	10....
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	.9....
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	.8....
Java Journey (6-3-39) T-858	Mar. 18,'39	.8....
Picturesque Udaipur (7-15-39) T-861	May 13,'39	.8....
Rural Hungary (6-24-39) T-860	Apr. 29,'39	.9....
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	.9....

MGM MINIATURES

Ash Can Fleet M-72 Robert. Warwick	Sept. 9,'39†	11....
Failure at 50, A M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10....
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11....
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10....
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	.9....
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39	11....
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11....
Rhumba Rhythm (9-9-39) M-71 (Sepia) Mary Teen-Sally Blaine	Sept. 2,'39†	11....

MUSICAL COMEDIES

Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39	20....
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apri. 15,'39	20....
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	21....

OUR GANG

Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39	11....
Auto Antics (9-16-39) C-942	July 22,'39	10....
Captain's Spanky's Showboat C-131	Sept. 9,'39†	11....
Clown Princess (6-3-39) C-938	Apr. 15,'39	10....
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10....
Dog Daze (7-29-39) C-941.	July 1,'39	11....
Duel Personalities (4-8-39) C-937	Mar. 11,'39	10....
Joy Scouts (7-29-39)	June 24,'39	10....
Tiny Troubles (3-25-29) C-936	Feb. 18,'39	10....

PASSING PARADE

(Sepia)

No. 2—(3-4-39) K-922 (New Roadways)	Jan. 28,'39	10....
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39	11....
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	10....
No. 5—(6-17-39) K-925 (Angel of Mercy)	May 20,'39	10....
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	.9...
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11....
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11....
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11....
No. 10—Unseen Guardians K-930	Aug. 26,'39	11....

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July 1,'39	.9....
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39	.8....
Football Thrills of 1938 S-912	Sept. 16,'39	10....
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39	10....
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	.9....
Poetry of Nature (7-8-39) (Sepia)	May 20,'39	10....
Radio Hams (6-17-39) S-908	May 20,'39	10....
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	.9....
Weather Wizards (4-22-39) S-907	Apr. 8,'39	.9....

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May 13,'39	10....
Day of Rest, The F-141	Sept. 6,'39†	.9....
Home Early (6-17-39) F-957	May 27,'39	.9....
Hour For Lunch, An (4-22-39) F-955	Mar. 18,'39	.9....
How to Eat (7-8-39) F-958	June 10,'39	10....

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	.7....
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'39	.7....
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	.7....
Scared Crows, The (7-8-39) T8-9	June 9,'39	.7....
So Does an Automobile T8-7	Mar. 31,'39	.1 rl..
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	.7....

COLOR CLASSICS

Always Kickin' (2-25-39) C8-3	Jan. 27,'39	.7....
Barnyard Brat (7-15-39) C8-5	June 30,'39	.7....
Fresh Vegetable Mystery, The C9-1	Sept. 22,'39†	.1 rl..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Small Fry (5-6-38) C8-4..	Apr.	21,'39..7...
COLOR CRUISES		
Chile K9-3	Nov.	10,'39†.1 rl..
Colombia (8-12-39) K8-7..	July	21,'39.10....
Ecuador (9-16-39) K9-1...	Sept.	1,'39†10....
Jamaica (7-15-39) K8-6...	May	26,'39.10....
Land of the Inca Memories (2-4-39) K8-4.....	Jan.	27,'39.10....
Peru K9-2	Oct.	6,'39†.1 rl..
Republic of Panama K8-5..	Mar.	24,'39..1 rl..
HEADLINERS		
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept.	8,'39†10....
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar.	3,'39.10....
Moments of Charm of 1940 A9-2	Oct.	13,'39†.1 rl..
Phil Spitalny & Girl Orch.		
Music Through the Years (2-25-39) A8-7	Feb.	3,'39.11....
Jan Garber and Orch.		
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May	5,'39.10....
Song Is Born, A (12-24-38) A8-6	Jan.	6,'39.10....
Larry Clinton and Orch.		
Sweet Moments (9-9-939) A8-12	Aug.	11,'39.11....
Russ Morgan and Orch.		
Ted Fio Rito and His Orchestra A9-2	Oct.	6,'39†.1 rl..
Tempo of Tomorrow (7-1-39) A8-11.....	June	2,'39.10....
Richard Himber and Orch.		
Three Kings and a Queen A8-9	Apr.	7,'39..1 rl..
Vincent Lopez and Orch.		
PARAGRAPHICS		
Breaking the News (9-2-39) J8-12.....	Aug.	25,'39.10....
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39.10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Fisherman's Pluck V8-9...	Apr.	14,'39..1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38.10....
Public Hobby No. 1 (9-16-39) V9-1.....	Sept.	22,'39†11....
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39.10....
Swans (5-27-39) V8-10 ...	May	19,'39.10....
That's Africa (3-4-39) V8-7	Feb.	10,'39.10....
PARAMOUNT PICTORIAL		
(New Series)		
No. 6—P8-6	Jan.	6,'39..1 rl..
No. 7—(2-11-39) P8-7....	Feb.	3,'39..1 rl..
No. 8—(3-11-39) P8-8....	Mar.	3,'39.10....
No. 9—(5-20-39) P8-9....	Mar.	31,'39.10....
No. 10—P8-10	May	5,'39..1 rl..
No. 11—(6-24-39) P8-11...	June	2,'39.10....
No. 12—(8-12-39) P8-12..	July	7,'39.10....
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1.. (special)	Apr.	7,'39.22....
Customers Wanted (2-18-39) E8-6	Jan.	27,'39..7....
Ghost Is the Bunk (7-22-39) E8-9.....	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10.....	July	14,'39..7...
It's the Natural Thing to Do (8-26-39) E8-11.....	July	28,'39..7....
Leave Well Enough Alone (5-13-39)	Feb.	24,'39..7....
Wotta Nitemare (7-15-39) T8-8	Mar.	24,'39..7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 3—J8-3	Jan.	6,'39..1 rl..
No. 4—J8-4	Mar.	10,'39..1 rl..
No. 5—(5-27-39) J8-5.....	May	12,'39.11....
No. 6—(7-29-39) J8-6.....	Aug.	4,'39.11....
1939-40		
No. 1—J9-1	Sept.	15,'39†10...
GRANTLAND RICE SPORTLIGHTS		
No. 59—Two Boys and a Dog (12-31-38) R8-7....	Jan.	20,'39.10....
No. 60—Hold Your Breath (2-18-39) R8-8.....	Feb.	17,'39.10....
No. 61—The Sporting Irish (3-4-39) R8-9.....	Mar.	17,'39.10....
No. 62—Good Skates (5-6-39) R8-10.....	Apr.	14,'39.10....
No. 63—Diamond Dust (6-3-39) R8-11.....	May	12,'39.10....
No. 64—Death Valley Thrills (6-24-39) R8-12.	June	9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13.....	July	7,'39.10....
No. 66—Hydro-Maniacs (9-9-39) R9-1.....	Sept.	1,'39†10....
No. 66—A Desert Adventure (9-16-39) R9-2.....	Sept.	29,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
UNUSUAL OCCUPATIONS		
(In Color)		
(New Series)		
No. 4—(1-28-39) L8-4.....	Feb.	3,'39.10....
No. 5—(5-6-39) L8-5.....	Apr.	14,'39.11....
No. 6—(7-29-39) L8-6.....	June	16,'39.10....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Home Boner 93,704.....	Mar.	10,'39.20....
Moving Vanities (5-6-39) 93,705	May	5,'39.17....
Ring Madness 9370.....	June	30,'39.19....
Wrong Room 03,701.....	Sept.	22,'39†.2 rls
HEADLINERS		
No. 3—Swing Vacation 93,603	Feb.	24,'39.17....
No. 4—Sales Slips 93,604..	June	2,'39.17....
EDGAR KENNEDY COMEDIES		
Act Your Age 03,401.....	Oct.	6,'39†.2 rls.
Baby Daze 93,405.....	May	19,'39.15....
Clean Sweep, A 93,402.....	Dec.	2,'38.17....
Clock Wise (4-1-39) 93,404	Mar.	24,'39.18....
Feathered Pests 93,406.....	July	14,'39..2 rls.
Kennedy the Great 03,402..	Dec.	1,'39†.2 rls.
Maid to Order 93,403.....	Jan.	27,'39.18....
MARCH OF TIME		
1938-39		
No. 6—State of the Nation (1-28-39) 93,106.....	Jan.	20,'39.18....
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107.....	Feb.	17,'39.19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39.18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39.19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110.....	May	12,'39.19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112.....	July	7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18....
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101.....	Sept.	1,'39†19....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210	May	12,'39.11....
Lillian Roth		
Hello Mama (4-1-39) 94,209	Apr.	14,'39.11....
George Jessel		
Readin' Ritin' and Rhythm 94,207	Feb.	17,'39.10....
Lucky Millinder and Orch.		
Samovar Serenade 94,208..	Mar.	17,'39..1 rl..
Luba Malina		
Tropical Topics 94,206.....	Jan.	20,'39.10....
Rosita Ortega		
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde 03,201	Oct.	20,'39†.2 rls.
Coat Tails 03,202	Nov.	17,'39†.2 rls.
Marriage Go-Round 93,204.	July	28,'39.18....
Plumb Crazy 93,202	Feb.	3,'39.16....
Dog-Gone 93,208.....	Apr.	21,'39.16...
RAY WHITLEY COMEDIES		
Bandit and Ballads 03,502.	Dec.	15,'39†.2 rls.
Cupid Rides the Range 03,501	Sept.	8,'39†.2 rls.
Ranch House Romeo (4-1-38) 93,503.....	Apr.	7,'39.17....
Sagebrush Serenade 93,504.	June	6,'39.19....
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39.10....
Gold 94,606.....	Feb.	10,'39..1 rl..
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8....
Pack Trip (9-16-39) 94,613.	Aug.	18,'39..9....
Soldiers of Sea 94,608.....	Apr.	7,'39..9....
Television (5-6-39) 94,609.	May	5,'39..9....
Swinquet (7-15-39) 94,610.	May	26,'39..8...
World of Tomorrow (7-15-39) 94,611.....	June	23,'39..9....
Zoo (8-12-39) 94,612.....	July	21,'39..9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39..9...
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
Gun Play 04,301	Sept.	1,'39†.1 rl..
Hunting Hounds, 04,302 ...	Sept.	29,'39†.1 rl..
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Smooth Approach (5-20-39) 94,310	May	19,'39..9½..
Snow Falls (3-18-39) 94,307	Feb.	24,'39..1 rl..
Sporting Wings (4-1-39) 94,308	Mar.	24,'39..9....
SPECIAL		
Five Times Five (9-16-39) 93,801	July	23,'39.20....
WALT DISNEY CARTOONS		
Autograph Hound 94,116...		
Beach Picnic (5-27-39) 94,114	Sept. June	1,'39..8.... 9,'39..8....
Donald's Cousin Gus (5-20-39) 94,113.....	May	19,'39..8....
Donald's Lucky Day (10-1-38) 94,107.....	Jan.	13,'39..8....
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Goofy and Wilbur (10-1-38) 94,110.....	Mar.	17,'39..8....
Hockey Champ (5-20-39) 94,110	Mar.	17,'39..7....
Officer Duck 04,101.....	Sept.	22,'39†.1 rl..
Practical Pig, The (10-1-38) 94,109.....	Feb.	24,'39.....
Sea Scout 94,115.....	June	30,'39..8....
Society Dog Show (11-12-38) 94,108.....	Feb.	3,'39..8....
Ugly Duckling, The (10-1-38) 94,111.....	Apr.	7,'39..8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquering the Colorado (8-26-39) 0201.....	Aug.	18,'39†11....
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†10....
Sand Hogs 9205	May	12,'39.10....
FASHIONS (In Color)		
Fashion Forecast, No. 3 9603	Mar.	31,'39.10....
Fashion Forecast, No. 4 9604	July	7,'39..1 rl..
Fashion Forecast, No. 5 0601	Sept.	15,'39†.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles 0103...	Nov.	10,'39†11....
Birthplace of Icebergs (9-2-39) 0101.....	Aug.	4,'39†11....
LEW LEHR		
Monkeys Is the Craziest People 0401	Sept.	29,'39†.1 rl .
Muscle Maulers (5-6-39) 9404	Apr.	14,'39.11....
What Every Inventor Should Know 9403.....	Jan.	20,'39.11....
MAGIC CARPET SERIES		
(Lowell Thomas)		
Evergreen Empire, The 0102	Oct.	13,'39†.1 rl..
Good Neighbors 9106.....	May	26,'39.11....
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39.11....
Mystic Siam (5-6-39) 9105.	Mar.	17,'39.10....
Tempest Over Tunis 9107..	June	9,'39.11....
Viking Trail (12-31-38) 9104	Feb.	17,'39.10...
TERRY-TOONS		
Africa Squawks 9516.....	June	30,'39..7....
Barnyard Baseball 9517....	July	14,'39..7....
Barnyard Egg-citement (5-6-39) 9528 ..... (color)	May	5,'39..7....
Cuckoo Bird, The 9511.....	Apr.	7,'39..7....
First Robin, The, 1555.... (color)	Dec.	29,'39†.1 rl..
Frozen Feet 9509.....	Feb.	24,'39..7....
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Gandy Goose in G Man Jitters 9510	Mar.	10,'39..7....
Gandy the Goose in the Frame Up 9507.....	Dec.	30,'38..7....
Golden West, The (8-26-39) 0501	Aug.	25,'39†.7....
Hitch-Hiker 0505	Dec.	1,'39†.1 rl..
Hook Line and Sinker 0552.	Sept.	8,'39†.1 rl..
Mouse and a Million 0504..	Nov.	3,'39†.1 rl..
Nick's Coffee Pot 9513.....	May	19,'39..7..
Nutty Network, The 9527.. (color)	Mar.	24,'39..7...
One Gun Gary in Nick of Time 9503	Jan.	27,'39..7...
Orphan Duck, The 0553...	Oct.	6,'39†.1 rl..
Owl and Pussycat, The 9525 ..... (color)	Jan.	13,'39..7....
Prize Guest, The, 9514....	June	2,'39..7....
Sheep in the Meadow 0502.	Sept.	22,'39† 1 rl..
Their Last Bean (4-29-39) 9512	Apr.	21,'39..7....
Three Bears, The 9526.... (color)	Feb.	10,'39..7...
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7...
Village Blacksmith 9506...	Dec.	2,'38..7...
Watchdog, The 0503.....	Oct.	20,'39†.1 rl..
Wicky-Whacky Romance 0554 ..... (color)		1 rl..
ED THORGERSEN (Sports)		
Big Game Fishing 0301...	Sept.	1,'39†.1 rl..
Clocking the Jockies 0302..	Nov.	24,'39†11....
Hunting Dogs (5-6-39) 9303	Mar.	3,'39.11...
Inside Baseball 9304.....	Apr.	28,'39.11....
Shooting for Par 9302.....	Jan.	6,'39.11....
Sports Immortals 9305.....	June	23,'39.11...

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar (12-31-38).	Sept.	1,'39.10...
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Fox Hunting (1-21-39)....	Jan.	3,'39.10....
Jerusalem (1-14-39).....	May	1,'39.10...
Labanon Coast	Dec.	1,'39.10....
Petra (1-14-39).....	Aug.	1,'39.10....
Rome Symphony (12-31-38).	Feb.	15,'39.10....
River Thames (4-15-39)...	Nov.	1,'39.10....
Ruins of Palmyra.....	Oct.	1,'39.10....
Wanderers of the Desert...	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
COLORED CARTOONS		
Life Begins for Andy Panda (9-23-39)	Oct.	9,'39†.8½..
GOING PLACES WITH GRAHAM McNAMEE		
No. 58—(2-11-39) 3356....	Dec.	26,'38..9....
No. 59—(2-25-39) 3357....	Jan.	30,'39..9....
No. 60—(3-11-39) 3358....	Feb.	20,'39..9½..
No. 61—(4-15-39) 3359....	Mar.	13,'39..9....
No. 62—(5-20-39) 3360.... (Reviewed under title, "America Takes to Skies.")	Apr.	10,'39..9....
No. 63—(6-3-39) 3361..... (Reviewed under the title, "Theatre of the Sky.")	May	15,'39..9½..
No. 64—(7-15-39) 3362....	June	26,'39..9½..
No. 65—(7-29-39) 3363....	July	17,'39..9....
No. 66—4351	Sept.	25,'39†.9....
No. 67—4352	Oct.	16,'39†.9....
LANTZ CARTUNES		
A-Haunting We Will Go (7-15-39) (Color).....	Sept.	4,'39 .9....
Arabs with Dirty Fezzes (8-26-39) 3259.....	July	31,'39..7. ..
Baby Kittens (12-3-38) 3245	Dec.	19,'38..1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39..7....
Birth of a Toothpick 3250..	Feb.	27,'39..7½..
Bola Mola Land (5-27-39) 3256	May	29,'39..7....
Charlie Cuckoo (5-13-39) 3254	Apr.	24,'39..7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Crack Pot Cruise 3253	Apr.	10,'39..6½.
I'm Just a Jitterbug (1-21-39) 3248	Jan.	23,'39..7....
Little Blue Blackbird (12-10-38) 3246	Dec.	26,'38..7...
Little Tough Mice (4-15-39) 3251	Mar.	13,'39..7....
Magic Beans (3-11-39) 3249	Feb.	13,'39..7½..
Nellie of the Circus 5-20-39) 3255	May	8,'39..7....
One Armed Bandit • (4-8-39) 3252	Mar.	27,'39..7....
Silly Superstition (9-23-39) 3262	Aug.	28,'39..7....
Slap Happy Valley 3261	Aug.	21,'39..7....
Snuffy Skunk's Party (9-23-39) 3260	Aug.	7,'39..7....
Soup to Mutts (2-4-39) 3247	Jan.	9,'39..7....
Stubborn Mule (8-12-39) 3258	July	3,'39..7....
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228. Gus Van	Mar.	15,'39.19....
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr.	12,'39.17....
Gals and Gallons (6-3-39) 3232 East and Dumke	July	12,'39.17½..
Music and Models (12-3-38) 3225 Jack Arthur	Dec.	14,'38.18....
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan.	11,'39.19....
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May	17,'39.18....
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb.	15,'39..2 rls.
Swing Sanitorium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June	14,'39.18....
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb.	15,'39.19....
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug.	9,'39.17....
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 58—Novelty (1-28-39) 3369	Jan.	2,'39..9½..
No. 59—Novelty (3-4-39) 3370	Feb.	6,'39..9....
No. 60—Novelty (3-4-39) 3371	Mar.	6,'39..9....
No. 61—Novelty (4-22-39) 3372	Apr.	3,'39..9....
No. 62—Novelty (5-20-39) 3373	May	1,'39..9....
No. 63—Novelty (6-3-39) 3374	June	5,'39..9....
No. 64—Novelty (9-9-39) 3375	July	3,'39.10....
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½..
No. 66—Novelty 4371	Sept.	18,'39†.8½..
No. 67—Novelty 4372	Oct.	9,'39†.9....
TWO-REEL MUSICALS		
Boy Meets Joy 4221 Pinky Tomlin-Joy Hodges	Sept.	6,'39†17....
Swing Hotel 4222	Oct.	18,'39†18....

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan.	7,'39.20....
Hats and Dogs 4017 Wini Shaw	Dec.	31,'38.20....
Sophomore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan.	21,'39.20....
Sundae Serenade 4020 Rosie Moran	Feb.	25,'39..2 rls.
Projection Room 4022 Arthur and Case	Mar.	4,'39..2 rls.
Small Town Idol, A (3-11-39) 4019 Ben Turpin	Feb.	11,'39.20....
Home Cheap Home 4023 Henry Armetta	Mar.	18,'39..2 rls
A Fat Chance 4024 Johnny Perkins	Mar.	25,'39..2 rls.
Rollin' In Rhythm 4025	Apr.	15,'39..2 rls.
Seeing Spots 4026 Duke McHale	Apr.	29,'39..2 rls.
You're Next to Closing 4027 Cross and Dunn	May	13,'39..2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June	3,'39.20....
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July	1,'39.20....
Wardrobe Girl 4029 Ginger Manners	June	17,'39.....
A Swing Opera 4030 Tess Gardella	July	22,'39..2 rls.
Seeing Red (8-26-39) 4018. Red Skelton	Aug.	26,'39.20....
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept.	10,'39†17....
Remember When (9-16-39) 5101 Eaton Boys		20....
COLOR PARADE		
Points on Pointers 4606	Jan.	28,'39..1 rl..
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb.	25,'39.10....
The Roaming Camera (4-15-39) 4608	Mar.	25,'39.11....
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr.	22,'39.10....
For Your Convenience (6-17-39) 4610	May	20,'39.10....
Mechanix Illustrated, No. 5 4612	June	17,'39..1 rl..
Modern Methods (8-12-39) 4611	July	15,'39.10....
Mechanix Illustrated, No. 6 4613	Aug.	5,'39..1 rl..
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
The Human Bomb (1-28-39) 4305	Jan.	7,'39.12....
High Peril (3-4-39) 4306	Feb.	18,'39.12....
A Minute from Death 4307.	Mar.	4,'39..1 rl..
Chained (4-15-39) 4308	Apr.	1,'39.12....
Voodoo Fires (5-27-39) 4309	May	6,'39.12....
Haunted House (6-24-39 4310	June	3,'39.12....
Lives in Peril 4311	July	1,'39..1 rl..
Three Minute Fuse (9-2-39) 4312	July	29,'39.11....
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb.	11,'39.20....
Sons of Liberty (3-25-39) 4005 Claude Rains	May	20,'39.20....
Bill of Rights (9-16-39) 4007	Aug.	19,'39†.20..
LOONEY TUNES		
No. 63—The Lone Stranger and Porky 4806	Jan.	7,'39..7....
No. 64—It's an Ill Wind 4807	Jan.	28,'39..1 rl..
No. 65—Porky's Tire Trouble 4808	Feb.	18,'39..1 rl..
No. 66—Porky's Movie Mystery (3-24-39) 4809.	Mar.	11,'39..7....
No. 67—Chicken Jitters (4-1-39) 4810	Apr.	22,'39..1 rl..
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr.	1,'39..7....
No. 69—Kristopher Kolumbus, Jr. 4812	May	13,'39..1 rl..
No. 70—Polar Pals (6-17-39) 4813	June	3,'39..7...
No. 71—Scalp Trouble 4814	June	24,'39..1 rl..
No. 72—Porky's Picnic 4815	July	15,'39..1 rl..
No. 73—Wise Quack (8-19-39) 4816	Aug.	5,'39..7....
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl..
MELODY MASTERS		
Dave Apollon and Orch. (12-17-38) 4706	Dec.	24,'38.11....
Clyde Lucas and Orch. (1-21-39) 4707	Jan.	7,'39.10....
Blue Barron and Orch. 4708	Jan.	21,'39..1 rl..
Jerry Livingston and Orch. 4709	Feb.	4,'39..1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb.	25,'39.10....
Dave Apollon and Orch. 4711	Apr.	22,'39..1 rl..
Clyde McCoy and Orch. (5-27-39) 4712	Mar.	18,'39.10....
Artie Shaw and Orch. (4-8-39) 4713	Apr.	29,'39.10....
Larry Clinton and Orch. 4714	May	20,'39..1 rl..
Leith Stevens and Orch. (6-17-39) 4715	June	10,'39.10....
Rita Rio and Orch. 4716	July	1,'39..1 rl..
Will Osborne and Orch. (8-5-39) 4717	July	22,'39†10....
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl..
Swing Styles (9-16-39) 5501	Sept.	2,'39†10....
MERRIE MELODIES (In Color)		
No. 73—Dog Gone Modern (1-21-39) 4509	Jan.	14,'39..7....
No. 74—Ham-ateur Night 4510	Jan.	28,'39..7....
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb.	11,'39..7....
No. 76—Gold Rush Daze 4512	Feb.	25,'39..1 rl..
No. 77—A Day at the Zoo 4513	Mar.	11,'39..1 rl...
No. 78—Presto Chango 4514	Mar.	25,'39..1 rl..
No. 79—Bars and Stripes Forever 4515	Apr.	8,'39..1 rl..
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516.	Apr.	22,'39..7....
No. 81—Thugs with Dirty Mugs 4517	May	6,'39..1 rl..
No. 82—Naughty But Mice 4519	May	10,'39..1 rl..
No. 83—Believe It or Else 4520	June	3,'39..1 rl..
No. 84—Hobo Gadget Band (6-17-39) 4518	June	17,'39..7....
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10....
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl..
No. 87—Snow Man's Land 4523	July	29,'39..1 rl..
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug.	12,'39..7....
No. 89—Detouring America (9-9-39) 4525	Aug.	26,'39..7....
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl..
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
TECHNICOLOR SPECIALS		
The Master's Touch 4408	Feb.	18,'39..1 rl..
Romance in Color 4404	Aug.	19,'39..1 rl..
SPECIAL		
Nine Million, The (2-18-39)		9....
VITAPHONE VARIETIES		
Ski Girl (1-28-39) 4905	Jan.	14,'39.10....
"Gadgeteers" 4906	Feb.	18,'39..1 rl..
Tax Trouble 4907 Grouch Club	Mar.	18,'39..1 rl..
The Crawfords "at Home" 4909	Apr.	15,'39..1 rl..
Dean of the Pasteboard (5-27-39) 4910 Luis Zingone	May	27,'39.10....
Right Way, The (6-17-39) 4908 Irene Rich	July	1,'39..9....
Witness Trouble 4911 Grouch Club	July	29,'39..1 rl..
One Day Stand (8-26-39) 4912	Aug.	19,'39.10....
Vote Trouble (9-16-39) 5701 Grouch Club	Sept.	9,'39†.9....

OTHER PRODUCT

Title	Rel. Date	Min.
ABPC		
Come Back to Erin (5-20-39)		33....
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
Warning, The (4-1-39)	Aug.	1,'39.32....
AMERICAN RED CROSS		
Footsteps (5-27-39)		11....
AMERICAN TRADING		
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old (6-3-39)		25....
BRITISH		
Border Collie (8-12-39)		
Londoners, The (4-29-39)		35....
Reporter Investigates Liberty (5-6-39)		17....
CENTRAL		
Chinook's Children (6-3-39)		10....
ENNIS		
Memory Lingers On, The (8-5-39)		10....
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10....
Violin, The (9-23-39)		10....
G. P. O.		
Health for the Nation 7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
MOTION PICTURE INDUSTRY		
For Auld Lang Syne (4-22-39)		10...
PATHE COMMERCIAL		
Miracles of Modernization (7-8-39)		8...
SPECTATOR-DENNING		
Point of View (6-3-39)		
U. S. FOREST SERVICE		
4,000 Gifts of the Forest (8-26-39)		2 rls
WORLD		
Ave Marie		
Children's Corner		
City, The (5-20-39)		44....
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan.	28,'39.18....
Mandrake, the Magician (5-13-39) Warren Hull-Doris Weston (1st episode 27 min.)	May	6,'39.....
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July	21,'39.....
Shadow, The 1140 (15 episodes)	Oct.	27,'39†.....

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix (1st episode 30 min.)	June	10,'39.18.... (each)
Dick Tracy's G-Men (8-19-39) 872 Ralph Byrd (15 episodes) (1st episode 29 min.)	Sept.	2,'39.....
Lone Ranger Rides Again 870 Robert Livingston-Chief Thunder Cloud (15 episodes) (1st episode 30 min.) (Exploitation: Nov. 11,'39, p. 55.)	Feb.	25,'39..2 rls (each)
Zorro's Fighting Legion 873 Reed Hadley		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Buster Crabbe	Apr.	11,'39.....
Green Hornet, The Gordon Jones-Anne Nagel		
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July	4,'39†21.... (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct.	17,'39†21.... (each)

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MOTION PICTURE HERALD

The First Preview

Wartime Audience Reactions

International Money Exchange Restrictions

VOL. 137, NO. 1

OCTOBER 7, 1939

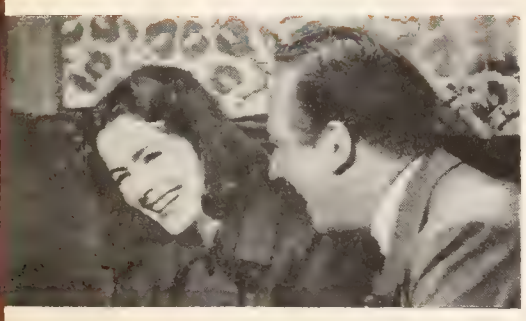
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"FOOTLIGHT PARADE"

"GOLD-DIGGERS of 1933"

"WONDER BAR"

"FLIRTATION WALK"

"SHIPMATES FOR[illegible]"

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➡ The facts and a figure are on the next page ➡

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 137, No. 1 — October 7, 1939

The First Preview

FIFTY YEARS AGO this week the motion picture became a fact before the eyes of Thomas A. Edison. He, then and there, October 6, 1889, in Room 5 of his laboratories at West Orange, New Jersey, delivered the concept of the living picture from its reluctant gestations in a century of faltering experimentation. He was, in the meaning of the word to the generality of people, the inventor, and the motion picture was an invention of revolutionary import.

The motion picture then was but an amoeba among the arts.

Nothing important to the world was to appear about and by and through the films for yet many a year. It had a long road ahead to becoming the dominant, all-pervading amusement vehicle for the world.

Most of today's masters of the movies, if there are any, were either in their childhood or being born. They were little boys, with wide, questioning, and often troubled, eyes in the Crimea, in Poland, in London's Whitechapel, Galatia, Hungary, Paris, Pittsburgh, New Orleans, Chicago, and New York.

THERE were that day only two men in the world, of meaning to the motion picture, who had any idea of what they were doing or where they were going—Thomas A. Edison, maker of the machine, and George Eastman, maker of the material.

Half a century later, it is to be said that one of them, against the years, won the greatest fame, and that the other, far less a patron of fame, by fidelity to a product, won fortune beyond all of the users of his film wares taken together.

Let us, without too much searching for significance, look, for the moment, into the world into which the film was born—the world of the autumn of 1889.

In these United States, General Benjamin Harrison of Indiana was President. One-third of the population of the United States was of foreign-born parentage. There were four million Germans in the Middle West, three hundred and odd thousand Scandinavians in the Northwest, and immigration was at its flood.

America was dreadfully worried about foreign relations and James G. Blaine, the Hull of his time, was busy about South American trade. The prior Cleveland, and Democratic, administration had wound up with the national revenues at ten million dollars a year greater than expenditures. With Matt Quay of Pennsylvania and Tom Platt of New York doing the election spending, General Harrison went in and the spending in Washington soon caught up with the revenues. The McKinley high protective tariffs were enacted. Sugar went on the free list and American sugar planters got a ten-million-dollar-a-year compensation. Big business, led by the Standard Oil Trust, formed in 1882, was romping forward so fast that that same Republican administration passed the Sherman Anti-Trust Act.

Geronimo had just been captured and Sitting Bull was still negotiating with the government up in the Dakotas.

It was the year of the Oklahoma land rush.

OVER in Germany the new Kaiser, Wilhelm II, was getting rid of his father's minister, Prince Otto von Bismarck, and adopting the policy that was to bring the First World War—and today's World War II. Bismarck had just completed for Germany his "Reinsurance Treaty" with Russia which agreed to stay neutral if France should attack the Germans. The partition of Africa was in progress.

Victoria, the Empress of Britain and India, was in her glorious sunset years, with yet no sign of Socialism in her domain, and imperialism marching on. Herbert Kitchener was a cavalry officer in Egypt, and a young writer by the name of Rudyard Kipling, then 24 years old, was leaving India on a flush of fame from his "Plain Tales from the Hills."

IT was a sunny Sunday October forenoon, when Mr. Edison came ashore from the S. S. *Burgoyne*. He had been away to an exposition in Paris where there had been much showmanship pertaining to the electric light. He had a merry word of greeting to the ships' news reporters and made some irreverent comment on the cost of "old masters" in

[*Continued on following page*]

This Week

The First Preview

[*Continued from preceding page*]

Europe, which he did not think were priced on their pictorial merits. He did not, note you, seek attention for his electric light—nor did he mention that he was at that very moment on his way to a preview.

Let us dally a moment with the fact that for the first, and probably the last, time on earth, a producer had opportunity to say that he was about to unveil the greatest motion picture ever made, and prove it. It was a sneak preview—and the first.

There was a delegation of "the boys" from the plant, even as now, to tell him how good they were and what terrific things they had done while he was away. Among them this Sunday morning was Mr. William Kennedy Laurie Dickson, laboratory assistant, who had been working out, in Room 5, the details on the picture machine job, applying, since late August, the newly available roller photography material from George Eastman, and which Edison had named "film", to the machinery they had been building since 1887. It was quite a while between the time that Mr. Edison had decided to make a machine that would really move pictures and the time that he got it—but not nearly so long nor so costly as many a picture project, like, say, "Gone with the Wind". It cost, by some rather good accounting, about $24,000 for the West Orange plant under Edison to deliver the motion picture—or about as much as the option on a story that somebody might have wanted the other day.

Mr. Dickson led, and pushed, Mr. Edison into Room 5, and asked him to lean over the busy black box that was Kinetoscope No. 1. There, under the aperture, with a considerable buzzing of the machinery, he saw a picture of Mr. Dickson lifting his hat.

FOR the information of technicians, it was a continuously running film, printed from a negative making forty-eight exposures a second, viewed through a magnifying glass, illuminated by an incandescent lamp and transmitted to the eye through a revolving multi-blade shutter. It had extremely low light efficiency. It had "drag" and "pull" and several kinds of aberrations.

Mr. Edison knew it. He said something like "Umph" and went home to dinner.

For two years the machine stood, gathering dust, in a corner of Mr. Edison's library. He was not very proud of his motion pictures. He refused to spend $150 to patent the machine and the notion in Europe. Important things in the great world of industry interested him more.

In 1891 came a promoter, who wanted to show it at the Chicago World's Fair in 1892. The fair did not open until '93, but, even so, the Edison plant had no machines ready until 1894, after the fair had closed —so the Kinetoscope, a peep show, had its world premiere April 14, 1894, at 1155 Broadway in New York.

After that came the screen, many lawsuits, and a great industry, with both the lawsuits and the pictures getting bigger and better, year by year.

—*TERRY RAMSAYE*

Unions and Guilds

Actual negotiations of the new hours and working conditions under the International Alliance of Theatrical and Stage Employees closed shop contract which gave 12,000 studio technicians and workers a 10 per cent wage increase two weeks ago will mark time pending a survey by major producers of possible changes in production methods.

In announcing the obtaining of a 10 per cent wage increase, William Bioff, chairman of the IATSE negotiating committee, said that producers had agreed to open conferences in about four weeks.

—

Studio managers met Tuesday with Pat Casey and Victor Clarke, producer labor contact officers, on labor matters, including a demand for a 15 per cent increase for members of the Moving Picture Painters Local 644, made Monday night by Herbert Sorrell, business representative. The deadline is October 16th.

—

Howard Robertson, president of the United Studio Technicians Guild, and other members of the Guild, filed a National Labor Relations Board petition Monday, charging that the election which established the IATSE as the studio bargaining agency is invalid because producers allegedly financed the Alliance.

—

A shakeup in the Hollywood offices of the Labor Board Tuesday resulted in the transfer of several field examiners including chief field examiner William Pomerance.

—

Pat Casey, producer labor contact officer, said Tuesday he would meet with a committee of International Alliance newsreel cameramen and William Bioff, IA leader, for negotiations over a 25 per cent wage increase sought by workers.

—

The new contract between the Screen Publicists' Guild and the studios goes into effect Monday, October 9th; with senior members of the Guild drawing a minimum of $100 a week, and junior members $50. The agreement also calls for preferential hiring of Guild members from a list of those unemployed.

For other union activities see page 52.

New Trouble

Business practices of foreign, particularly French, producers, whereby they allow several individuals the rights to sell their pictures in North and Latin America, is resulting in widening confusion, it is understood. American distributors, in many cases, finding that films to which they were given the rights in certain Latin American territories, have already been sold in those territories, by others, here and in Latin America, to whom the same rights were given.

A corollary development has been the piracy of prints; their duplication in certain Southern cities; and their shipment, directly and indirectly, to unauthorized Latin American distributors.

The Code Again

The almost dead trade practice code, which brought bitter dissension among many exhibitor units, causing the expulsion of the New York Allied by the National Allied, this week seemed to have indirectly caused a split in the New York Allied itself. A "rump" organization, headed by New York Allied's former executive secretary, E. Thornton Kelly, met in Syracuse this Tuesday, with the blessing and attendance of national and regional Allied leaders. The meeting was to form another New York Allied which would affiliate with the national association.

The report is on page 54.

Hummel and Morris

Joseph S. Hummel, for 15 years an assistant to Sam E. Morris, foreign distribution manager for Warner Brothers, this week succeeded his chief in that post. Mr. Morris retired because of illness.

The new Warner foreign chief is a New York City product. He started in the industry as a messenger for the VSLE studio in Brooklyn, in 1916. He has been, successively, auditor for Vitagraph; assistant to the general sales manager, Warners; eastern division manager, Warners; supervisor of exchanges, Warners; foreign sales executive. He is 41.

MOTION PICTURE HERALD

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World's Series

With the start of the World Series, Wednesday, between the American League's champion New York Yankees and the National League's winning Cincinnati Reds, at the Yankee Stadium in New York, the newsreels will provide their most elaborate coverage to date for the sporting final of the national pastime.

The technique used by each of the five newsreels, evolved from the football coverage of last Fall, involves use of a fast 21 inch lens developed during the past few years. With this lens, it is hoped to follow the ball during an entire play.

Paramount News is using 16 men, including all runners and the like, with other reels using a proportionate number; while all are paying for box seats for further coverage in addition to the locations assigned them.

The main advantage of the 21 inch lens, it is pointed out, is its speed; even larger lenses having proved practicable, with Paramount using a 40 inch lens in England.

That Ticket Code

A survey of the legitimate theatre ticket code situation completed recently by Alfred Harding of the Actors' Equity staff has resulted in recommendations that Equity renew the code with the League of New York Theatres, representing stage producers, for another year, providing that provisions be made to enforce the code more strictly.

This was made known at the first quarterly meeting of Equity last Friday in New York; with the Equity council to consider the matter this week.

The current agreement between Equity and the League as to working conditions, and the ticket code are each dependent upon the continuation of the other, with the current agreement due to expire November 1st. Equity will decide whether the agreement will continue or fresh terms be offered.

At Friday's meeting, consideration was also given the agency and personal representative problems, and Frank Gillmore, president of the Associated Actors and Artistes of America, said that the "one big union" plan was under consideration.

War Effects

An industry average of 19 per cent of the total gross revenues of the American film companies is affected directly by the European war, a questioning of their foreign managers and a survey of the companies' last annual financial statements discloses this week. The figures are average; they vary greatly in some companies. Foreign executives generally agree that from 35 to 40 per cent of the total gross comes from the foreign markets.

Statistics and review on page 28.

An Echo

Out of the dark, confusing days of sound's first application to the motion picture screen, when small sound manufacturers and patentees were attacking the "big electrics," the "big patent pools" on all sides, came an echo this week to the biggest of the fights between minority and major interests in that field, with an understanding reached between Electrical Research Products and its parent Telephone Company with M. A. Schlesinger, of the South African Schlesingers and his General Talking Pictures, which had sued the electrics for allegedly infringing some sound patents of the old DeForest devices, purchased by the Schlesingers, and for monopoly in the field.

"Discussions of a most friendly nature pointing toward settlement" have been proceeding, reaching the position Tuesday where an understanding had been reached, resulting, according to spokesmen, "in the belief that the matter will soon reach a happy conclusion."

Chile and Treaties

Chile, a country from which the American film companies have found it almost impossible to withdraw money in recent years, may soon negotiate a reciprocal trade treaty with this country, according to Cordell Hull, United States Secretary of State. The treaty may help Chile's exchange situation, including films. Under its proposed terms, the U. S. Export-Import Bank would advance $5,000,000 to the country, to facilitate commercial transactions.

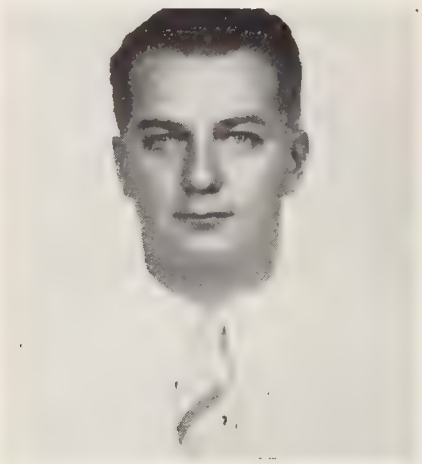
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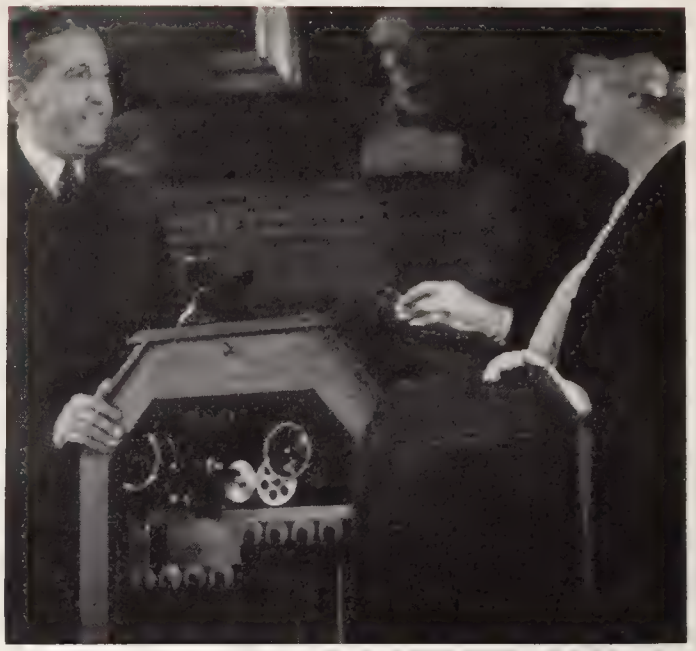
THIS WEEK



EXHIBITOR AND PRODUCER meet at a Hollywood premiere. Harry M. Warner greets Charles Skouras at the opening of Warners' "The Private Lives of Elizabeth and Essex" at the Warner Beverly Hills Theatre.



EYES SOUTH. Paul M. Wir, above, has been named divisional sales manager for Republic in Central America, replacing Harry Davis, who will open two new branches in South America.



WHERE IT STARTED. Will H. Hays and Mrs. Mina M. Edison Hughes, widow of the builder of the Kinetoscope, examine one of the original models in the library of the Edison Laboratories at West Orange, N. J., during Mr. Hays' pilgrimage to the Edison plant in observance of the industry's fiftieth anniversary.



FISTIC INTERLUDE at a cocktail party in Chicago's Hotel Sherman for Jack Benny, of radio and screen. Left to right, Walter Immerman, B & K general manager; Louis Lipstone, Paramount studio musical director; Jack Benny, Joe Louis, champion, and John and Dave Balaban.



THUNDER IN CONGRESS and "Thunder Afloat" at the Capitol in Washington. Carter Barron, district manager of Loew's eastern division, is host to Col. Edwin A. Halsey, secretary of the Senate, and Mrs. Halsey at the premiere of the MGM picture.

By Staff Photographer



CONFERENCES, right. George Kallman, RKO general manager for Chile, arrives in New York to report at the home office.

EXPANSION IN HAWAII, below. Lowell B. Gist, manager of the Hilo division of the Consolidated Amusement Company, breaks ground for the new Hilo theatre on Kamehameha Avenue, with C. M. Maier, assistant manager, left. To cost $100,000, the house will seat 1,000.





FLYING TO EUROPE on the trans-Atlantic Clipper, Neil Sullivan, cameraman for RKO Pathe News, is on a roving assignment to film the war. His experience includes 12 years of pictorial news gathering throughout the world.



SERVICEMEN are numerous in British audiences since the Government permitted London's West End theatres to reopen for limited operation. First in line at the Paramount Plaza in Piccadilly Circus are two Highlanders, anxious to pay their shillings to see "Beau Geste," resuming a pre-war run of one month.

REPORTS of disorganization in the British film industry because of war conditions are brought by Sam Saxe, right, production chief of the Warner Teddington studios, arriving on the *Nieuw Amsterdam* with Mrs. Saxe.

PAST PRESIDENTS' DAY at the fall reopening luncheon of the Associated Motion Picture Advertisers. Former heads of the association at the first meeting of the season in Stouffer's restaurant, New York, are George Harvey, Gordon White, William Ferguson, Paul Lazarus, Jr., Ralph Rolan, and Paul Lazarus, Sr., standing, and Arthur James, John C. Flinn, Ed Klein, Glen Allvine and Hal Horne, seated.



By Staff Photographer

By Metropolitan



By Metropolitan



SHIPBOARD ARRIVALS are news since the war made ocean travel a hazard. Above, left: Merle Oberon comes in on the *Nieuw Amsterdam* from England, where she left her husband, Alexander Korda. During her stay here she will make a film for Samuel Goldwyn. At right is Julien Mitchell, English character actor, arriving on the *Manhattan* with a cot set up in the dining room for a stateroom. He will play in RKO's "Vigil in the Night."

By Cosmo-Sileo



EXHIBITORS ON VACATION



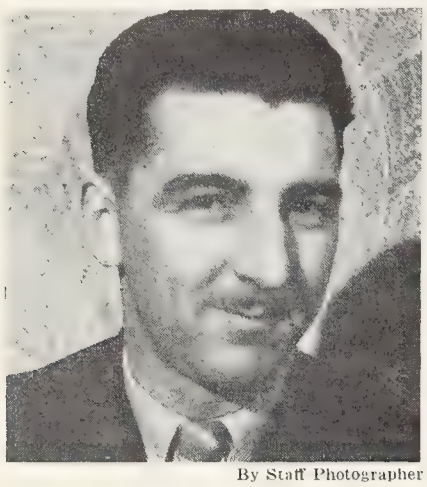
By Staff Photographer

IN THE RKO LOUNGE. Miss Judith Alvarado, Cine Bolivar, Barquisimento, and Gustavo Murillo, Central Theatre, Barcelona, both in Venezuela.

IN THE WARNER EXHIBITOR ROOM, right. Mr. and Mrs. James Earnhardt of the Taylor Theatre, Eden, North Carolina.



By Cosmo-Sileo



By Staff Photographer

Left. Garnet M. Wright of the Bijou in Winnipeg, Can., drops in at the RKO lounge.

VISITING THE STUDIOS, below. Ralph E. Laney, operator of the Rialto in Casper, Wyo., and Mrs. Laney with John Payne at the Warner studio in Burbank.



By Staff Photographer

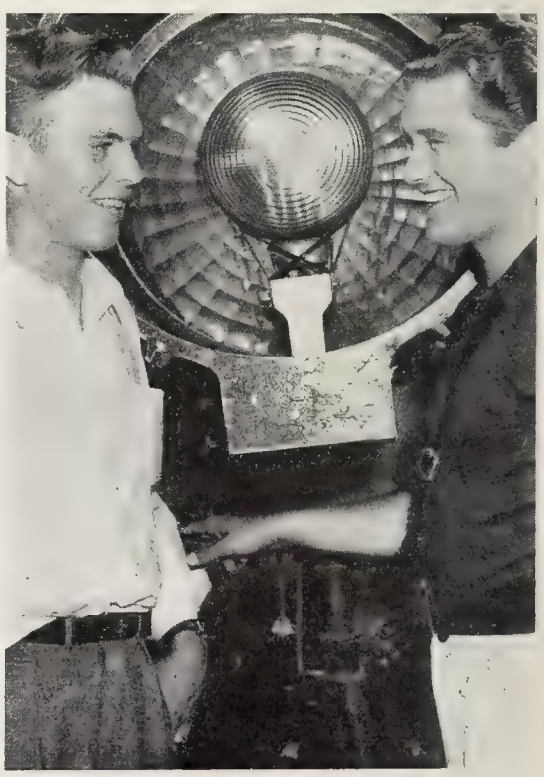
Above. Mr. and Mrs. Frank Vennett of the Opera House, Bath, Maine, in the RKO home office in Rockefeller Center.





Right. Wilbur Wicklund of the Oshkosh Theatre, Oshkosh, Wis., meets Dennis Morgan at the Warner studios.

Left. E. C. Hartman of the Saline Theatre Corporation and Harry Biederman of the Linwood Theatre, both Kansas City, Mo., chat with Jeffrey Lynn on the set of "Four Wives."



ENTERTAINMENT vs. WAR

PART I

HERE and in the next issue, *Motion Picture Herald* engages in examination of the reaction of the institution of the motion picture and its amusement seeking public in a world under the stresses of war.

Turning the pages of experience and performance across the years from the autumn of 1914 through America's period of participation, it becomes immediately obvious that the quest for entertainment was a quest for diversion, relief—"escape" if you please, to use that word of hissing that leftist criticism has been enjoying while trying to drive the theatre screen into the service of special causes.

Few War Films at Start

The early years of the war, prior to America's entry, found the screen's offerings with less than 10 per cent of war coloration, more nearly five per cent in the beginning.

There were scattering war films, such as those produced by *The Chicago Tribune*, with success in certain metropolitan centers, in the first year—and the newsreels, which incidentally enjoyed no special uplift in distribution by reason of war interest.

America's entry quickened war interest on a rising curve, reaching, however, at its extreme peak hardly more than twenty-five per cent. And it is to be remembered that the Armistice brought something of a debacle to a considerable war picture inventory.

A Stage Parallel

A parallel showing is made by the records of the stage for the same period—presented in these pages, too, because today the screen may fairly be said to have in a large sense taken over substantially all of the audience that was in 1915 especially a stage audience.

For kindred reasons, the next installment of this study will cover the related fields of vaudeville, popular music and best selling entertainment books.

The array of pictures listed represents approximately the two hundred topmost productions of the period. The selection has been based on the booking records of the three most conspicuous and independent theatres of the period. The Strand, the Rialto and the Rivoli, in Broadway, and upon the records of the five principal motion picture corporations active in the period, together with contributions from the archives and memories of leading showmen. It is not contended that the listing is exhaustive, that every successful picture of the period is recorded. Many titles will occur to readers of long experience, "Damaged Goods" with Richard Bennett, a state's rights release, is an example. Such items do not, however, affect the pattern.

There has been no endeavor to set up comparisons on a dollar basis, chiefly because in the swiftly changing status of producers and distribution performance in those formative years the dollar showings would not reflect public interest and acceptance.

Apart from the subject of immediate inquiry, the nature of the war time emotional demand, there is also value in these listings as showing the stuff with which the motion picture grew great—its diversity of appeals, but all basically romance, glamour, and often merriment.

It was, remember, the period in which the feature picture became so overwhelmingly dominant, but also the period of the greatest glory in short products, with Charles Chaplin in two-reelers overshadowing features on metropolitan billings the week of release, magnificently successful Mack Sennett comedies and a successful presentation of imposing scenic one-reel pictures in the better houses. In that period, too, under the leadership of Samuel L. Rothafel and Hugo Riesenfeld, music, great organs and large orchestras became important program factors in the motion picture theatre—another element which, along with the stage and vaudeville, has so largely been taken over by the comprehensive instrument of the sound picture.

It seems all to add up to the finding that the war was grim business—and that entertainment reposed in the concerns of living rather than killing and dying.—*Terry Ramsaye.*

War Films Rare at First

THAT the American public did not want its film entertainment to reflect world conditions during the last World War is indicated by the record of the outstanding motion pictures during that period. Of 188 films named by five distributors as their most successful during the war days, 48, or 26 per cent, treated of war, with 37, or 20 per cent, having themes based on the World War, the other 11 being variously about the American Civil War, insurrection in India, and the like.

There was, of course, no radio at the time to provide the public with the intensive coverage of war news which now prevails.

The entry of the United States into the last war was the signal for the output of most of the war films. Among the outstanding pictures listed by the present corporate management of the then Fox Film Corporation, Universal, Metro, Paramount and Goldwyn organizations, there are but two war subjects in the 1914–15 period, both about the Civil War, none at all in 1915–16 and eight in 1916–17, of which only six were about the contemporary conflict.

However, in 1917–18—America had entered the War in April of 1917—there were 23 war films, 26 per cent of the total of 89 listed as most outstanding in the period. Of these, three were not about the World War, and one was a burlesque of serious war films.

15 War Pictures in Fall of 1938 And Government Takes a Hand

In 1918, from September through December, the proportion rose even higher; there were 15 war pictures among the 35 listed, or 43 per cent of the total for that period. Of these, there were two burlesques of spy activities and one film based on the Mexican insurrection.

In 1918, also, the United States Government had released through the exchanges of the World Film Corporation a war film called "America's Answer", described as "the official war pictures from the battlefields of Europe". The Division of Films of the Government's Committee on Public Information, propaganda bureau and contact between the Government and the press in the war, handled the film; George Creel was chairman of the Committee and Charles S. Hart director of the Film Division.

Although war pictures moved forward in popularity after the entry of this country into the War, it is pointed out that it took years after the end of the War before the

[*Continued on following page*]

OUTSTANDING 1914-18 FILMS LISTED

Realistic Themes Avoided

[*Continued from preceding page*]

tremendous successes of such pictures as "The Big Parade", released in 1925, or "All Quiet on the Western Front", released in 1930.

Saul Rogers, general counsel and a member of the board of the former Fox Company from its inception in 1915, notes that it was not until after the mid-1920's that the company started making its biggest war pictures, such as "What Price Glory" in 1926, "Four Sons" in 1928, and "The Cockeyed World" in 1929.

Such theatremen as Walter Vincent of the Wilmer & Vincent Circuit say that war pictures do not constitute the best medium of entertainment during war times, typically, while Spyros Skouras of National Theatres emphasizes the lack of outstanding war pictures prior to America's declaration of war in 1917.

Pictures included among the top box-office attractions of the Paramount, Universal, Fox, Metro and Goldwyn companies during the five-year period of the last World War are tabulated below, with story outlines, directors, stars, producing-distributing companies and release dates.

Those marked by an asterisk and in color are war films; the letters "F" and "D" after the release date refer to foreign and domestic, and signify that the film was a success abroad, or abroad and in the domestic market, the foreign market having special reference to England. When not marked, films are listed as successful in the domestic market.

The listing follows:

1914-15

Absinthe. A story of a man's downfall through drinking. Producer-distributor: Universal. Star: King Baggott. Director: Herbert Brenon. Released, Jan. 22, 1914.

Behind the Scenes. A melodrama of theatrical life. Producer-distributor: Famous Players-Paramount. Star: Mary Pickford. Released, Nov. 2, 1914.

Cameo Kirby. Melodrama of the old South. Producer-distributor: Lasky-Paramount. Star: Dustin Farnum. Released December 30, 1914. F.

Damon and Pythias. The classic love story of an heroic friendship in ancient Greece. Producer-distributor: Universal. Stars: William Worthington and Herbert Rawlinson. Released, Dec. 9, 1914.

Dawn of a Tomorrow, The. A melodrama of a child in the London slums. Producer-distributor: Famous Players-Paramount. Star: Mary Pickford. Director: James Kirkwood. Released, June 19, 1915.

Eternal City, The. Based on Hall Caine's story of the Church. Producer-distributor: Famous Players-Paramount. Star: Pauline Frederick. Director: Edwin C. Porter. Released January 9, 1915.

Fool There Was, A. Story of a man's degeneration. Producer-distributor: Box-Office-Fox. Star: Theda Bara. Released Jan. 30, 1915.

*Heart of Maryland, The. A melodrama of the Civil War. Producer-distributor: Tiffany. Star: Mrs. Leslie Carter. Released, April 3, 1915.

Kindling. A melodrama of life in a city tenement. Producer-distributor: Lasky-Paramount. Stars: Thomas Meighan and Raymond Hatton. Released, July 24, 1915.

Nigger, The. A melodrama of the race and liquor question. Producer-distributor: Fox. Star: William Farnum. Released, March 28, 1915.

Niobe. A comedy based on the story of a statue which comes to life. Producer-distributor: Famous Players-Paramount. Stars: Hazel Dawn and Charles Abbe. Released, April 26, 1915.

Right of Way, The. Melodrama of the degeneration of a lawyer. Producer-distributor: Rolfe-Metro. Released July 19, 1915.

*Warrens of Virginia, The. Story of the American Civil War. Producer-distributor: Lasky-Belasco-Paramount. Star: Blanche Sweet. Director: Cecil B. De Mille. Released February 15, 1915. F.

1915-16

Barbara Frietchie. A picture based on one of the Civil War's famous characters. Producer-distributor: Popular Pictures and Photoplays-Metro. Star: Mary Miles Minter. Director: Herbert Blache, Released Nov. 29, 1915.

Blue Blood and Red. A meledrama of the old west. Producer-director: Fox. Star: George Walsh. Director: Roaul A. Walsh. Released April 6, 1916.

Cheat, The. Story of a woman who gambles with her husband's money. Producer-distributor: Lasky-Paramount. Star: Fanny Ward. Released December 25, 1915. F.

East Lynne. A melodrama based on the famous story. Producer-distributor: Fox Film. Star: Theda Bara. Director: Bertram Bracken. Released June 22, 1916. F. D.

Eternal Sappho, The. The theme of happiness denied after many sacrifices. Producer-distributor: Fox Film. Star: Theda Bara. Director: Bertram Bracken. Released May 11, 1916. F. D.

God's Half Acre. A drama of forgotten persons in a home for the aged. Producer-distributor: Rolfe-Metro. Star: Mabel Taliaferro. Director: Edwin Carewe. Released Aug. 17, 1916.

Hulda of Holland. A melodrama of an imigrant family and their adventures with the unscrupulous railroad. Producer-director: Famous Players-Paramount. Star: Mary Pickford. Director: John B. O'Brien. Released July 20, 1916.

Is Any Girl Safe. A drama revealing the white slave racket. Producer-distributor: Anti-Vice Motion Picture Corp. Director: Henry Otto. Released Aug. 26, 1916.

Madame Butterfly. Based on the famous operatic story of a Japanese woman and an American naval officer. Producer-distributor: Zukor-Famous Players-Paramount. Star: Mary Pickford. Director: Marshall Neilan. Released November 13, 1915. F.

The Masked Rider. Melodrama of secret service; with slapstick. Producer-distributor: Quality-Metro. Stars: May Allison and Harold Lockwood. Director: Fred J. Balshofer. Released June 12, 1916.

Parson of Panamint, The. Story of a preacher in the West. Producer-distributor: Pallos-Paramount. Star: Dustin Farnum. Director: William D. Taylor. Released August 17, 1916. F.

Pretenders, The. Comedy of a farm family which inherits money and moves to New York. Producer-distributor: Rolfe-Metro. Star: Emmy Wehlen. Director: George Baker. Released Aug. 21, 1916.

Prince and the Pauper, The. Based on the Mark Twain story, of a poor boy and a Prince who assume each other's identities. Producer-distributor: Famous Players-Paramount. Star: Marguerite Clark. Directors: Edwin Porter and Hugh Ford. Released December 2, 1915. F.

Rags. Story of a poor girl who finds happiness. Producer-distributor: Famous Players-Paramount. Star: Mary Pickford. Director: James Kirkwood. Released September 15, 1915. F.

Rosemary. Romance of the sea. Producer-distributor: Quality Pictures-Metro. Star: Dorothy Cruickshank. Released December 20, 1915.

Scarlet Woman, The. Story of a wife who sacrifices her own happiness for an unfaithful husband. Producer-distributor: Popular Pictures and Photoplays-Metro. Star: Olga Petrova. Director: Edmund Lawrence. Released May 29, 1916.

Spell of the Yukon, The. Story of Alaska based on the Robert W. Service poem. Producer-distributor: Popular Pictures and Photoplays-Metro. Star: Edmund Breese. Director: Burton King. Released May 15, 1916.

To Have and To Hold. Story of James-

ROMANCE AND MELODRAMA LEAD

town in Colonial days. Producer-distributor: Lasky-Paramount. Star: Mae Murray. Director: George Melford. Released March 9, 1916. F.

Where Are My Children. Portrayal of the birth control problem. Producer-distributor: Universal. Star: Tyrone Power, Sr. Directors: The Smalleys. Released April 13, 1916.

Woman Pays, The. Story of marital relationships. Producer-distributor: Rolfe-Metro. Star. Valli Valli. Released November 15, 1915.

Yellow Streak, A. Western melodrama. Producer - distributor: Columbia - Metro. Star: Lionel Barrymore. Director: Will Nigh. Released December 6, 1915.

Zaza. Melodrama of the loves of an emotional woman. Producer-distributor: Famous Players-Paramount. Star: Pauline Frederick. Directors: Edwin S. Porter and Hugh Ford. Released October 16, 1915. F.

1916-17

Aladdin's Other Lamp. A burlesque of the "magic lamp" tale. Producer-distributor: Rolfe-Metro. Star: Viola Dana. Director: John H. Collins. Released June 25, 1917.

Awakening of Helen Ritchie. A melodrama of a mother's love for her child. Producer-distributor: Rolfe-Metro. Star: Ethel Barrymore. Director: John W. Noble. Released December 18, 1916.

Bottle Imp, The. A fanciful melodrama of a magic bottle. Producer-distributor: Lasky-Paramount. Star: Sessue Hayakawa. Director: Marshall A. Neilan. Released March 29, 1917. F.

Black Butterfly. A melodramatic romance of a man in love with both mother and daughter. Producer-distributor: Popular Pictures and Photoplays-Metro. Star: Olga Petrova in a duel role. Director: Burton King. Released Dec. 4, 1916.

Broadway Jones. A comedy of a small town boy who yearns to become a "Broadway play-boy." Producer-distributor: Cohan-Artcraft. Star: George M. Cohan. Director: Joe Kaufmann. Released March 25, 1917. F.

Call of Her People, The. A melodrama of gypsy life. Producer-distributor: Rolfe-Metro. Star: Ethel Barrymore. Director: John W. Noble. Released April 30, 1917.

*Claws of the Hun. A spy melodrama of the World War. Producer-distributor: Ince-Paramount. Star: Charles Raye. Director: Victor Scherzinger. Released July 6, 1917. F.

Daughter of the Gods, A. A fanciful story of wood nymphs. Producer-distributor: Fox. Director: Herbert Brenon. Star: Annette Kellermann. Released Oct. 19, 1916.

Girl at Home, The. Romance of young love. Producer-distributor: Lasky-Paramount. Stars: Jack Pickford, Vivian Martin. Director: Marshall Neilan. Released April 26, 1917. F.

*Greatest Power, The A war melodrama of sabotage activities. Producer-distributor: Rolfe-Metro. Star: Ethel Barrymore. Director: Edwin Carewe. Released June 29, 1917.

Hand That Rocks the Cradle, The. A film on birth-control. Producer-distributor: Lois Weber. Star: Lois Weber. Director: Lois Weber. Released April 28, 1917.

Haunted Pajamas, The. A fantasy on a pair of pajamas that changed the personality of the wearer. Producer-distributor: Yorke-Metro. Star: Harold Lockwood. Director: Fred J. Balshofer. Released June 10, 1917.

*Her Boy. Originally entitled "Conscription." A war melodrama based on the draft. Producer-distributor: Special De Luxe-Metro. Star: Effie Shannon. Director: George Irving. Released Jan. 10, 1917.

His Father's Son. A comedy of a rich man's son and his wager to hold a job for one month. Producer distributor: Rolfe-Metro. Star: Lionel Barrymore. Director: George D. Baker, Released March 19, 1917.

Honor System, The. A melodrama of prison reform. Producer-distributor: Fox. Star: Milton Sills. Director: Raoul A. Walsh. Released May 3, 1917.

Idle Wives. A study of different groups of people. Producer-distributor: Weber-Universal. Stars: Mary MacLaren and Lois Weber. Director: Lois Weber. Released Sept. 12, 1916.

In Again-Out Again. A comedy-farce of a young man who despises work and tries to break back "into" jail because of the comfort. Producer-distributor: Fairbanks-Artcraft. Star: Douglas Fairbanks, Sr. Director: John Emerson. Released May 3, 1917. F.

*Less Than Dust. A drama of a revolution in India. Producer-distributor: Pickford-Artcraft. Star: Mary Pickford. Director: John Emerson. Released Nov. 9, 1916.

*Little American, The A romantic melodrama with scenes showing the horrors of war woven throughout the plot. Producer-distributor: Pickford-Artcraft. Star: Mary Pickford. Director: Cecil De Mille. Released July 2, 1917. F.

Mister 44. Pretty laundress pins lonely hearts note to shirt she irons. Wealthy young man seeking true love finds it and pursues girl. Producer-distributor: Yorke Film-Metro. Director: Henry Otto. Stars: Harold Lockwood and May Allison. Released September 21, 1916.

Mysterious Miss Terry, The. Masquerading heiress playing good fairy to hero and two friends, with mystery farce touches. Producer-distributor: Famous Players-Paramount. Director: J. Searle Dawley. Stars: Billie Burke, Gerald O. Smith, George A. Wright, Bessie Hearn. Released August 30, 1917.

Pay Me. Western melodrama. Producer-distributor: Jewel-Universal. Star: Dorothy Philips. Director: Joseph DeGrasse. Released June 21, 1917.

Sirens of the Sea. Fantasy. Producer-distributor: Universal-Jewel-State Rights. Stars: Louise Lovely, Carmel Myers, Jack Mulhall. Director: Allen Holubar. Released August 18, 1917.

*Slacker, The. A patriotic drama. Producer-distributor: Rolfe-Metro. Star: Emily Stevens. Director: William Christy Cabanne. Released July 23, 1917.

Snow White. Adoption of the Grimm fairy tale, produced with amateur child cast. Producer-distributor: Educational-State Rights. Director: Charles H. Weston. Released November 23, 1916. F.

(Continued on following page)

STRAND THEATRE LISTS TOP FILMS

The Strand Theatre in New York, which during the last World War was known as the Mark Strand, for Moe Mark, its president and general manager, opened it to Broadway in April, 1914, with "The Spoilers," starring Kathlyn Williams and Bessie Eyton. This was characterized as an outstanding success at the house, which booked the typical better-grade product, as a member of the unaffiliated Mark Strand theatre group.

Many outstandingly successful pictures were shown there during the war period, including the product of many independent distributors.

In 1914-15 the best grossers, it was recalled, were "Brewster's Millions," "The Sea Wolf," "Man on the Box," "Rose of the Rancho," "Girl of the Golden West," "The Dictator," "The Goose Girl," "Are You a Mason," "Poor Schmalty," "The Cheat." All these were exhibited in 1914-1915.

Among the outstanding in the 1915-1916 season were "Madame Butterfly," "The Cheat," "The Immigrant," "Tess of the Storm Country" and "Hulda of Holland."

In 1916-1917 top rankers included "The Parson of Panamint," "Freckles" and "Mysterious Miss Terry"; while in 1917-18 came "Polly of the Circus," "Thais," "Raffles" and "My Four Years in Germany," which Mark M. Dintenfass made in conjunction with Warners from Ambassador James W. Gerard's book.

In 1918-19 came such successes as "Shoulder Arms," "Virtuous Wives," "The Better 'Ole," "The Girl Who Stayed at Home," "Daddy Longlegs" and "Upstairs."

'SHOP GIRL MAKES GOOD' IS FAVORITE

(Continued from preceding page)

*Somewhere in America. Melodrama of espionage during the World War. Producer-distributor: Rolfe-Metro. Star: Mary Miles Minter. Director: Charles Horan and William C. Dowlan. Released July 23, 1917.

*Tale of Two Cities, A. Charles Dickens' story of the French Revolution. Producer-distributor: Fox. Star: William Farnum. Director: Frank Lloyd. Released March 15, 1917. F. D.

White Raven, The. Melodrama of a girl singer who wants to avenge her father's death. Producer-distributor: Rolfe-Metro. Star: Ethel Barrymore. Director: George D. Baker. Released January 15, 1917.

Witchcraft. Story of witchcraft, and girl wrongly accused of practicing it, in New England. Producer-distributor: Lasky-Paramount. Star: Fannie Ward. Director: Frank Reicher. Released October 26, 1916. F.

1917-18

Adopted Son, The. A melodrama of the Tennessee mountains. Producer-distributor: Metro. Stars: Francis X. Bushman and Beverly Bayne. Released Oct. 29, 1917.

Aladdin and the Wonderful Lamp. From the tale of the Arabian Nights. Producer-distributor: Fox. Stars: Francis Carpenter and Virginia Lee Corbin. Directors: C. M. and S. A. Franklin. Released Oct. 11, 1917.

All Woman. The melodrama of a shop-girl and her adventures with an inherited fortune. Producer-distributor: Goldwyn. Star: Mae Marsh. Released June 2, 1918.

Amarilly of Clothesline Alley. A comedy-melodrama of a slum-girl and a rich man. Producer-distributor: Pickford-Artcraft. Star: Mary Pickford. Director: Marshall A. Neilan. Released March 21, 1918.

American Widow, An. A comedy based on the theme of marriage for a purpose. Producer-distributor: Rolfe-Metro: Star: Ethel Barrymore. Director: Frank Reicher. Released Dec. 17, 1917.

*Arms and the Girl. A drama of forced marriage to escape the enemy in Belgium during the World War. Producer-distributor: Famous Players-Paramount: Star: Billie Burke. Director: Joseph Kaufmann. Released Oct. 25, 1917.

Auction Block, The. Adapted from a novel by Rex Beach and dealing with the story of two girls and their careers on Broadway. Producer-distributor: Rex Beach Pictures Corp.-Goldwyn. Stars: Florence Deshon and Ruby De Remer. Director: Larry Trimble. Released Dec. 2, 1917.

Bab's Burglar. A comedy of adventure with an automobile and a burglar. Producer-distributor: Famous Players-Paramount. Star: Marguerite Clark. Director: J. Searle Dawley. Released Nov. 15, 1917.

Bab's Diary. A comedy of a society girl and the adventures into which her diary lead her. Producer-distributor: Famous Players-Paramount. Star: Marguerite Clark. Director: J. Searle Dawley. Released Oct. 17, 1917.

Barbary Sheep. Set in an Arabian locale with the "eternal triangle" as the theme. Producer-distributor: Artcraft. Star: Elsie Ferguson. Director: Maurice Tourneur. Released Sept. 20, 1917. F. D.

Blue Bird, The. A story of two children who dream riches but later realize the the happiness of their own humble home. Producer-distributor: Artcraft. Stars: Artcraft players. Director: Maurice Tourneur. Released April 6, 1918. F. D.

Blue Jeans. A melodrama of a man who must clear his name of a former marriage so that he might re-marry. Producer-distributor: Rolfe-Metro. Star: Viola Dana. Director: John H. Collins. Released December 24, 1917.

Boston Blackie's Little Pal. Built on the theme of a child's favorable influence on a criminal. Producer-distributor: Metro. Star: Bert Lytell. Director: E. Mason Hopper. Released Aug. 26, 1918.

Bound in Morocco. A comedy-melodrama of the desert. Producer-distributor: Artcraft. Star: Douglas Fairbanks, Sr. Director and author: Allan Dwan. Released Aug. 3, 1918. F.

Broadway Bill. A melodrama of the North Woods. Producer-distributor: Yorke-Metro. Star: Harold Lockwood. Director and author: Fred J. Balshofer. Released Feb. 11, 1918.

Camille. A foreign made production of the Alexander Dumas love story. Producer-distributor: Hanover-General Films. Star: Helen Hesperia. Released Oct. 15, 1917. F. D.

Cleopatra. A melodrama of the multiple loves of the famous vamp. Producer-distributor: William Fox Special Productions. Star: Theda Bara. Director: J. Gordon Edwards. Adapted from the play by Shakespeare. Released Oct. 18, 1917.

VINCENT SEES WAR FILMS "TOO CLOSE TO REALITY"

"A generally accepted axiom of the theatre is that if an event is current it is too close to people for entertainment purposes," according to Walter Vincent, vice-president of the Wilmer and Vincent Circuit. Mr. Vincent, referring to war films during war times, said that the newsreels, with their records of distress and disaster, are generally enough, coupled with radio coverage, to give the public its fill of contemporary history.

"During the last war," said Mr. Vincent, "people wanted to go to the theatre and be in the land of make-believe."

*Conqueror, The. A melodrama of the war between Texas and Mexico. Producer-distributor: Fox-Standard Special. Star: William Farnum. Director: Raoul A. Walsh. Released Oct. 25, 1917.

Co-respondent, The. Based on newspaper life. Producer-distributor: Jewel-Universal. Star: Elaine Hammerstein. Director: Ralph W. Ince. Released October 3, 1917.

*Crashing Through to Berlin. A photographic study of the World War. Producer-distributor: Jewel-Universal. Compiled by Jack Cohn. Supervised by Carl Laemmle. Released Aug. 12, 1918.

Daybreak. A drama of the faithful wife contending with her wayward husband. Producer-distributor: Rolfe-Metro. Director: Albert Capellani. Star: Emily Stevens. Released Jan. 7, 1918.

Doctor and the Woman, The. A drama of a surgeon losing his nerve through the villainy of a nurse. Producer-distributor: Lois Weber-Universal. Star: Mildred Harris. Director: Lois Weber. Released March 4, 1918.

Dodging a Million. A melodrama of a poor shop girl who spends an expected fortune but finds that she will not receive it. Producer-distributor: Goldwyn. Star: Mabel Normand. Director: George Loane Tucker. Released Jan. 27, 1918.

*Draft 258. War story based on the American draft. Producer-distributor: Metro. Star: Mabel Taliaferro. Director: William Christy Cabanne. Released Nov. 12, 1917.

Du Barry. Story of the famous courtesan in the time of Louis XV of France. Producer-distributor: Fox. Star: Theda Bara. Director: J. Gordon Edwards. Released December 30, 1917. F. D.

Eternal Mother, The. A melodrama of child labor. Producer-distributor: Rolfe-Metro. Star: Ethel Barrymore. Director: Frank Reicher. Released Nov. 26, 1917.

Even As You and I. An allegory on the sins and results of temptation. Producer-distributor: Louis Weber-Universal. Star: Ben Wilson. Director: Lois Weber. Released March 27, 1918.

*Fields of Honor. A war melodrama of a French peasant girl. Producer-distributor: Goldwyn. Star: Mae Marsh. From a story by Irvin S. Cobb. Director: Ralph Ince. Released Jan. 13, 1918.

*Firefly of France. A war melodrama of spy activities. Producer-distributor: Paramount. Star: Wallace Reid. Director: Donald Crisp. Released July 10, 1918. F.

Floor Below, The. The adventures of a girl-reporter. Producer-distributor: Goldwyn. Star: Mabel Normand. Director: Clarence G. Badger. Released March 14, 1918.

Forbidden Path, The. Melodrama of a woman's revenge on a man. Producer-distributor: Fox. Star: Theda Bara. Released February 16, 1918.

COMEDY AND FANTASY HOLD FAVOR

*For Freedom. A melodrama on the liberation of prisoners to fight for the United States during the World War. Producer-distributor: Fox. Star: William Farnum. Director: Frank Lloyd. Released Dec. 12, 1917.

For Husbands Only. Story of an innocent girl who is misled. Producer-distributor: Lois Weber-Universal. Star: Mildred Harris. Director: Phillips Smalley. July 21, 1918.

*Geezer of Berlin, The. Satire on "The Kaiser—the Beast of Berlin." Producer-distributor: Jewel-Universal. Star: Ray Hanford. Director: Arthur A. Hotaling. Released July 16, 1918.

*Great Lover, The. War romance. Producer-distributor: Griffith-Artcraft. Stars: Lillian Gish, Henry B. Walthall. Director: D. W. Griffith. Released August 24, 1918.

His Own Home Town. A melodrama of a small town boy who goes to the big city and returns a success. Producer-distributor: Ince-Paramount. Star: Charles Ray. Director: Victor L. Schertzinger. Released May 19, 1918. F.

House of Mirth, The. A melodrama of a complicated marriage with husband and wife both unfaithful. Producer-distributor: Metro. All star cast. Director: Albert Capellani. Released Aug. 5, 1918.

House of Silence, The. A mystery story of a haunted house. Producer-distributor: Lasky-Paramount. Star: Wallace Reid. Director: Donald Crisp. Released March 18, 1918. F.

Jack and the Beanstalk. A motion picture of the famous fairy tale. Producer-distributor: Fox-Standard Special. Stars: Virginia Lee Corbin and Francis Carpenter. Directors: C. M. and S. A. Franklin. Released Oct. 11, 1917.

*Joan of Plattsburg. A spy melodrama of the World War. Producer-distributor: Goldwyn. Star: Mabel Normand. Director: George Loane Tucker. Released May 5, 1918.

Judgment House, The. A drama of a frivolous girl and her adventures with her many lovers. Producer-distributor: Blackton-Paramount. Star: Violet Heming. Director: J. Stuart Blackton. Released Nov. 29, 1917. F.

*Kaiser, The—The Beast of Berlin. An account of the Kaiser during the World War. Producer-distributor: Universal. Star: Rupert Julian. Director: Rupert Julian. Released March 11, 1918.

*Kaiser's Shadow, The. A drama of the German secret service operating in the United States during the World War. Producer-distributor: Paramount. Star: Dorothy Dalton. Director: R. William Neill. Released June 23, 1918.

Landloper, The. The drama of a wealthy man who turns hobo for the experience. Producer-distributor: Yorke-Metro. Star: Harold Lockwood. Director: George Archainband. Released April 1, 1918.

GOOD ENTERTAINMENT IS TEST, SAYS SKOURAS

Spyros Skouras, head of National Theatres, believes that, with Europe at war, "it would be a mistake for us to promote any particular type of subject matter," and feels that "the public wants good entertainment, regardless of the subject."

It was also pointed out by Mr. Skouras that before the entry of this country into the last World War, there were few outstanding war pictures.

Lend Me Your Name. A comedy of a rich and a poor man who exchange positions in life. Producer-distributor: Yorke-Metro. Star: Harold Lockwood. Director: Fred J. Balshofer. Released May 27, 1918.

Les Miserables. Taken from Victor Hugo's famous novel. Producer-distributor: Fox. Star: William Farnum. Director: Frank Lloyd. Released Jan. 10, 1918. F. D.

*Lest We Forget. A romantic melodrama of the World War and the sinking of the Lusitania. Producer-distributor: Metro. Star: Rita Jolinet. Director: Leonce Perret. Released March 11, 1918.

Lifted Veil, The. A psychological study of three mentally individual persons. Producer-distributor: Rolfe-Metro. Star: Ethel Barrymore. Director: George Baker. Released, Sept. 10, 1917.

Little Princess, The. A melodrama of a child who must remain poor because she doesn't receive the fortune she expects. Producer-distributor: Pickford-Artcraft. Star: Mary Pickford. Director: Marshall A. Neilan. Released Nov. 22, 1917. F.

Man's World, A. A man may transgress and still be above reproach while a woman is held to be an outcast if she makes but one slip. Producer-distributor: Metro. Star: Emily Stevens. Director: Herbert Blache. Released June 24, 1918.

*Man Without a Country, The. Based on the Edward Everett Hale story of a traitor. Producer-distributor: Thanhouser-Jewel. Star: H. E. Herbert. Director: Earnest C. Warde. Released September 4, 1917.

Manx Man, The. Drama with locale on the Isle of Man. From the novel by Hall Caine. Conflict between law abiding youth and adventure against peace loving, quiet setting of old-world Isle of Man. Produced by George Loane Tucker for Cosmofotofilm. Stars: Fred Groves, Elisabeth Risdon and Harry Ainley. Director: George Loane Tucker. Released October 14, 1917.

*Missing. English nobleman falls in love with wife of a soldier reported missing and marries her. Sister of wife, ambitious for wealth and position, conspires to deny identity of soldier husband when he returns. Producer-distributor: J. Stuart Blackton-Paramount. Director: James Young. Stars: Thomas Meighan, Sylvia Bremer. Released June 2, 1918. F.

More Truth Than Poetry. Melodrama based on the unwritten law in its application to men and women with surprise twist at ending. Producer-distributor: Popular Pictures and Photoplays-Metro. Director: Burton L. King. Star: Olga Petrova. Released October 22, 1917.

*My Own United States. Patriotism, telling the story of "The Man Without a Country." Producer-distributor: Frohman Amusement Corporation - States rights. Director: John W. Noble. Stars: Arnold Daly, Charles E. Graham, Duncan McRae. Released April 15, 1918.

Old Wives for New. Shows slovenly wife, meticulous husband, and wild women at work, with cafe and bedroom details. Producer-distributor: Artcraft. Director, Cecil B. De Mille. Stars: Elliott Dexter, Florence Vidor, Theodore Roberts. Released May 26, 1918. F.

One More American. Ward politician tries to prevent Italian from influencing his countrymen to vote against him by deporting his family to Italy. Producer, distributor: Lasky-Paramount. Director: William C. DeMille. Stars: George Beban, Camille Ankewich, May Giracci. Released March 7, 1918. F.

Only Road, The. Authentic melodrama of long-lost child recovered after thrilling adventures. Producer-distributor: Metro. Director: Frank Reicher. Stars: Viola Dana, Casson Ferguson, Edith Chapman, Fred Huntley, Paul Weigel. Released June 3, 1918.

Opportunity. Unusual complications involving girl who masquerades as a man. Producer-distributor: Metro. Director: John H. Collins. Stars: Viola Dana, Hale Hamilton, Edward Abeles. Released July 1, 1918.

Outsider, The. Shopgirl masquerading in society wins millionaire. Producer-distributor: Rolfe-Metro. Director: William C. Dowlan. Stars: Emmy Wehlen, Herbert Hayes. Released November 5, 1917.

Pair of Cupids, A. A foundling child reunites two lovers. Producer-distributor: Metro. Stars: Francis X. Bushman, Beverly Bayne. Director: Charles J. Brabin. Released July 29, 1918.

Polly of the Circus. Melodrama of circus life. Producer-distributor: Goldwyn. Star: Mae Marsh. Director: Charles T. Horan. Released September 9, 1917.

Price of a Good Time. Melodrama of the contrasting environments of shop girls. Producer-distributor: Lois Weber-Jewel. Mildred Harris. Director: Lois Weber. Released November 10, 1917.

Rebecca of Sunnybrook Farm. Story of an impoverished child who inherits money. Producer-distributor: Artcraft. Star: Mary Pickford. Released September 3, 1917. F. D.

(*Continued on following page*)

SQUARING THE ETERNAL TRIANGLE

(Continued from preceding page)

Revelation. Girl of the demi-monde secretly poses for artist she loves in monastery against prior's permission. Monk takes her for Virgin and attributes seeming miracle to her. She goes to prior to scoff at miracle but remains to pray. Producer-distributor: Screen Classic-Metro. Director: George D. Baker. Star, Alla Nazimova. Released February 25, 1918.

Revenge. Story of a girl who seeks to avenge the murder of her fiance. Producer-distributor: Metro. Star: Edith Story. Released February 25, 1918.

*Rose of Blood. Russian girl sworn to aid revolutionists is called upon to kill her beloved husband when he is made premier. Producer-distributor: Fox. Director: J. Gordon Edwards. Star: Theda Bara. Released January 17, 1918. F. D.

Rough and Ready. Melodrama of Alaskan life. Producer-distributor: Fox. Star: William Farnum. Released March 24, 1918.

*Service Star, The. A romance during the World War. Producer-distributor: Goldwyn. Star: Madge Kennedy. Director: Charles Miller. Released June 30, 1918.

Shark Monroe. Comedy-drama of the Alaskan gold rush. Producer-distributor: Artcraft. Star: William S. Hart. Director: William S. Hart. Released July 7, 1918. F.

Song of Songs, The. Melodrama of jealousy in marital relationships. Producer-distributor: Zukor-Artcraft. Star: Elsie Ferguson. Released February 21, 1918. F.

Soul for Sale, A. Story of a mother who forces her daughter into a wedding against her wishes. Producer-distributor: Jewel-Universal. Star: Dorothy Phillips. Director: Allen Holubar. Released April 18, 1918.

*Spirit of '17, The. A boy scout and an old soldier thwart German spies. Producer-distributor: Morosco-Paramount. Star: Jack Pickford. Released January 31, 1918. F.

*Spreading Dawn. Story of the Civil War. Producer-distributor: Goldwyn. Star: Jane Cowl. Released November 1, 1917.

*Spy, The. Melodrama of German spy activities. Producer-distributor: Fox. Star: Dustin Farnum. Director: Richard Stanton. Released October 11, 1917. F. D.

Stella Maris. Melodrama of two crippled orphans and their different outlooks on life. Producer-distributor: Artcraft. Star: Mary Pickford. Director: Marshall Neilan. Released January 31, 1918. F.

Successful Adventure, A. Two brothers are reunited after years of separation by the daughter of one. Producer-distributor: Metro. Star: May Allison. Director: Harry L. Franklyn. Released July 15, 1918.

*To Hell With the Kaiser. Biographical account, actual and fictitious, of the Kaiser. Producer-distributor: Screen Classics-Metro: Stars: Lawrence Grant, Olive Tell. Director: George Irving. Released July 7, 1918.

Toys of Fate. Gypsy desiring revenge marries his daughter to man who had stolen the girl's mother. Producer-distributor: Screen Classics-Metro. Star: Nazimova. Director: George D. Baker. Released May 27, 1918.

Trail to Yesterday. Melodrama of son who wants to avenge his father's death. Producer-distributor: Metro. Star: Bert Lytell. Director: Edwin Carewe. Released May 6, 1918.

True Blue. Family drama. Producer-distributor: Fox. Star: William Farnum. Director: Frank Lloyd. Released June 2, 1918.

Voice of Conscience, The. Regeneration of a man through love. Producer-distributor: Metro. Stars: Francis X. Bushman and Beverly Bayne. Director: Edwin Carewe. Released November 19, 1917.

We Can't Have Everything. Story of marital relations. Producer-distributor: Artcraft-Paramount. Stars: Kathlyn Williams, Wanda Hawley, Raymond Hatton, Elliott Dexter. Director: Cecil B. De Mille. Released July 7, 1918. F.

When a Man Sees Red. Story of the sea. Producer-distributor: Fox. Star: William Farnum. Director: Frank Lloyd. October 7, 1917.

Whispering Chorus. Melodrama of defalcating bank cashier. Producer-distributor: Artcraft-Paramount. Stars: Kathlyn Williams and Raymond Hatton. Director: Cecil B. De Mille. Released March 28, 1918. F.

Winding Trail, The. Western melodrama. Producer-distributor: Rolfe-Metro. Star: Viola Dana. Director: John H. Collins. Released January 24, 1918.

With Neatness and Dispatch. Burlesque on romance. Producer-distributor: Metro. Star: Francis X. Bushman. Director: Will S. Davis. Released April 15, 1918.

Woman and the Law. A mother murders her husband for the sake of her child. Producer-distributor: Fox. Star: Miriam Cooper. Director: Raoul Walsh. Released March 28, 1918.

*Woman God Forgot. The war between the Spaniards and the Aztecs. Producer-distributor: Lasky - Artcraft - Paramount. Star: Geraldine Farrar. Director: Cecil B. De Mille. Released Nov. 8, 1917. F.

SAYS CHAPLIN COMEDY "TURNED THE TIDE"

The effect of comedy in the films current during the last World War is pointed out by Joseph Plunkett, managing director of the Mark Strand Theatre in New York from 1919 to 1929. Mr. Plunkett said that Charlie Chaplin's "Shoulder Arms" had "turned the tide" in 1918, when theatre business was at a low ebb due to the influenza epidemic.

1918

Borrowed Clothes. Melodrama of girl who is misled. Producer-distributor: Lois Weber-Universal. Star: Mildred Harris. Director: Lois Weber. Released October 10, 1918.

*Come On In. A burlesque on spy activities. Producer-distributor: Emerson-Loos-Paramount. Stars: Shirley Mason and Ernest Truex. Director: John Emerson. Released September 21, 1918. F.

*Eye For Eye. A melodrama of a Bedouin girl who rescues a young French officer during the World War and must suffer the fate of a traitor. Producer-distributor: Nazimova. Star: Nazimova. Director: Albert Capellani. Released Nov. 25, 1918.

Five Thousand an Hour. A comedy of a young man who becomes a millionaire in six weeks. Producer-distributor: Metro. Star: Hale Hamilton. Director: Ralph Ince. Released Nov. 25, 1918.

Flower of the Dusk. A melodrama of a poor girl who undergoes hardships to make her blind father believe their conditions are better than they actually are. Producer-distributor: Metro. Star: Viola Dana. Director: John H. Collins. Released Sept. 1, 1918.

Goat, The. The adventures of an "extra" in a Hollywood motion picture studio. Producer-distributor: Artcraft. Star: Fred Stone. Director: Donald Crisp. Released Sept. 29, 1918. F.

*Her Country First. A burlesque on espionage in the United States during the World War. Producer-distributor: Paramount. Star: Vivian Martin. Director: James Young. Released Sept. 1, 1918. F.

*Hitting the High Spots. A story built around the Mexican insurrection. Producer-distributor: Metro. Star: Bert Lytell. Director: Charles Swickard. Released Dec. 9, 1918.

*Hun Within, The A melodrama of German espionage within the United States during the World War. Producer-distributor: Paramount-Artcraft. Star: Dorothy Gish. Director: Chet Withey. Released Sept. 1, 1918. F.

*Johanna Enlists. A comedy-melodrama of a farm girl who is squired by a regiment of soldiers. Producer-distributor: Artcraft. Star: Mary Pickford. Director: William Desmond Taylor. Released Sept. 8, 1918. F.

Just for Tonight. Comedy of thievery. Producer-distributor: Goldwyn. Star: Tom Moore. Director: Charles Giblyn. Released September 15, 1918.

Kildaire of the Storm. A melodrama of a marriage for position and the inevitable difficulties. Producer-distributor: Metro. Star: Emily Stevens. Director: Maxwell Karger. Released Sept. 16, 1918.

Laughing Bill Hyde. A comedy melodrama of an ex-convict who goes straight in the gold fields of Alaska. Producer-distributor: Goldwyn. Star: Will Rogers. Di-

(Continued on page 24, column 2)

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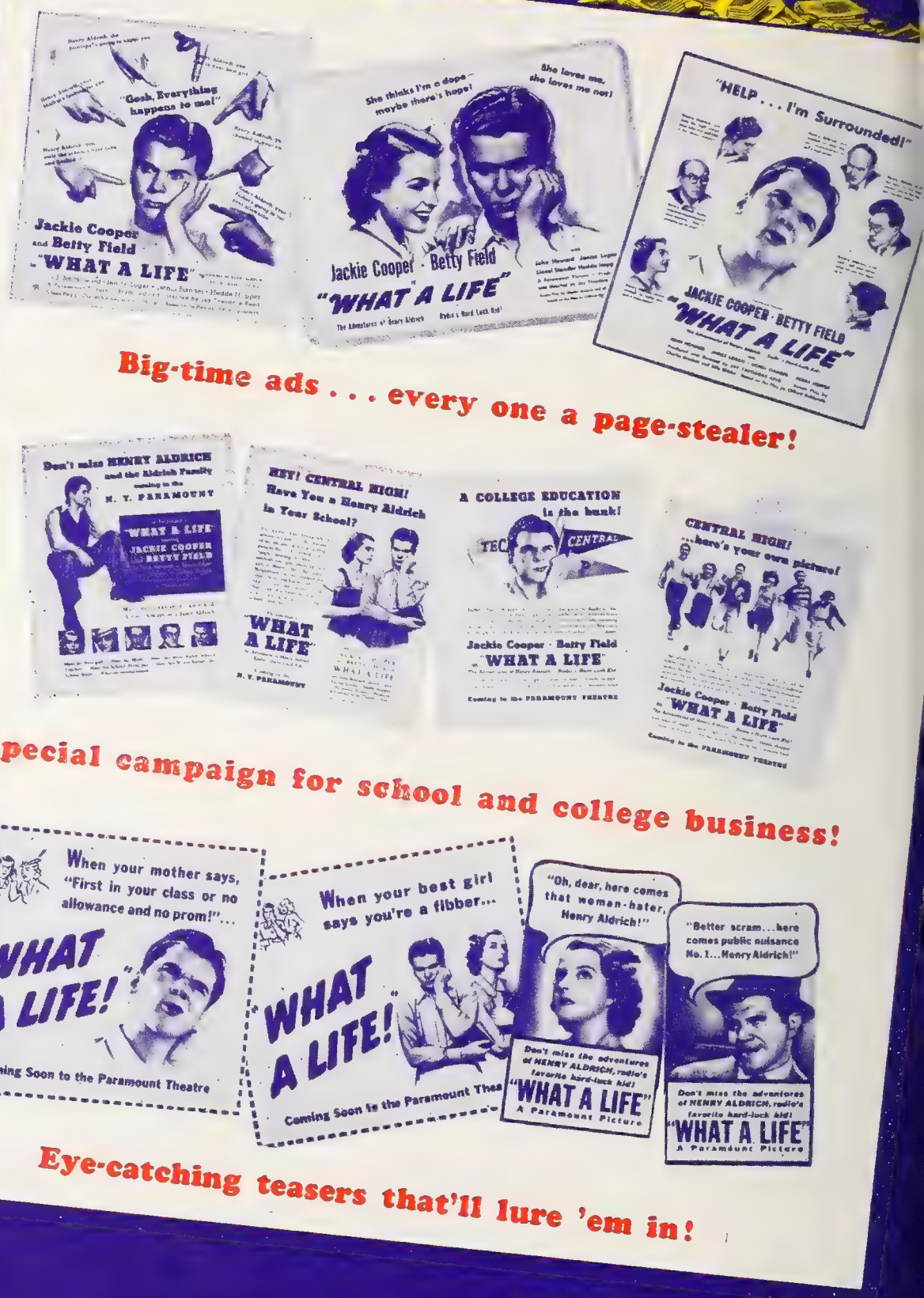


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WARTIME STAGE PARALLELS FILMS

Long Run Plays Listed

THE Broadway stage, leading barometer at that time of the public's taste in theatrical entertainment, showed during the first two years of the World War the effect of the conflict upon Americans who, although not yet involved, faced an ever-increasing prospect of that eventuality. Will Rogers made his first hit in the Shubert summer revue, "Hands Up", and later in the Ziegfeld "Midnight Frolics". There were many revivals of previously popular plays, including a series of Shakespearian performances by Sir Herbert Beerbohm Tree, famous English actor.

The season of 1916–1917 opened when the outlook for world peace was darkest. Most of the foreign playwrights who had contributed many previous hits were at the front or otherwise engaged in war activities, and native writers and actors came to the fore. Conceded the best play of the season, although it broke no box-office records, was "Good Gracious Annabelle", a light, sophisticated comedy of manners.

In 1917 America was at war and the stage reflected a corresponding uncertainty. War plays, soldier and sailor revues, monster benefits and recruiting plays were impressive. Hartley Manners' war play "Out There" made $630,000 on the road.

This spirit reached a climax at the opening of the 1918–1919 season, the United States' year of greatest sacrifice. There were dark days and nights when the Times Square lights were put out to save power. The theatre offered smiling faces, raised over $50,000,000 in the sale of war bonds and many additional millions with innumerable benefits. The morale of the nation was partly in the theatre's keeping. There were, of course, many war plays, "Friendly Enemies" with its comedy overlay; "Under Orders", "The Better 'Ole" and "Where Poppies Bloom" prominent among them.

In the following listing of plays of more than 250 performances in 1914–1918, those definitely of a war character are denoted by asterisks and color:

1914-15

Twin Beds (411) Farce comedy on marital relations. By Salisbury Field and Margaret Mayo. Produced by William Harris Jr., at the Fulton Theatre, August 14, 1914. With Madge Kennedy.

On Trial (365) Murder mystery introducing the flash-back and movable stage technique now common in the movies. By Elmer Riezenstein (Elmer Rice). Produced by Cohan and Harris at the Candler Theatre, August 19, 1914.

Under Cover (349) Melodrama about smugglers. By Roi Cooper Megrue. Produced by Selwyn and Co. at the Cort Theatre, August 26, 1914.

It Pays to Advertise (399) Farce comedy on domestic relations. By Roi Cooper Megrue and Walter Hackett. Produced by Cohan and Harris at the Cohan Theatre, September 8, 1914.

Daddy Long Legs (264) Cinderella story in comedy form. By Jean Webster. Produced at the Gaiety Theatre, September 28, 1914, with Ruth Chatterton, Charles Trowbridge and Cora Witherspoon. Made record breaking road show runs and revivals.

Chin-Chin (295) Musical fantasy of two Chinese seeking Aladdin's Lamp. Book by Anne Caldwell and R. H. Burnside. Lyrics by Anne Caldwell and James O'Dea. Produced by Charles Dillingham at the Globe Theatre, October 20, 1914. Ran for nearly two years in road shows.

Experience (253) Morality play featuring the Pilgrimage of Youth. By George V. Hobart. Songs and cabaret music by Sylvia Hein. Produced by William Elliott at the Booth Theatre, October 27, 1914.

The Blue Paradise (356) Light Viennese operetta. Play by Edgar Smith based on Viennese operetta by Leo Stein and Bela Jenbasch. Produced by the Messrs. Shubert at the Casino Theatre, August 5, 1915.

The Boomerang (495) Sentimental romance and comedy. By Winchell Smith and Victor Mapes. Produced by David Belasco at the Belasco Theatre, August 10, 1915.

Common Clay (316) The regeneration of womankind. Play by Cleves Kinkead. Produced by A. H. Woods at the Republic Theatre, August 26, 1915.

1915-16

Hit the Trail Holiday (336) The sawdust trail of evangelism, based on Billy Sunday. By George M. Cohan. Produced by Cohan and Harris at the Astor Theatre, September 13, 1915.

Hip Hip Hooray (425) Circus spectacle. Revue by R. H. Burnside and John L. Golden. Music by Raymond Hubbell. Produced by Charles Dillingham at the Hippodrome, October 4, 1915.

Fair and Warmer (377) Domestic farce comedy. By Avery Hopwood. Produced by Selwyn and Co. at the Eltinge Theatre, November 6, 1915.

Very Good Eddie (341) Honeymoon comedy. Musical play by Philip Bartholomew, Guy Bolton. Music by Jerome Kern. Produced at the Princess Theatre, December 23, 1915.

Cheating Cheaters (286) Comic melodrama of a kindhearted crook. By Max Marcin. Produced by A. H. Woods at the Eltinge Theatre, August 9, 1916.

Turn to the Right (435) Comedy with theme of crook turning straight under rural influence. By Winchell Smith and John E. Hazzard. Produced by Winchell Smith and John L. Golden at the Gaiety Theatre, August 18, 1916.

The Big Show (392) Hippodrome stage spectacle with Pavlova. Book by R. H. Burnside. Lyrics by John L. Golden. Music by Raymond Hubbell. Produced by Charles Dillingham at the Hippodrome, August 31, 1916.

1916-17

The Man Who Came Back (457) Wastrel makes good in melodramatic test. Play by Jules Eckert Goodman. Produced by William A. Brady at the Playhouse, September 2, 1916.

Nothing But the Truth (332) Farce comedy in which truth causes trouble. By James Montgomery. Produced by H. H. Frazee at the Longacre Theatre, September 14, 1916.

Upstairs and Down (320) Comedy among the wealthy on Long Island and their servants. By Frederic and Fanny Hatton. Produced by Oliver Morosco at the Cort Theatre September 25, 1916.

The Thirteenth Chair (328) Murder mystery by Bayard Veiller. Produced by William Harris, Sr. and Jr., at the 48th Street Theatre, November 20, 1916.

Oh Boy (463) Intimate musical comedy. Book and lyrics by Guy Bolton and P. G. Wodehouse. Music by Jerome Kern. Produced by William Elliott and F. Ray Comstock at the Princess Theatre, February 20, 1917.

*Out There (More than 200 in New York and better than 1,000 road show performances) War play by J. Hartley Manners. Produced by George Tyler, Klaw and Erlanger at the Globe Theatre, March 27, 1917, with Laurette Taylor. After many road show performances revived at the Century Theatre, May 17, 1918 as part of a Red Cross appeal.

Maytime (492) Romantic operetta. Book and lyrics by Rida Johnson Young. Music by Sigmund Romberg. Produced by the Messrs. Shubert at the Shubert Theatre, August 16, 1917.

Business Before Pleasure (414) Fantastic romance and comedy. By Charles Guernon and Max Marcin. Produced by A. H. Woods and the Messrs. Shubert at the Maxine Elliott Theatre, August 22, 1917.

*Cheer Up (456) Patriotism on the Hippodrome stage. Musical revue by R. H. Burnside. Lyrics by John L. Golden. Produced by Charles Dillingham at the Hippodrome, August 23, 1917.

A Tailor Made Man (398) Poor boy makes good. Comedy by Harry James Smith. Produced by Cohan and Harris at the Cohan and Harris Theatre, August 27, 1917.

1917-18

Polly with a Past (315) Romantic comedy of high society. By George Middleton and Guy Bolton. Produced by David Belasco at the Belasco Theatre, September 6, 1917.

Lombardi, Ltd. (296) Male dressmaker's troubles. Comedy by Frederick and Fanny Hatton. Produced by Oliver Morosco at the Morosco Theatre, September 24, 1917. With Warner Baxter, Leo Carillo.

Tiger Rose (384) Melodrama. By Willard Mack. Produced by David Belasco at the Lyceum Theatre, October 3, 1917. With Lenore Ulrich, Pedro de Cordoba.

(*Continued on following page, column* 1)

MYSTERIES, COMEDIES FAVORITES

(Continued from preceding page)

Jack o' Lantern (265) Fred Stone clowning as a lovable hobo. Musical extravaganza by Anne Caldwell and R. H. Burnside. Music by Ivan Caryll. Produced by Charles Dillingham at the Globe Theatre, October 16, 1917.

Parlor, Bedroom and Bath (232) Comedy of marital relations. By C. W. Bell and Mark Swan. Produced by A. H. Woods at the Republic Theatre, December 24, 1917.

Going Up (351) Boastful lad makes good as aviator. No war. Musical farce founded on James Montgomery's "The Aviator." Book and lyrics by Otto Harbach. Music by Louis A. Hirsch. Produced by Cohan and Harris at the Liberty Theatre, December 25, 1917.

*Friendly Enemies (440) Comedy by Samuel Shipman and Aaron Hoffman. Produced by A. H. Woods at the Hudson Theatre, July 22, 1918.

*Three Faces East (335) Secret service melodrama. By Anthony Paul Kelly. Produced by Cohan and Harris at the Cohan and Harris Theatre, August 13, 1918.

*Everything (461) Patriotic musical spectacle. By R. H. Burnside. Music by John Philip Sousa, Irving Berlin and others. Produced by Charles Dillingham at the Hippodrome, August 22, 1918.

Lightnin' (1,291) Rural domestic comedy. By Winchell Smith and Frank Bacon. Produced by Winchell Smith and John Golden at the Gaiety Theatre, August 26, 1918. With many subsequent road show runs.

Fall of 1918

Daddies (340) Fragile romance. By John L. Hobble. Produced by David Belasco at the Belasco Theatre, September 5, 1918.

*Forever After (312) War tragedy. By Owen Davis. Produced by William A. Brady at the Central Theatre, September 9, 1918. With Alice Brady, Conrad Nagel, John Warner.

The Unknown Purple (273) Mystery melodrama. By Roland West and Carlyle Moore. Produced by Roland West at the Lyric Theatre, September 14, 1918.

Tea for Three (300) Triangle Viennese comedy. Roi Cooper Megrue. Produced by Selwyn and Co. at the Maxine Elliott Theatre, September 19, 1918.

Sometime (283) Musical play by Rida Johnson Young and Rudolf Friml. Produced by Arthur Hammerstein at the Shubert Theatre, October 4, 1918. With Mae West, Francine Larrimore, Ed Wynn.

*The Better 'Ole (353) "Fragment from France in two explosions, seven splinters and a short gas attack." By Captain Bruce Bairnsfeather and Captain Arthur Elliott. Produced by Mr. and Mrs. Charles Coburn at the Greenwich Village Theatre, October 19, 1918.

Three Wise Fools (316) Comedy melodrama. By Austin Strong. Produced by Winchell Smith and John Golden at the Criterion Theatre, October 31, 1918.

Listen Lester (272) Musical play by Harry L. Cort and George E. Stoddart. Music by Harold Orlob. Produced by John E. Cort at the Knickerbocker Theatre, December 23, 1918.

East Is West (680) Comedy by Samuel Shipman and John B. Hymer. Produced by William Harris, Jr., at the Astor Theatre, December 25, 1918.

Next Week:—

Three fields of entertainment impinging upon the motion picture, those of vaudeville, songs and books, will be the subject of study as Part II of "Entertainment vs. War." Outstanding vaudeville acts of 1914-18, best selling popular songs of the period and fiction works which made the largest sales will be noted in Motion Picture Herald issue of October 14th.

Comedy and Heroics In War Pictures

(Continued from page 18)

rector: Hobart Henley. Sept. 29, 1918.

*Little Miss Hoover. A romantic melodrama with food conservation during the World War as the theme. Producer-distributor: Paramount. Star: Marguerite Clark. Director: John S. Robertson. Released Dec. 29, 1918. F. D.

My Cousin. First screen effort of Enrico Caruso. In dual role, as poor sculptor and as great singer, with a love story involved. Producer-distributor: Artcraft. Director: Edward Jose. Stars: Enrico Caruso, Carolyn White. Dec. 1, 1918. F.

Our Mrs. McChesney. Taken from novel by Edna Ferber and stage play of same name. Human story, depending on incidents and characterization. Producer-distributor: Metro. Director: Ralph Ince. Stars: Ethel Barrymore, Huntley Gordon. Released September 9, 1918.

Pals First. Murder mystery. Producer-distributor: Metro. Star: Harold Lockwood. Director: Edwin Carewe. Released September 22, 1918.

Peck's Bad Girl. Comedy of life in a small town. Producer-distributor: Goldwyn. Star: Mabel Normand. Director: Charles Giblyn. Released November 24, 1918.

*Private Peat. Autobiography of Harold Peat during the World War. Producer-distributor: Paramount-Artcraft. Star: Harold Peat. Director: Edward Jose. Released November 17, 1918. F.

*Prussian Cur, The. War story of espionage activities in the U. S. Producer-distributor: Fox. Director: Raoul Walsh. Released September 1, 1918.

Queen of the Sea. Serial action in fairy tale atmosphere with nude and near nude mermaids as chief attraction. Producer-distributor: Fox-Special. Director: John G. Adolfi. Star: Annette Kellerman. Released September 1, 1918.

The Rainbow Trail. Western melodrama with Mormon activities as central theme. Lots of action. Producer-distributor: Fox Film. Director: Frank Lloyd. Star: William Farnum. Released Sept. 22, 1918.

Riders of the Purple Sage. Melodrama based on Mormon feuds in early Utah history. Producer-distributor: Standard-Fox. Director: Frank Lloyd. Star: William Farnum. Released September 15, 1918.

She-Devil, The. Story of a vamp. Producer-distributor: Fox. Star: Theda Bara. Director: J. Gordon Edwards. Released December 1, 1918.

Silent Woman, The. Story of a false wife. Producer-distributor: Metro. Star: Edith Storey. Director: Maxwell Karger. Released September 2, 1918.

Sporting Life. Melodrama of the prize ring. Producer-distributor: Maurice Tourneur. Stars: Ralph Graves, Willette Kershaw. Director: Maurice Tourneur. Released September 22, 1918. F.

Squaw Man, The. Love story of an Englishman and an Indian squaw. Producer-distributor: Lasky-Artcraft. Star: Elliot Dexter. Director: Cecil B. DeMille. Released December 15, 1918. F.

*Surrender of the German Fleet, The. Newsreel compilation of the German fleet's surrender. Producer-distributor: Jewel-Universal. Released Dec. 13, 1918.

Thirty a Week. Chauffeur marries his employer's daughter. Producer-distributor: Goldwyn. Star: Tom Moore. Director: Harry Beaumont. Released November 17, 1918.

*Till I Come Back to You. An American officer during the war stops the destruction of a German liquid fire supply, and halts an American attack, in order to save Belgian children. Producer-distributor: Artcraft-Paramount. Star: Bryant Washburn. Director Cecil B. De Mille. Released September 1, 1918. F.

*Too Fat to Fight. Comedy-romance about former athlete grown "too fat to fight" in the war, who performs for the YMCA. Producer-distributor: Goldwyn. Star: Frank McIntyre. Director: Hobart Henley. Released December 8, 1918.

Turn of the Wheel, The. Murder mystery. Producer-distributor: Goldwyn. Star: Geraldine Farrar. Director: Reginald Barker. Released September 2, 1918.

*Unexpected Places. War mystery melodrama. Producer-distributor: Metro. Star: Bert Lytell. Director: E. Mason Hopper. Released September 30, 1918.

*Vive la France. War story. Producer-distributor: Ince-Paramount. Star: Dorothy Dalton. Director: R. William Neill. Released September 29, 1918. F.

When a Woman Sins. Melodrama. Producer-distributor: Fox. Star: Theda Bara. Director: J. Gordon Edwards. Released September 15, 1918.

*Yellow Dog, The. Melodrama of the effects of German propaganda on the United States during the World War. Director: Colin Campbell. Released October 2, 1918.



WHAM! HE'S THROWING ONE NATURAL AFTER ANOTHER!

And Now! Just Previewed!

Not only has Leo come through
With another smash hit, but
It's a LAUGHING hit!
You know what that means—
The folks want to forget
And here's the show that's a
Tonic for headline headaches!
Sell it BIG with this slogan:
"KEEP THE WORLD LAUGHING!"
They'll howl! They'll shriek!
And you start yelling now about
MARX BROS. "AT THE CIRCUS."



with KENNY BAKER, FLORENCE RICE, EVE ARDEN
MARGARET DUMONT, NAT PENDLETON • Screen
Play by Irving Brecher • Directed by Edward Buzzell
A MERVYN LEROY Production • An M-G-M Picture

(next page please)

TODAY!

Special M-G-M Flash!

"THUNDER AFLOAT" climbed into the Big Hit class. (Typical reports are Flint and Bay City, Michigan, a few dollars less than "Boys Town" and Kalamazoo which beat "Boys Town.") Theatres are stressing timely angle of submarine warfare and how the U-boats are destroyed! Wallace Beery's role best since "Hell Divers" mixing comedy and thrills. Don't spare the big guns in promoting this show. It's profitable!

"THE WOMEN" hold-overs are mounting to a new extended run record. Promotion angles stress the big cast (*Norma Shearer, Joan Crawford, Rosalind Russell and 135 others*), the racy dialogue from the stage hit, the Technicolor Fall Fashion show. Extend the ad budget. HELD OVER 3d WEEK, CAPITOL, N. Y. Best business there in 35 weeks (*except "Oz" personal appearances*).

"BABES IN ARMS" is doing "Boys Town" business in the 2nd week of its test engagement in Houston, Tex. This remarkable musical comedy (*Mickey Rooney, Judy Garland and cast of hundreds*) is unanimously rated by all trade press reviewers as unique in show business. M-G-M urges its customers to double ordinary booking time and to be prepared for further extended runs.

MARX BROS. "AT THE CIRCUS". Just previewed! A screenful of belly laughs! A welcome attraction for these times. Plug it with the slogan "Keep the World Laughing!" It will rock your house with roars. A tonic for public and box-office!

"DANCING CO-ED" (*Another hit for Lana Turner, plus Richard Carlson, Artie Shaw and Band*) is a grand entertainment that will yield results with enthusiastic promotion. Not since "Dancing Daughters" days has there been a "sleeper" of this type.

"NINOTCHKA" (*don't pronounce it*—SEE IT!) Literally it's a shot-in-the-arm for the public! M-G-M is arranging screenings so that you can see for yourself what the famed Lubitsch touch has done for Garbo. She is a new person, laughing, loving, vivacious and flirtatious. (*Melvyn Douglas, Ina Claire in grand cast*). Lubitsch never made a more down-to-earth comedy, racy, romantic, uproarious, than this affair in Paris. The critics will rave! The public will roar! Get busy!

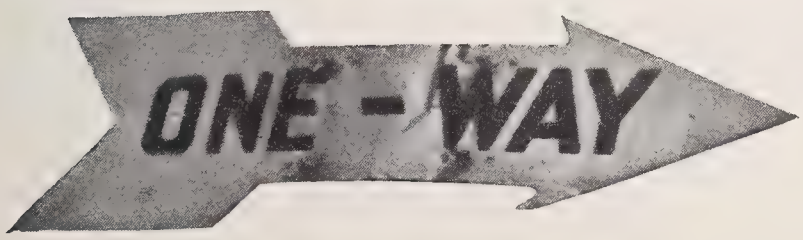
TODAY'S FUTURE HOT TIPS!

"REMEMBER?" (*Robert Taylor, Greer Garson, Lew Ayres*). It was sneak previewed and wowed the audience. A grand comedy. They'll be watching for Greer Garson after her work in "Goodbye Mr. Chips."

"NORTHWEST PASSAGE". Technicolor. (*Spencer Tracy, Robert Young, Walter Brennan*). Keep your fingers crossed! Here is one of the industry's greatest adventure thrillers. The studio previewed it in a theatre in rough-cut form. It's sensational.

"ANOTHER THIN MAN". (*William Powell, Myrna Loy and Asta*). It's shaping up into their best yet! Watch!

More in our next issue of TODAY!



M-G-M

19% U.S. GROSS IN WARLAND; RESTRICTIONS IN 50 PLACES

Executives Point to Rebound of Attendances in Cities of Spain and China After Stagnation at Start of War

While foreign managers of American film companies in New York agreed this week that it is "still too early" to estimate how much revenue they would lose in the European countries now at war, they generally agreed that 19 per cent of their total gross film rental revenue came from those countries, in ordinary times on a general average for the whole. This is upon a basis of from 35 to 40 per cent of gross revenues coming from the entire foreign market; and, about half of that foreign revenue coming from the warring nations in Europe, as set forth by foreign sales chiefs in New York.

The figures vary for individual companies. Some companies are reluctant to reveal the percentage of their foreign revenue, relative to the total gross. Some figures are estimates of managers; others are figured from latest financial statements.

As It Now Stands

As the situation now stands, very few films, Hollywood, native or others, are being shown at this time in England and France; none are believed to be showing in Poland; Hollywood has been out of Russia for some time; the majors and Italy had a break last January 1st, causing Hollywood's withdrawal, and Germany and its added territories of Austria, Czechoslovakia, et al., allow but a negligible number of U.S. film imports.

Several foreign sales executives this week were inclined to minimize possible losses from the affected countries, on the basis of war experience in Spain and China, where attendance at theatres eventually rebounded to a higher level than at the war's outbreak; and, where, in some instances, because of war booms, free areas, or the psychological need for entertainment, business actually boomed.

Awaits "Normal War Basis"

Joseph McConville, foreign sales manager for Columbia, put it this way:

"We hope business will get down to a 'normal war basis,' and judging by previous experience, it probably will. We are not so hopeful about it getting money out of Europe, though we still are able to get some."

Mr. McConville estimated that from 35 to 40 per cent of Columbia's total grosses came from the foreign market; and that about 50 per cent of that came from the countries now at war, chiefly from England and France.

He refused to estimate what part of this 50 per cent would be lost, from the war.

Most of the foreign sales managers pointed out that the loss of Poland was not the loss of a large market; that not much, if any, business was being done with Germany; that it was England and France that mattered as markets, especially England—and that the war in full stringency had not struck these two countries yet. They pointed to a comparatively free flow of money from those countries, up to this week.

Universal's foreign sales stake in the warring countries is as high as 70 per cent, Joseph Seidelman, foreign sales executive for that company, estimated. He deplored the lack of sufficient information, up to this week, upon which to estimate how much of that revenue would be affected. And he refused to estimate how much of the company's total gross was from the foreign market.

However, Universal's foreign sales for 1938; that is, for the 52 weeks ending October 29th, 1938, amounted to 62.7 per cent of the company's total revenue. Assuming for the sake of arriving at averages that Universal's foreign revenues for the current year are maintaining the same ratio to the total gross, and using Mr. Seidelman's estimate of 70 per cent of the foreign sales, 43.9 per cent of Universal's total revenues are being affected by the war.

At Warner Brothers, Joseph Hummel, general foreign sales manager, refused to reveal the foreign market's percentage of the company's total gross, but said that 57 per cent of Warner's foreign revenue came from the affected countries.

Asked how much of this 57 per cent would be lost, Mr. Hummel replied:

"Our reports are late, and we still, in effect, don't know what's going on. Last week, we received our first mail from France since the war began."

At Twentieth Century-Fox this week it was estimated that 35 to 40 per cent of the company's gross is from the foreign field; and that 45 per cent of this was represented by the countries in conflict. Reports from France, and especially from England, with which the company is most concerned, were declared "spotty."

Laboratories Shorthanded

Arthur Loew, foreign sales manager from MGM, estimated that from 35 to 40 per cent of the company's gross is from the foreign field, and that the countries in Europe affected by war accounted for 50 per cent of this percentage.

At the MGM foreign offices this week, it was said that British receipts were 60 per cent of normal; French normal; German, normal.

Norton Richey, foreign sales manager for Monogram, estimated the company's foreign receipts at 35 per cent of the total, and said 20 per cent came, in ordinary times, from the battling nations. He noted that money was still coming through from England, and added, as a sidelight, that English sources now are asking for dupe negatives, indicating, he said, that the laboratories there are shorthanded.

About 35 per cent of Paramount's gross receipts comes from the foreign field, in ordinary times, John Hicks, the company's foreign chief, said this week. He would not reveal what percentage of the foreign grosses was affected

(*Continued on page 30, column 3*)

CALL AUTRE TO COLORS

Pierre Autre, Paris correspondent of Quigley Publications, has been called to the colors, according to word received in New York. Mr. Autre has been enlisted in the Geographical section of the French Army and has been assigned to barracks somewhere in France.

Frequent Shifting of Value of Even So-called "Strong" Currencies Adds to Problems of Film Companies

Currency and import restrictions, applying directly or otherwise to American motion pictures, as a result of the world's recurrent wars and economic rivalries in recent years, particularly in the month since the outbreak of the current conflict in Europe, are now in existence in some 50 countries, and in twenty-six of these countries the restrictions are such that they may be termed onerous.

Fluctuating Values

When not handicapped by innumerable and changing currency and import regulations, foreign film managers have been seriously concerned about exchange fluctations. In the present conflict, the value of even the socalled "strong" currencies, the dollar, the Swiss and French franc, and the English sterling, is no longer to be regarded as static for even so short a time as a month.

The "Second World War" has caused exchange control to be set up in France, England, Canada, New Zealand, Australia and elsewhere. As yet, the effect of this control is not predictable.

Following is a list of some of the countries affected and their import and currency regulations:

GERMANY

Since July, 1931, all operations in foreign exchange have been subject to Reichsbank authorization.

In September, 1934, stringent import control was ruled. Twenty five control boards were set up. Each board limited the import of certain goods to the requirements of the country.

Up to the present war, it had been difficult to import any but essential materials against payments in foreign exchange, because of the strained exchange situation.

On August 3, 1936, further transactions with the United States on a barter basis, as well as shipments against payment in "Aski" or registered marks were prohibited. However, pending contracts were allowed to be settled, if approval of the authorities had been given prior to August 3rd.

On December 23, 1936, the United States Treasury announced that imports from Germany would be permitted against payment in whole or in part, in controlled marks, or from proceeds of American goods sold in Germany, provided that such marks had been owned continuously by the actual importer, and that the imported merchandise had not been sold at the time of clearance through the United States Customs.

Barter transactions, without any monetary exchange, always had been allowed.

POLAND

On April 25, 1936, a Foreign Currency Commission took control of foreign exchange. Import permits were required, except for a limited number of specific articles.

Applications for exchange to provide payment for imports had to be accompanied by invoice, Customs House receipts, and, generally,

(*Continued on opposite page*)

MONEY EXCHANGE PROBLEM ABROAD

(*Continued from opposite page, column 3*)
the import license. If the amount involved did not exceed the equivalent of 3,000 Zlotys and pertained to a single invoice shipment cleared through the Customs in one operation, the application was allowed to be filed with the commission.

Exchange was granted for prepayment of authorized imports provided the importer guaranteed to produce the relative shipping documents within a stipulated period from the date of transfer. To obtain the exchange, satisfactory proof had to be submitted substantiating the purpose for which it was to be used.

On November 17, 1938, the amount of exchange which might be obtained from authorized banks for payment of imports was reduced from 3,000 to 500 Zlotys. Amounts in excess required an application to the Commission.

LATVIA

Exchange restrictions have been in effect since 1931, and all imports are subject to permit.

Imports from countries with which no clearing agreement exists, or which have a constant favorable trade balance against Latvia can be paid for only with exchange derived from exports to such countries. And import permits for shipments from such countries are issued only if the importer has obtained the necessary amount of "Export Exchange."

ESTONIA

Last December, it was reported that a special committee authorize the issuance of import permits and to allot exchange. Previously, the Ministry of Economy issued the import permit and the Eesti Bank allotted the exchange.

YUGOSLAVIA

Exchange restrictions have been in effect since October 7, 1931. The National Bank exercises control, through institutions appointed to deal in foreign exchange.

Imports are subject to prior approval of the National Bank. The permits granted also authorize the allotment of exchange upon presentation of original invoice, customs declaration, certificate indicating that the applicant is a registered importer or possesses a trade license and certificate attesting that taxes for the previous years including the last semester have been paid. In the absence of any of these documents, exchange will not be granted, payment being made in Dinars which are granted to a blocked account. Balances in blocked accounts cannot be used for any purpose without the consent of the Bank. Importers may obtain exchange in advance under certain conditions, but cannot agree to effect payment on this basis without the prior consent of the Bank.

A bill payable in foreign currency may be discharged by depositing the equivalent in Dinars at the official rate even if drawn in "effective" foreign currency.

LITHUANIA

Government restrictions started in October 1, 1936. The Central Bank and all authorized institutions control foreign exchange. There has been little delay, up to the war, in granting of exchange permits.

HUNGARY

The National Bank has stringent control of foreign exchange operations. Applications for exchange must be with an import permit.

A bill may be paid in local currency to the legal discharge of the drawee, unless the bill bears the express indication that it must be paid in the currency in which it is drawn.

On Dec. 4, 1935, the Bank announced it would pay a premium rate of 50 per cent above the official rate for freely disposable currencies, and would sell at a premium of 53 per cent. These premiums apply only to currencies of countries with which there are no clearing agreements.

Pengoes received in liquidation of bills are credited to a "blocked account" by the collecting bank. If the National Bank classifies the relative transaction as eligible for allotment of foreign exchange, cover is granted at a premium of 53 per cent which is borne by the importer. Should the transaction not be classified as eligible, it is difficult to dispose of the Pengoes, and then only at a substantial loss.

GREECE

Restrictions have been in force since September 28, 1931. The Bank of Greece, through an Exchange Control Commission, exerts control.

Importers are assigned quotas for certain goods for which permits are required, while others may be imported without restriction from countries with which Greece does not have a clearing agreement.

Exchange may be obtained without difficulty from authorized banks from approved imports upon presentation of shipping documents and customs receipts. An exporter must forward a signed original invoice directly to the Invoice Control Commission at the port of destination and a signed duplicate of the invoice to the consignee.

Payments can be arranged in advance upon presentation of the contract containing the terms of purchase together with the suitable guaranty that evidence of the importation will be presented within one month from the date of sale to the required exchange.

The Control Board has announced that no allotment of exchange will be granted for general expenses such as collection charges and interest unless application was made and approved in advance.

BULGARIA

The National Bank has exerted foreign exchange control since October, 1931. Importers must have an import permit to clear shipments through the customs. This must be obtained before arrival of the goods, and, in some cases, before the order is placed abroad. At the time, quotas were assigned to importers, based upon the average volume of their transactions from 1930 to 1932, inclusive.

No exchange is allotted until three months after the date of the clearance of the goods through customs, and then for only a small percentage of the required amount. The balance is granted in installments; and it often requires two years before full payment. It is customary to grant extensions to the drawee; for, if this is refused, he has the right to deposit the Leva equivalent of the bill at the official rate, to his legal discharge. Such a deposit may be made with the Agricultural Bank of Bulgaria, or with a Notary Public.

The importer must inform the National Bank by the 10th of the month, of his exchange requirements for the following month. The Bank reserves the right to refuse exchange without giving any reason, and it cannot be held responsible for any consequences from its actions.

TURKEY

The Government periodically lists merchandise which may be imported without restriction, or with quota restrictions, or by special authorization or by clearing agreements.

Exchange permits can be obtained only on presentation of a certificate from the Customs Authorities. This indicates goods have been cleared. In order to withdraw merchandise, the drawee must present at the Customs House a certificate of origin duly legalized by a Turkish Consul.

Drawees customarily request collecting banks to release documents against a provisional deposit, in local currency, plus a margin of five to ten per cent so that they may clear the shipment and get an exchange permit.

ARGENTINA

There are two exchange markets, "free" and "official."

The exchange for the official market is created by the purchase by authorized banks, at the official rate, of export bills in foreign currencies resulting from the shipment of a greater proportion of products exported. Exchange derived from export bills covering the remainder as well as that arising from other sources may be disposed of in the free market.

Since December 1, 1938, all merchandise cleared through the customs must be covered by a prior exchange permit, irrespective of whether settlement is to be made in free or official exchange.

The class of exchange which must be used

(*Continued on following page, column 1*)

NEGLECT OF FOREIGN MART IN '14 CITED

The World War forced the attention of film producers on foreign markets, and made it far easier to introduce American films into those markets, according to an article by Arthur J. Lang, export manager of the Nicholas Powers Company, which appeared in the November 28, 1914, issue of "Motion Picture News."

In his article, headed "Cashing in on Europe's War," Mr. Lang said that "Actually, no opportunity for American producers to sell films abroad has been created by the war, for the very good reason that the opportunity has always existed. But," Mr. Lang contined, "American producers until very recently have not gone after them, have not attempted to show that American films were at least as good as those obtained from Europe."

With regard to the Latin American market, Mr. Lang said that "In dealing with Latin-American business men I have found them as enterprising and at least as honest as the business men of this country. They are exceedingly appreciative of anything you do for them and they never fail to show their appreciation in buying from you to the limit of their needs."

Mr. Lang said in closing that "American producers have foreign markets to sell to; they have an unparalleled opportunity to introduce their goods into these markets; they have unsurpassed advantages for formulating and developing sound methods for the sales attacks.

"All that they need supply is aggressiveness and intelligence; seasoned with just a little patience, to be rewarded by the merry tune of export profits jingling in their pockets."

NATIONS RESTRICT MONEY EXPORTS

(Continued from preceding page)

in payment of goods, is indicated by the permit.

The permit must be used in full or returned unused within 30 days. A penalty of 10 per cent on the unused portion is provided, for failure to do this. A tolerance of 10 per cent is allowed, for unforeseen contingencies affecting the amount of exchange required. Also, the amount of merchandise may be five per cent over that stipulated in the permit.

Since January, 1938, the minimum rate at which exchange can be gotten in the free market has been 10 per cent in excess of the official rate.

BRAZIL

Exchange for imports can be had in the free market by previous authorization of exchange control authorities. Exchange for imports already arrived, for which provisional deposits have been made in Milreis, will be allotted only by the Banco do Brazil, settlement in free exchange being forbidden.

Banks, other than the Banco, may not maintain a "bought" position in exchange, beyond the limit as fixed by control authorities. Sales of exchange for commercial purposes are subject to a five per cent tax; for other purposes, 10 per cent.

CHILE

Importers must get authorization before placing orders abroad upon arrival, permission must be obtained for customs and exchange, before payment can be effected.

A report, made in July of this year, states that the policy of the Control Commission has been, to reduce exports from the United States, because of lack of exchange.

URUGUAY

Merchandise cannot be cleared through the customs until payment has been made.

RUMANIA

Exchange has been under governmental restriction since May, 1932.

A 1935 decree divided foreign currencies into two categories, strong and weak. "Strong" are the dollar, sterling, and the Swiss and French francs.

All exchange must be sold to the National Bank at the official rate. Imports are subject to quota restrictions, and require a permit, preference being given to countries with which Rumania has a favorable trade balance. All imports are subject to a 12 per cent tax, based upon the mean value of the goods according to the customs tariff. Permits for exchange, valid for 15 days, are obtained from the Foreign Currency Office. Exchange is sold at the official rate, plus a designated premium; in the case of "strong" currencies, this is reported at about 38 per cent.

JAPAN

Under a decree of January 8, 1937, a permit was required for the acquisition of letters of credit of exchange for payment of imports, if the aggregate monthly requirements of the importer exceeded 30,000 yen or its equivalent. This was later reduced to 1,000 yen on July 7, same year, and to 100 yen, in December, same year.

NEW ZEALAND

Even prior to the war, exchange shortage was acute. It was announced this summer that the possession of an import permit did not assure the holder that exchange would be available immediately.

MEXICO

There is an "absentee tax" of four per cent on all money sent out of Mexico.

WAR FILM BANNING MISTAKE—THOMAS

Protesting that his proposal for a Federal ban on war pictures and radio programs was only a "suggestion" given newspaper prominence he had not anticipated, Senator Elmer Thomas, of Oklahoma, this week indicated in Washington that he has no idea of pushing the matter toward Congressional adoption.

That the Senator had in mind legislation complementing the neutrality bill by prohibiting the exhibition of any war pictures—feature or news—or the presentation of any radio programs dealing with war, was widely reported. However, the Senator said, he had merely "made a suggestion" that if the United States was to be neutral in the European conflict it should go all the way and bar war pictures and air programs.

The current war has induced restrictions of some degree in the following countries:

FRANCE

All foreign imports into France and Algeria are subject to import license.

Firms there who desire to import foreign merchandise must request licenses from the Minister of Commerce; and, in Algeria, to the Governor General.

A transitory provision (as of last week) is for exemption from this order for two shipment classes: foreign merchandise not subject to control by quota or import prohibition into France before September 2nd, may be imported under conditions previously in force, when it can be established that the merchandise was shipped directly to France or Algeria, before that date; and merchandise which was subject to quota control or other import restrictions into France before September 2nd, will be admitted as usual, if licenses of quota certificates have been delivered before that date, and it is imported before the expiration of the normal period of validity of these documents.

THE UNITED KINGDOM

On September 5, the Government instituted a licensing system for imports. The declared purpose was to conserve Britain's foreign exchange supply for necessities.

The Bank of England was authorized to deal in foreign exchange and gold.

"Until further notice," the regulations read, "exchange can be made available only for the following purposes:

"1. To enable a contract made before the date upon which the Regulation came into force, to be complied with. The intention is to facilitate the completion of outstanding commercial and financial contracts.

"2. To meet the reasonable requirements of a trade in business carried on in the United Kingdom. This is intended to cover imports of goods; insurance treaties, premiums, and claims; ships' disbursements; freights; agents' commissions; royalties; *film rents;* copyrights; salaries, pensions, etc.

"3. To defray reasonable travelling or other personal expenses."

Exchange may be sold without further question, where the goods had already been imported before the date on which the regulations came into force; where the certified Exchange Control copy of a customs Entry Form is produced for goods imported after the date on which the regulations came into force; and where a declaration is made that the certified Exchange Control copy of a customs Entry Form will be produced in respect of goods not yet imported.

Export of bank notes, postal orders, gold, securities, or foreign exchange (bank notes, promissory notes, checks, drafts, and other exchange bills in all currencies but sterling) is prohibited, except with permission, which may be granted by the Bank of England or an authorized dealer listed by it.

AUSTRALIA

Under that government's precautionary regulations, taken before September 1st, sales of overseas exchange against the country's money was not to be permitted, except through the Commonwealth Bank of Australia, or an Australian Trading Bank.

On September 1st, it was said that such sales would be permitted for payment of goods already exported to Australia, or to be exported to the Commonwealth in the course of ordinary trade, for an amount not exceeding in value 5,000 English pounds, in any one month, for any one firm or person. Details of shipments were to be required. Applications for business in excess of that amount were to be ruled upon by the authorities.

Other countries with exchange restrictions are Afghanistan, Albania, Angola, Bolivia, the Canary Islands, China, Korea, Colombia, Costa Rica, Denmark, Ecuador, Honduras, Iceland, Iran, Italy, Manchukuo, Spanish Morocco, Nicaragua, Norway, Paraguay, Venezuela, Slovakia, and the Union of Socialist Soviet Republics, and Canada.

Grosses and The New War

(Continued from page 28, column 2)

by the war, and refused to estimate, therefore, what part of this would be lost. Said he:

"It's impossible to estimate, at this stage. We've just gotten some figures from England, but we haven't received any from France or from any of the other European countries."

Phil Reisman, RKO foreign chief, refused to estimate what percentage of the company's gross came from foreign markets.

Annual Grosses

Latest annual statements of most of the majors give their gross film revenues as follows:

Paramount, $100,927,938 (including theatre and accessory receipts), for the 52 weeks ended December 31, 1938.

Loew's, $118,941,768 (including theatre and accessories receipts), for the fiscal year ended Aug. 31st, 1938.

RKO, $30,467,583, for the year ended Dec. 31, 1938.

Universal, $12,048,124, domestic sales, $7,562,928 foreign sales; $19,611,052, total gross, for the 52 weeks ending Oct. 29, 1938.

Twentieth Century Fox, $58,201,314 (including accessories receipts), for the 53 weeks ended Dec. 31, 1938.

Warners, $97,926,005 (including theatre and miscellaneous receipts), for the year ending Aug. 27, 1938.

Columbia, $19,413,794 (including accessories receipts), for the 53 weeks ended July 1, 1939.

Monogram, $1,494,401, for the year ended Dec. 31st, 1938.

OCTOBER 19th



NOT THAT YOU WERE IN DOUB

(The following is a confidential report of a sneak preview of Frank Capra's MR. SMITH GOES TO WASHINGTON in a California theatre from the theatre manager to the president of one of the most important theatre circuits in the country.)

"A triumph of masterly direction by Frank Capra, containing every element of successful motion picture entertainment . . . human interest, rich humor, pathos, romance and a story with a sock.

This picture is fully up to the high standard set by Capra.

James Stewart is superb.

Jean Arthur is perfect.

A large and impressive supporting cast deliver one hundred percent performances.

The picture emerges as grand entertainment.

but just to reassure you

The deft Capra touch has made the most out of every situation and the picture will be understood and enjoyed by people of all ages and in all walks of life.

Audience reaction:—a packed house received the picture warmly, laughed heartily at the humorous sequences, were highly interested in the development of the story, applauded passages of dialogue and at the finish gave the picture an ovation.

Our supply of comment cards was exhausted and we were forced to make up some, as people insisted on writing their praise of the picture. The cards were 100% raves.

With the Capra name, the all-round excellence of the cast, the timeliness of the story and the magnificent production, it cannot fail to be a a top-grosser.

Rating—from any and all angles—double AA plus."

PRINTED IN U.S.A.

FRANK CAPRA'S

Mr. Smith goes to Washington

co-starring

JEAN ARTHUR ★ JAMES STEWART

with

CLAUDE RAINS · EDWARD ARNOLD · GUY KIBBEE

THOMAS MITCHELL · BEULAH BONDI

Directed by FRANK CAPRA · Screen play by Sidney Buchman

A Columbia Picture

COLUMBIA PICTURES

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Hollywood Cavalcade

(20th Century-Fox)

In Technicolor

He and She Romance—in Hollywood

Of a murky, dank October morning in New York, at a hangover hour when one should be merely contemplating breakfast, the critics, trade and lay, turned out to straggle into the Ziegfeld theatre in Sixth Avenue to regard, skeptically, an announced 96 minutes of "Hollywood Cavalcade." At the end they stood up and applauded. Done without cocktails, in the stride of the day's business events, the function was without precedent. It might, happily, set a fashion—reviewing without anesthesia.

The picture proved to be considerably more love story than history, than cavalcade. The title probably will do no harm, but it is no introduction to the story as it will be seen by its larger audience.

Alice Faye, sweetly marshmallow, is at her best and Don Ameche plays his role of the self-centered director with a verity that indicts most of Hollywood, from Then to Now.

Maybe there is a moral in the fact that the Genius-Director role portrays a life and a career that was both built upon and wrecked by headlong pursuit of the always bigger-and-better. The notably competent direction by Irving Cummings reminds one that he was, too, an eye witness of that cavalcade of screen evolutions his cameras recorded in this opus.

One must suppose that if the spectator happens to be reminded of Marshall Neilan, or gets a whiff of D. W. Griffith, Mack Sennett or Cecil B. DeMille it is entirely accidental.

There's a reference to one "Gloria" in a bathing girl sequence. A contest might be held to see if anyone can guess the reference.

Buster Keaton does a passable representation of himself, somewhat more convincing in his role than Mack Sennett, who speaks in a softly polished manner that belies the memory of Keystone days. Also in a long shot at a dinner table one discovers an actor who looks much more like Cecil B. DeMille than Mr. DeMille does.

Despite temptations towards the reminiscent, the picture adheres to the story and keeps it marching on in the romantic course of boy-seeks-girl, girl-seeks-boy.

There is a magnificent sequence of the most utter of Keystone comedy slapstick, complete with fire engine and police. The audience found it just as funny as the original audiences of old Keystone did—perhaps funnier. The pie throwing was equally authentic and successful.

The picture includes a sequence reproducing a Jolson number in "The Jazz Singer."

There will be those perhaps who will think the picture a bit longish on the end—and there will be others who would like to have been shown a bit more of Ben Turpin.

Most showmen of experience and memory will find the picture so laden with reminiscence cues that they will be straying from the really well integrated plot movement. Experimental examination of the reactions of persons less steeped in motion picture tradition revealed no such reaction.

The production is rich with exploitation possibilities, many too obvious to mention here. Incidentally as a picture about picture making it has its fun without invasion of the interests of the art.—Terry Ramsaye.

Produced and distributed by Twentieth Century-Fox. Executive producer, Darryl F. Zanuck. Director, Irving Cummings. Associate producer, Harry Joe Brown. Screen play by Ernest Pascal. Story, Hilary Lynn and Brown Holmes. Based on original idea by Lou Breslow. Photographed in technicolor. Director of photography, Allen M. Davey, A.S.C. Technicolor director, Natalie Kalmus. Associate, Henri Jaffa. Director of Photography, Ernest Palmer, A.S.C. Art directors, Richard Day, Wiard B. Ihnen. Set decorator, Thomas Little. Film editor, Walter Thompson. Costumer, Herschel. Sound engineers, Eugene Grossman, Roger Heman. Musical director, Louis Silvers. P.C.A. Certificate No. 5690. Release date, October 13, 1939. Running time, 96 minutes. General audience classification.

CAST

Molly Adair	Alice Faye
Michael Linnett Connors	Don Ameche
Dave Spingold	J. Edward Bromberg
Nicky Hayden	Alan Curtis
Pete Tinney	Stuart Erwin
Chief of Police	Jed Prouty
Buster Keaton	Himself
Lyle P. Stout	Donald Meek
Englishman	George Givot
Keystone Cops	Eddie Collins, Hank Mann, Heinie Conklin, James Finlayson
Assistant Director	Chick Chandler
Henry Potter	Robert Lowery
Roberts	Russell Hicks
Agent	Ben Welden
Valet	Willie Fung
Filson	Paul Stanton
Mrs. Gaynes	Mary Forbes
Attorney	Joseph Crehan
Clerk	Irving Bacon
Bartender	Ben Turpin
Sheriff	Chester Conklin
Telephone Operator	Marjorie Beebe
Thomas	Frederick Burton
Lee Duncan	Himself
Rin Tin-Tin, Jr.	Himself

"Cavalcade" Openings

"Hollywood Cavalcade," Twentieth Century-Fox color production, had the first of six regional openings Tuesday night at the Four Star theatre in Los Angeles. Seats were $11, proceeds to go to the Motion Picture Relief Fund. On Friday the film will open at the Palace, Cincinnati; Stanley, Philadelphia; Orpheum, Omaha; and Majestic, Houston.

Mr. Smith Goes to Washington

(Columbia)

Frank Capra's Greatest Picture

"There has arisen a Capra tradition," says Terry Ramsaye in an article on Frank Capra printed in Columbia's brochure dedicated to this picture, "a conviction of a certain special and pervading magic." That magic, thrice acclaimed by the Academy of Motion Picture Arts and Sciences and long counted first among box office dependables by exhibitors who have paid to find out and profited by learning, was never in such full flower as here.

This essentially plain, powerful presentation of an implicitly American story about a boy who got into Congress on a pass and stayed in to whip the gas house gang under their own rules is by any and all measures Mr. Capra's greatest picture.

Mr. Capra's hero is a young man appointed to the Senate by a controlled governor to serve the unexpired term of an expired junior senator, and take orders from the venal senior senator who takes his from a plundering publisher.

Enamored of the Lincoln precedent, the youngster stumbles upon the truth about his appointment and is ridden down by the machine when he attempts to expose the steal. Facing expulsion, he filibusters single handedly to such persistent length that his naively earnest eloquence breaks down the powers arrayed against him. Simple as it sounds in synopsis, the story is, as told, as deep and sound and powerful as any the screen has offered this or any year.

With this production Mr. Capra turns his attention for the first time to the serious realities of here and now. This is no fantastic Tibetan paradise and his romantics are no pair of magazine cover lovers. This is the United States Senate and his leads are a senator and his disillusioned secretary. Their associates are hardened politicians, toughened reporters and professional Washingtonians. He pulls no punches for any of them, gilds no lillies and tars no blackguards. Neither does he wave a flag, but he sells more simon pure Americanism the hard way than all the star spangled purpose pictures of the period have managed to instill.

It would be too much to say that even the special and pervading magic attributed to Mr. Capra by Mr. Ramsaye can be given full credit

(*Continued on page 38*)

Now,
more than
ever before,
it's only pictures
that count!

These are some of the productions, delivered already this season, that have increased the lead of 20th Century-Fox as the No. 1 Company:

STANLEY AND LIVINGSTONE

Started the new season with a smash.

THE RAINS CAME

Beating "Jesse James" from coast to coast.

HERE I AM A STRANGER

Proving the boxoffice wisdom of starring Richard Greene, as the public wanted.

HOLLYWOOD CAVALCADE

(In Technicolor)

Exhibitor previews have shown you what you have here.

●

By the first of the year, you will receive these other outstanding productions:

20,000 MEN A YEAR

Stirring, timely drama of America's college youth taking to the air. With Cosmopolitan advertising.

DAY-TIME WIFE

Tyrone Power, Linda Darnell, Binnie Barnes
Warren William, Wendy Barrie, Joan Davis

DRUMS ALONG THE MOHAWK

(In Technicolor)

Claudette Colbert, Henry Fonda

HE MARRIED HIS WIFE

Joel McCrea, Nancy Kelly, Mary Boland
Roland Young

THE BLUEBIRD

(In Technicolor)

For Christmas release. Starring Shirley Temple. From Maeterlinck's world-famed book and play.

SWANEE RIVER

(In Technicolor)

Don Ameche, Andrea Leeds, Al Jolson

No other company can equal that record!

●

Now . . . when the whole world is worried about tomorrow . . . 20th Century-Fox insures your theatre with the greatest pictures in its history!

(Continued from page 35)

for the special timeliness of this extraordinarily pervasive film. He can not have foreseen that Congress would be in session and most of the world paying strict attention to its every word at just this time. That circumstance is, however, of emphatic pertinency to the matter of dating and exploiting exhibition of the production. Under other conditions it might be argued that a picture based upon and soundly glorifying the American system of government would be less than hot for the foreign market, even a picture good enough to sell 320,000,000 admission tickets in this country. As is, the film is, as they say, hotter than a firecracker for any nation it can be distributed in at this time.

Next to Mr. Capra, to whom top credit for all Capra pictures unquestionably belongs, the upright and oncoming James Stewart rates lasting acclaim for a performance good enough to cinch the Academy award in any given year. Close up on his lead is Jean Arthur, bettering anything she's done previously, and bunched closely for next honors are Claude Rains as the culpable senior senator, Edward Arnold as the plotting publisher, Guy Kibbee as the puppet governor and Harry Carey as the president of the Senate. Thomas Mitchell, Eugene Pallette and the others do their lesser chores no less competently, for that is the hall mark of Capra production.

Sidney Buchman is credited with the screen play, a masterly job of sustained narrative, and the story is by Lewis R. Foster. H. V. Kaltenborn, whose name is about as lively box office just now as a film star's, appears twice in the picture, broadcasting an account of the Senate filibuster. This touch of realism, coupled with scenes made in Washington and studio scenes enough like them to fool all of the congressmen all of the time, brings the whole matter of government as it is achieved in the nation's capital smack into the audience's lap, unvarnished and unlibeled, a spectacle, a lesson and an entertainment worth far more to the best and worst of the country's citizens than any price of admission being charged in any precinct at this time.

Previewed at the Pantages Theatre, Hollywood, to an audience accustomed to expecting magic from Frank Capra but unprepared for even a Capra experience so altogether satisfying as this one.—WILLIAM R. WEAVER.

Produced and distributed by Columbia. Director, Frank Capra. Screen play, Sidney Buchman. Story by Lewis R. Foster. Director of photography, Joseph Walker, A.S.C. Film editors, Gene Havlick, Al Clark. Art director, Lionel Banks. Montage effects, Slavko Vorkapich. Assistant director, Arthur S. Black. Gowns, Kalloch. Musical score, Dimitri Tiomkin. Musical director, M. W. Stoloff. Sound engineer, Ed Bernds. P. C. A. Certificate No. 5370. Running time, when seen in Hollywood, 127 minutes. Release date, October 18, 1939. General audience classification.

CAST

Saunders	Jean Arthur
Jefferson Smith	James Stewart
Senator Joseph Paine	Claude Rains
Jim Taylor	Edward Arnold
Governor Hopper	Guy Kibbee
Diz Moore	Thomas Mitchell
Chick McGann	Eugene Pallette
Ma Smith	Beulah Bondi
Senate Majority Leader	H. B. Warner
President of the Senate	Harry Carey
Susan Paine	Astrid Allwyn
Mrs. Hopper	Ruth Donnelly
Senator MacPherson	Grant Mitchell
Senator Monroe	Porter Hall
Senate Minority Leader	Pierre Watkin
Nosey	Charles Lane
Bill Griffith	William Demarest
Carl Cook	Dick Elliott
The Hopper Boys	Billy Watson, Delmar Watson, John Russell, Harry Watson, Gary Watson, Baby Dumpling

Fast and Furious

(MGM)

Comedy Mystery

"Fast and Furious" is number three in MGM's series of comedy mysteries dealing with the exploits of a rare book dealer. Franchot Tone and Ann Sothern are starred. Ruth Hussey, Lee Bowman, Allyn Joslyn, John Miljan, Bernard Nedell and Mary Beth Hughes are featured in support. Busby Berkeley directed the Frederick Stephani production which is based on an original screen play by Harry Kurnitz.

Like its predecessors, this is fast moving, funny, suspenseful and melodramatic. The story deviates from the plots of the earlier two in that rare books do not motivate the criminal happenings. Instead the "Sloanes" go on a vacation and the action follows their arrival at the site of a bathing beauty pageant. In general the comedy follows the already established lines, but it is amplified by "Garda's" wifely jealousy aroused when the theme involves "Joel" with the beauties. Further hilarity is gained by incorporating a herd of lions in the action.

The melodramatic mystery in the piece stems from the murder of the promoter of the pageant, disappearance of funds, a case of too many clues and suspects and a second murder. While these phases build suspense excitement, tomfoolery is never neglected and in the climax after "Joel" has been given lusty verbal goings over by wife and a physical manhandling by small town authorities and the lions, he cleverly traps the unsuspected killer.

If "Fast Company" and "Fast and Loose" proved audience pleasers and audiences have caught on to the series' swing and verve, "Fast and Furious" may be exploited as a show whose melodrama speeds through humorous and dangerous situations and whose romance is fast stepping and funny. Both elements are interest provoking.

Previewed at the Village Theatre, Westwood. The audience seemed satisfied with the essential melodrama and breezy comedy.—GUS MCCARTHY.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Busby Berkeley. Producer, Frederick Stephani. Original screen play, Harry Kurnitz. Musical score, C. Bakaleinikoff and D. Amfitheatrof. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Daniel B. Cathcart. Set decorator, Edwin B. Willis. Director of photography, Ray June, A.S.C. Film editor, Elmo Veron. P. C. A. Certificate No. 5563. Running time, 70 minutes. Release date, October 6, 1939. General audience classification.

CAST

Joel Sloane	Franchot Tone
Garda Sloane	Ann Sothern
Lily Cole	Ruth Hussey
Mike Stevens	Lee Bowman
Ted Bentley	Allyn Joslyn
Eric Bartell	John Miljan
Ed Connors	Bernard Nedell
Jerry Lawrence	Mary Beth Hughes
Sam Travers	Cliff Clark
Clancy	James Burke
Captain Joe Burke	Frank Orth
Emmy Lou	Margaret Roach
Miss Brooklyn	Gladys Blake
Chief Miller	Granville Bates

Eternally Yours

(Wanger-United Artists)

Or, Married to a Magician

A successful marriage is difficult enough to chart under today's hurly-burly living, the marital experts would have one believe, and when there are added the career burdens of a magician spouse and his society wife partner, the prospects would seem reduced to the slimmest margin. Regardless of that, the positing of the problem and the solution of the situation have been done in a superior entertainment style, but it is limited to adult audiences because of the general tone of sophistication and some definite indications of first night-honeymoon incidents.

With background material from the fascinating biographical pages of a sleight of hand artist, the film data offer exploitation stimulation and in any case a pictorial bag packed with screen tricks and delights.

David Niven, who scored heavily with his streamlined miming in "Bachelor Mother" and "The Real Glory," plays his magician part smoothly to the last flip of his trick cards. Loretta Young paces him in a display of perfect team playing and in addition never looked lovelier. The first string supporting players include Hugh Herbert, Billie Burke, C. Aubrey Smith, Virginia Field, Broderick Crawford, Raymond Walburn, Zasu Pitts and even Herman the rabbit. The thrill seekers will be treated to some behind-the-scenes displays of illusion, particularly in the business wherein the magician hero drops from a plane handcuffed. Director Tay Garnett has given every screen trick to the frisky screen composition of the madcap scribblers, Gene Towne and Graham Baker. Werner Janssen has given the plot effective musical tonings.

The beginnings of the marital union of the "Great Arturo" and "Anita," supposedly a level headed miss and the granddaughter of a bishop besides, come from an engagement shower. The next sequence reveals the couple married. The job of assisting in the act rests heavily on the girl. A Reno divorce and a marriage to a safe and sober friend of the family follow. However, a meeting with her ex-mate at a house party and her reaction to "Arturo's" death defying leap from a plane, while handcuffed, instruct the girl as to the real direction of her heart's interest. As for the divorce, a *deus ex machina* of a legal flaw settles that mixup.

Previewed at a New York showing for the press.—JOSEPH F. COUGHLIN.

Produced by Walter Wanger. Distributed by United Artists Original screen play, Gene Towne and Graham Baker. Additional dialogue, John Meehan. Music composed and directed by Werner Janssen. Art director, Alexander Golitzen. Assistant director, Charles Kerr. Associate, Richard Irvine. Film editor, Dorothy Spencer. Technical advisor, Paul Le Paul. Miss Young's gowns, Irene. Unit publicity, Jack Lincke. Still photography, Donald Biddle Keyes. Cameraman, Merritt Gerstad. Editorial supervision, Otho Lovering. Production manager, Dan Keefe. Aerial photography, Ray Binger. Other wardrobe, Travis Banton. Sound engineer, Frank Lau. Aviators, Paul Mantz and Frank Clark. P.C.A. Certificate No. 5609. Running time, 95 minutes. Release date, October 12, 1939 Adult audience classification.

CAST

Anita	Loretta Young
Tony	David Niven
Benton	Hugh Herbert
Aunt Abby	Billie Burke
Bishop Hubert Peabody	C. Aubrey Smith
Lola De Vere	Virginia Field
Don Barnes	Broderick Crawford
Mr. Bingham	Raymond Walburn
Mrs. Bingham	Zasu Pitts
Gloria	Eve Arden
Morrissey	Ralph Graves
Howard	Lionel Pape
Waitress	Dennie Moore
Dowager	May Beatty
Phillips	Douglas Wood
Captain Vickers	Leyland Hodgson
Herman, the rabbit	By Himself
Doctor	Frank Jacquet
Master of Ceremonies	Frank Keating
Butler	Paul Le Paul
Waiter	Ralph Norwood
Stage Manager	Billy Wayne
Lawyer	Edwin Stanley
Croupier	Franklin Parker
Housekeeper	Mary Field
Ship Captain	Granville Bates
Pilot	Tay Garnett
Officer	George Cathrey
British Pilot	Lieut. Pat Davis
Ralph	Walter Sande
Blonde Theatre Patron	Hillary Brooke
Detectives	Jack Green, Richard Allen
Anita's guests at shower	Luana Walters, Patricia Stillman, Doreen Mackay, Evelyn Woodbury, Eleanor Stewart
Officers	Broderick O'Farrell, Jack Perrin, Ralph McCullough
Gloria's Baby	The Kettering Triplets

A Woman is the Judge

(Columbia)

"Madame X" in Reverse

The long arm of coincidence as well as the law is stretched considerably in this problem play of a Portia, penalization and parenthood. With imaginative elasticity Karl Brown has concocted a plot that is a sort of a "Madame X" formula in reverse. In this instance it is the mother who is represented as a practitioner of jurisprudence and her offspring who is arraigned before her.

The proceedings are aimed directly at the women of the audience, particularly the sentimental sides who thrive on tabloid confessional journal fables and do not catalogue their movie menus according to any stellar system. The final footage, wherein "Portia" lets down her judicial hair and confesses that the gun moll-murderess is her long lost offspring, will more

than likely raise the feminine tear ducts to flood proportions. As for the men, well, they will perhaps find something of interest in the semi-underworld background and the dialogue.

Nick Grinde, director, has pulled out all the sentimental stops. Frieda Inescort, who seems to make cinematic career women a specialty, as witness her work in "Portia on Trial" and "Woman Doctor," and Otto Kruger make a mature and sober pair of romancers and judicial workers. Rochelle Hudson, as the daughter, manifests adequately the hardened and soft sides of her assignment.

The screen trial was heard on a drizzly Monday afternoon before a large sized audience in the Criterion-courtroom Theatre, New York. The case seemed to be of some interest to the gathering assembled.—JOSEPH F. COUGHLIN.

Produced and distributed by Columbia Pictures. Director, Nick Grinde. Original screen play, Karl Brown. Assistant director, Milton Carter. Cameraman, Benjamin Kline. Film editor, Byron Robinson. Soundman, J. A. Goodrich. Musical director, M. W. Stoloff. P. C. A. Certificate No. 5374. Release date, July 10, 1939. Running time, 62 minutes. General audience classification.

CAST

Mary Cabot	Frieda Inescort
Steven Graham	Otto Kruger
Justine West	Rochelle Hudson
Gertie	Mayo Methot
Robert Langley	Gordon Oliver
Tim Ryan	Arthur Loft
Harper	Walter Fenner
Ramsey	John Dilson
Wolf	Bentley Hewlett
Mrs. Butler	Beryl Mercer

The Demon Barber of Fleet Street

(Select Attractions)

Murder Thriller

Select Attractions, realizing the favorable returns of America's horror pictures "Dracula" and "Frankenstein," has prepared for release Europe's double thrill horror show, "The Return of the Frog" (reviewed in MOTION PICTURE HERALD, Dec. 31, 1938), and "The Demon Barber of Fleet Street."

Tod Slaughter, billed as The Horror Man of Europe, lives up to his name in the portrayal of the demon barber, and Eve Lister offers an interesting performance of "Johanna," the young girl trying to elude the clutches of the villain.

Patrons who flocked to see America's double horror pictures should return, with the proper exploitation, to see what the English have to offer in the way of thrill pictures. The morbidness of such a drama is relieved by the comedy of Davina Craig and Jerry Verno.

The picture was made under the direction of George King. The supporting cast included Bruce Seton, D. J. Williams and Johnny Singer.

Reviewed at the Central theatre in New York, the late afternoon audience watched with interest the developments of both pictures.—GEORGE SPIRES.

Released in the United States by Select Attractions. Directed by George King. Released, September 29, 1939. P.C.A. No. 02514. Running time, 67 minutes. General audience classification.

CAST

Sweeney Todd	Tod Slaughter
Johanna	Eve Lister
Mark	Bruce Seton
Nan	Davina Craig
Stephen Oakley	D. J. Williams
Pearley	Jerry Verno
Mrs. Lovat	Stella Rho
The Beadle	Johnny Singer

Marshal of Mesa City

(RKO Radio)

Western

"Marshal of Mesa City" makes able use of the entertainment formula that caused such pictures as "Dodge City" and "Frontier Marshal" to be well regarded by large numbers of exhibitors and theatre-goers. Yet it is freshly different and by no means a digest of either. The first George O'Brien show on RKO-Radio's new season schedule, it should be influential in creating a vogue for its successors.

Naturally O'Brien is pretty much the whole picture, but he is given commendable support by the entire support cast, particularly by a pair of comparative newcomers, Virginia Vale and Henry Brandon, and Leon Ames. O'Brien's job, this time, is to reestablish law and order in outlaw-ridden Mesa City.

Producer Bert Gilroy has concocted something worthwhile for the action-adventure devotees. While O'Brien, et al, will automatically come in for the major share of the credit, Jack Lait, Jr., for the original screen play, and David Howard for his direction are exploitation assets.

Previewed in the RKO Radio studio projection room in Hollywood.—G. M.

Produced and distributed by RKO Radio. Produced by Bert Gilroy. Directed by David Howard. Screen play by Jack Lait, Jr., Eddie Donahue assistant director. Fred Knudtson film editor. Photographed by Harry Wilde. P. C. A. certificate number 5650. Running time, 60 minutes. Release date: Nov. 3, 1939. General audience classification.

CAST

Cliff Mason, marshal of Mesa City	George O'Brien
Virginia Eastland, schoolteacher	Virginia Vale
Jud Cronin, a sheriff	Leon Ames
Duke Allison, professional gun-man	Henry Brandon
Bat Cardigan, an outlaw	Harry Cording
Jake Morse, an outlaw	Slim Whitaker
Pete Henderson, an outlaw	Joe McGuinn
Sam Bentley, mayor of Mesa City	Lloyd Ingraham
Mrs. Dudley, boarding house owner	Mary Gordon
Deputy Marshal	Cactus Mack
Judge Wainwright	Carl Stockdale
Slim Walker, an outlaw	Frank Ellis
Marshal Thompson	Wilfred Lucas

Heaven with a Barbed Wire Fence

(20th Century-Fox)

Melodramatic Romance

Good stuff sometimes comes in small packages and the saying is true of "Heaven with a Barbed Wire Fence." In character, it's the story of a boy and his dreams and the rocky road he had to travel before he realized them. As screen entertainment the story is a convincing blending of romance, adventure, melodrama and humor. While the hero of the piece, newcomer Glenn Ford, is given fourth billing, he took advantage of his opportunity to make a short cut to potential stardom. Jean Rogers and another beginner, Nicholas Conte, also appear to good advantage in their roles, and the quality of support contributed by Raymond Walburn, Marjorie Rambeau, Eddie Collins, Ward Bond, Irving Bacon and Kay Linaker is on the plane expected of those mature players.

Human interest is the substance of Dalton Trumbo's story which he, Leonard Hoffman and Ben Grauman Kohn adapted. It is the quality accentuated in Ricardo Cortez's direction. After buying an Arizona ranch, a New Yorker, "Joe," starts hitchhiking across the continent. En route he teams up with erudite hobo, "Professor," tramp "Tony" and "Anita," Spanish refugee. The quartet encounter many adventures.

Previewed at the Uptown theatre, Hollywood. Audience reaction to the film created the impression that "Heaven with a Barbed Wire Fence" may develop into a surprise attraction in its field.—G. M.

Produced and distributed by 20th Century-Fox. Sol M. Wurtzel executive producer. Directed by Ricardo Cortez. Story by Dalton Trumbo. Screen play by Trumbo, Leonard Hoffman and Ben Grauman Kohn. Norman Colbert film editor. Photographed by Edward Cronjager. P. C. A. certificate: (Not yet issued). Running time, when seen in Hollywood, 60 minutes. Release date: To be determined. General audience classification.

CAST

Anita	Jean Rogers
The Professor	Raymond Walburn
Mamie	Marjorie Rambeau
Joe	Glenn Ford
Tony	Nicholas Conte
Bill	Eddie Collins
Hunk	Ward Bond
Sheriff	Irving Bacon
Nurse	Kay Linaker

Battle Fleets of England

(March of Time - RKO)

The War on the Seas

The production planning and filming divisions of Louis de Rochemont's March of Time magazine newsreel have hardly, if ever, come as close to headlines of the day as they have with their "Battle Fleets of England," No. 2 of the current series, which becomes doubly important because of the unprecedented censorship now covering movements of the Empire on land and sea in the Second World War.

Some of the sea strategies and mechanics of England's mighty sea power are discussed in surprising detail, and insights given into the age-old training technique of its sea lords and lieutenants, leaving at the end a comparatively well rounded description of the Battle Fleets of England, from the Baltic to the Mediterranean and out into the oceans of the Far East bases.

Even without the connection of the reel's timeliness to world headlines which daily touch on England's sea blockade of Germany, the Nazi attempts to bomb the British fleet and the sinking of ships, production construction and documentation place the issue high on a level in the series.

"First and only permission to film the complete activities of the English fleets" was given to March of Time by the British Admiralty two months ago, a bare few weeks before England's declaration of war on Germany brought a strict filming censorship.—Running time, 18 minutes.

Dreams on Ice

(Columbia)

Color Rhapsody

In anticipation of the winter season the ice skating short subjects are beginning to appear. Here is one of the fore-runners, a Color Rhapsody issue about a little boy and his dog. Preparing for bed of a wintry night, they decide they want to ice-skate, so they turn on the shower and open the window to wait for the water to freeze. Falling asleep, the boy dreams of an ice palace in which toy dolls and animals perform feats of skill. The dream ends when his mother wades in to deliver a lecture.—Running time, seven minutes.

Clocking the Jockeys

(20th Century-Fox)

Sport Slant

Around the clock with the mounted men of the racing stables is the subject under study in this sport subject from the Ed Thorgersen section. Attention is given to the matter of jockey training to keep his waistline in trim, to his eating habits, and his preparation for and participation in the big event of the day. Costarring with their riders are some fetching shots of the horses.—Running time, 11 minutes.

The Ninth State

(Emerson Yorke)

New Hampshire in Color

New Hampshire, the ninth state to ratify the National Constitution, in 1788, has been photographed in color by Emerson Yorke. The scenic beauty and serenity of the outland has been captured and enhanced by the handling of the camera. The audience views many historical sights, among them Odiorne's Point, Fort Constitution and Liberty Pole. After a depiction of the school life, the subject closes with scenes from Dartmouth's winter carnival. —Running time, 22 minutes.

Children under 16, for 10 years denied admission to Quebec theatres, are being permitted to see "The Wizard of Oz," at Loew's, Montreal, the Provincial ruling having been dropped for one week for the film.

Leaders Continue Studies of the Effects of War

The end of the first month of the Second European War finds the motion picture business engrossed in discussion and study of the war's immediate and potential reactions on income, but with comparatively little tangible action being taken pending determination of just how much in rentals Hollywood's product stands to lose in Europe's warring nations, from which accrues about half of the 35 to 40 per cent of U.S. distributors' foreign income (see page 28). Also to be considered are potential revenues curtailed through currency restrictions.

Distributors Meet

Exhibitors, except large circuits related to producer-distributors, have given no expression of opinion except to object to increasing admissions to "pay the freight" for Hollywood through higher rentals (See MOTION PICTURE HERALD, September 30, page 13).

Distributors in New York, individually and through their membership in the MPPDA have been meeting to determine their economic position. Conversations of a week ago Monday and Wednesday were resumed.

Individually, RKO moved two weeks ago, to cut salaries in the "top brackets," temporarily. United Artists in New York this week acted similarly.

Parings of home office staffs at this date also have been comparatively limited. Some have also merged departments.

Hollywood appears to have gone farther with layoffs, many of the studios remoulding technical, clerical and production staffs to meet actual filming requirements.

20th Century-Fox Committee Confers

Called together Friday by Darryl Zanuck, Twentieth Century-Fox vice-president in charge of production, a committee of workers and talent representing all major departments in the company's studio discussed the situation and called upon all employees to recognize the "gravity of the existing emergency, and meet the situation without the extremes of blind panic and equally blind optimism."

"We are fortunate that Twentieth Century-Fox is in an extremely sound financial position. Mr. Zanuck made it clear that no drastic action is contemplated at this time. He feels with us that a general salary cut is the poorest sort of economy, and should only be undertaken as a last resort. But savings must be accomplished and drastic new economies put into effect. If we can work together in the crisis we have better than a good chance of coming through without damage either to the studio or to ourselves."

Joseph M. Schenck, chairman, arrived in New York this week for business conferences and plans to remain about two weeks before returning to the coast. He flew to New York from Mexico City.

Mr. Schenck will confer with Sidney Kent, president, arriving from his summer at the Thousand Islands.

Major Albert Warner, of Warner Brothers, was host last Thursday to members of his 1939 Amusement Division of the Jewish Federation of Charities at a golf tournament and dinner in Purchase, N. Y. The major, while not participating in the awards, shot a net of 73.

Nat Levy Honored; RKO Managers Meet

Jules Levy, RKO general sales manager, held a sales conference of the company's eastern exchange managers in Detroit Sunday, following a testimonial dinner tendered Nat Levy, eastern central district manager, on the occasion of the transfer of his headquarters from Detroit to Philadelphia.

Attending the sales conference Sunday were Jules Levy, E. L. McEvoy, eastern and Canadian sales manager; Nat Levy, and the following branch heads: B. G. Kranze, Albany; R. C. Cropper, Boston; C. Boasberg, Buffalo; B. Pitkin, New Haven; S. C. Jacques, Cincinnati; G. Lefko, Cleveland; F. L. McNamee, Philadelphia, and H. H. Greenblatt, Pittsburgh.

Sponsored by the Detroit Variety Club, the testimonial dinner for Nat Levy was held at the Book Cadillac Hotel, with all Detroit exchange managers having been on the testimonial committee, headed by Eddie Heiber of Universal.

ASCAP Bill Dies In Alabama House

The anti-American Society of Composers, Authors and Publishers measure in the Alabama legislature, which was passed by the Senate without a dissenting vote, failed to get on the House calendar before the legislature adjourned.

The measure is expected to be called up when the legislature reconvenes next June. The bill would require ASCAP to charge for its music by the piece and prevents a blanket assessment against radio stations, hotels or other concerns using its music. It also would levy a three per cent annual gross receipts tax on the organization.

In celebration of its 25th birthday, ASCAP on Sunday at Carnegie Hall in New York started a week's festival of American music.

The society decided on the program, it was announced, to honor American creative artists in the field of music.

Song Writers Win Increased Royalties

A contract signed last week by Song Writers Protective Association and Music Protective Association and Music Publishers Holding Corporation, Warner publishing subsidiary, provides for an increase of minimum royalties for mechanical and foreign rights from 33 1/3 per cent to 50 per cent.

Bunn Made Manager Of Wire Broadcasting

C. W. Bunn, formerly general sales manager of Electrical Research Products, Inc., has been appointed general manager of the Wire Broadcasting Corporation of America, of 250 West 57th Street, New York. The company furnishes musical programs and sports and other news to hotels, restaurants, and the like.

Dividend Declared

Technicolor directors in New York on Wednesday declared a dividend of 25 cents a share payable October 18th to stock of record October 13th.

Monogram Shows Profit of $78,773 for Eight Months

W. Ray Johnston, president of Monogram Pictures Corporation, announced an operating profit of $78,773.89 for the eight months from November 1, 1938, to July 1, 1939, at the interim meeting of the stockholders held at the company's offices in Rockefeller Center on Wednesday.

In submitting the report for the 26 week period ended July 1, 1939, Mr. Johnston disclosed a profit of $41,541.21. In November and December of 1938, the first two months in which the company operated in the black, a profit of $37,132.68 was earned.

On a statement accompanying the report Mr. Johnston said:

"Several pictures are now in production in Hollywood. We have just completed what we believe is our biggest production to date, 'Mutiny in the Big House,' on which we anticipate a substantial profit. Arrangements are being made to start production of the Washington Irving classic, 'Rip Van Winkle' which gives every indication of being a pronounced success.

"We look forward with optimism to the coming season as one which should do much to advance Monogram's name in the motion picture industry."

The following were elected to constitute the board of directors: W. Ray Johnston, J. A. Sisto, O. Henry Briggs, William B. Jaffe, Scott R. Dunlap, Trem Carr, Thomas P. Loach, Norton V. Ritchey and Samuel Broidy.

Standard Sets Franchise Deals

"Lost On The Western Front", starring Paul Cavanagh with Marcelle Chantel and Garry Marsh, will be the next release on the 1939-1940 program of Standard Pictures, the release date being set for October 15th.

Exchanges which now hold the Standard franchise are: F. C. Pictures, in Albany and Buffalo; Imperial Pictures, Boston and New Haven; Independent Film Service, Cincinnati and Cleveland; Texas Film, Dallas and Memphis; Special Attractions, Chicago; Mercury Film, Denver; Excellent Pictures, Detroit; Superior Pictures, Indianapolis; Majestic Pictures, Kansas City; Superior Pictures, Milwaukee; Majestic Distributing, Los Angeles; Atlantic Pictures, New Orleans; World Pictures, New York; Texas Film, Oklahoma City; Capitol Pictures, Omaha; Monarch Pictures, Pittsburgh; Feature Film, Portland; General Film, Seattle; Superior Pictures, St. Louis; Mercury Film, Salt Lake City, and All Star Features Distributors in San Francisco.

B & K Agreement With UA Pending

The possibility of a new season product agreement being reached between Balaban & Katz and United Artists was indicated this week, John Balaban, head of the Chicago circuit, having arrived in New York Tuesday for discussions with United Artists on its product, with the exception of the three new season Samuel Goldwyn releases, for which a deal has already been consummated.

RCA AND FARNSWORTH IN A PATENT EXCHANGE; NBC PLANS "BIG PUSH"

Advancement of Television Seen in Plan for Interchange of Use of Inventions; Merchandising Campaign Set

Further advancement of the new art of television is expected to evolve from a patent exchange consummated on Monday between Radio Corporation of America, principal public telecaster to date, and Farnsworth Television and Radio Corporation, one of the largest of the independent television manufacturers—in what appears to be one of the most sweeping deals for television patent exchanging since television started to emerge from the laboratory.

At the same time, in another division of RCA's television development, at the National Broadcasting Company, a wholly owned subsidiary, it was disclosed that NBC and RCA together in a few weeks will launch an intensive merchandising campaign to stimulate the sale of television receivers throughout the country.

RCA Explains

Announcement of the RCA-Farnsworth patent exchange came from the RCA home office at Rockefeller Center, and said:

"Each party has acquired the right to use the inventions of the other in the fields of television and in other fields of their respective businesses. The RCA acquired a non-exclusive license under the patents of the Farnsworth Corporation, for television receivers, for television transmitters, and for other radio and sound recording and reproducing apparatus.

"The Farnsworth Corporation acquired a standard non-exclusive license for broadcast and television receivers and electrical phonographs under the patents of Radio Corporation of America, and also other non-exclusive licenses for television and broadcast transmitters and for its other fields of business.

"Neither corporation acquired any right to grant sub-licenses to third parties under the patents of the other corporation."

The NBC and the RCA will collaborate in boosting television this fall, Alfred H. Morton, vice-president of the NBC in charge of television, said in New York last week.

There will, shortly, be a large merchandising campaign by the RCA, of television receivers; and the NBC will concentrate on more, and superior, television programs.

1,200 Receivers in New York Area

Mr. Morton estimated that there were almost 1,200 receiving sets in the New York area; whereas, when the NBC began its television service to the public, on April 30th, there were only 500.

Sales of sets rise when television programs become better, he asserted; he gave as an instance the jump in set sales early in September, coincident with a bettering of programs.

He deprecated the unofficial "boycott" being exerted against television by motion picture distributors, saying that the new industry would forge ahead, regardless.

The television industry is using films from commercial and independent sources, he claimed, and is content in doing so. Said he:

"We don't intend to go into the film business. We believe the film industry will eventually meet us half way, and we think there will be enterprising producers who will see the opportunities in making pictures for television, and who will profit as a result."

Mr. Morton foresaw a large use of films by eventual television networks. He envisioned transmitters in 10 key cities, linked in network, broadcasting two hours of film per day. The resultant feature film consumption "probably would be more than the total feature footage produced by the major companies in a year," he said.

"It would open up a tremendous new market, with a huge audience," he added.

Mr. Morton admitted negotiations with film companies had been "slow," to date.

The war would have no effect upon television here, he said.

SEES FEW TELEVISION SETS BEING BOUGHT

Less than 400 television receivers were sold in the New York area in the past five months, Harry Boyd Brown, national merchandising manager of the Philco Radio and Television Corporation, told the Boston Conference on Distribution, on Monday, in that city. He said that any prediction that 2,000 sets would be sold during the next year was "optimistic." It will be from five to seven years before television as a merchandising factor will have any effect on distribution, he said.

Claims New Inventions

With applications for patents claimed on more than 100 radio, television and facsimile inventions, filed with the United States Patent Office in Washington, Leo A. Collins of Louisville, Ky., said this week that patent office examiners had indicated they would be granted after routine procedure.

Among his inventions is one of a new method of transmitting motion picture films, with accompanying sounds recorded at greater speed and with more perfect registering, he said.

New Television Programs

Opening Fall programs of note on the NBC television service in the New York area included the following: the Fordham-Waynesburg football game on last Saturday; the Ronson Lighter Company musical revue last Friday evening; the debut of Helen Twelvetrees this Tuesday evening in "The Butter and Egg Man."

NBC is also telecasting the following football games: Manhattan-St. Bonaventure, this Saturday; College of the City of New York-Scranton, on Oct. 14th; the same college against St. Joseph's on Nov. 18th; Long Island University against Catholic University, on Nov. 23rd.

Hear Television Papers

Members of the Institute of Radio Engineers listened to the reading of seven technical papers on television, at their convention two weeks ago, at the Hotel Pennsylvania, New York City.

Form New Corporation

In Hartford, Conn., the World Radio, Television and Appliance Corporation has filed certificates of organization. Former name was the Hartford Radio-Television and Appliance Corporation.

Grand Jury Hears Film Executives

Several more top and lesser figures of the industry and its labor unions testified during the week before a Federal Grand Jury in Los Angeles, in the United States Attorney General's probe into union activities and alleged income tax violations.

William Bioff, west coast leader of the International Alliance of Theatrical Stage Employees, and Joseph M. Schenck, chairman of the board of Twentieth Century Fox, and president of the Motion Picture Producers Association, will not be called before the jury, it was said.

Witnesses last week were Louis B. Mayer, MGM executive; Ralph Morgan, president of the Screen Actors' Guild; Robert Montgomery, its past president; Aubrey Blair, organizing director of the American Guild of Variety Artists; Guy H. Cooper, suspended financial secretary of the Studio Technicians' Local 37; J. B. Codd, accountant for Twentieth Century-Fox; Harland Holmden, international vice-president of the IATSE; Sid Rogell, studio manager for RKO; Kenneth Thomson, executive secretary of the SAG; Joseph Carpenter, Local 37; Arthur Stebbins, a nephew of Mr. Schenck; J. Holt and F. Stimpfig, bank officers.

Others to testify are Lou Blix and Steve Neuman for the union, and Pat Casey, Victor Clarke, Harry Cohn and Harry Warner.

Attorney General Frank Murphy said last Thursday in Washington that the Department of Justice was watching the jury testimony, closely.

"Films," New Magazine, Appears in Late October

"Films," announced as an "international quarterly magazine of film opinion," will appear, initially, late this month, according to the publisher, Kamin Publishers, New York City.

The magazine "seeks to provide a medium whereby film-craftsmen and the film-audience may have a forum for the mutual exchange of ideas. It will contain articles and film material by many writers and workers in the cinema."

The first issue will include articles by John Grierson, Sawyer Falk, Kurt London, Alberto Cavalcanti, and others, in addition to a previously unpublished article by Harry Alan Potamkin, annotated by Edgar Dale of Ohio State University, and a previously unpublished screen treatment of "The Lower Depths" by Maxim Gorky, translated by Alexander Bakshy.

The Editorial Board of "Films" consists of Lincoln Kirstein, Jay Leyda, Mary Losey, Robert Stebbins, and Lee Strasberg.

RKO Leads Direct Mail Users

RKO Radio Pictures for the fourth consecutive year is included among the 50 leaders of direct mail advertising in America listed by the Direct Mail Advertising Association. Leon J. Bamberger, sales promotion manager, received the certificate of award for the company.

THE HOLLYWOOD SCENE

Friday in Hollywood

Hollywood has lots of things on its mind besides the business of making moving pictures. Here the horrors of "war" are reflected mainly by debatable opinions of what the IATSE 10 per cent wage increase means, by the very actual realization that the pay check cuts and personnel eliminations look like the first day jobs of a batch of new students trying to shear someone's hair in a barber college, and by speculation over what will be done by the federal grand jury, which shortens its sessions because "members must attend to private business."

Seven Begun, One Completed

Hollywood on the weekend had the jitters. Nevertheless it managed to start seven pictures and complete one more. "Little Old New York" was started at 20th Century-Fox. One need not have been so long in the business to know that when the same titled picture was on the screen 15 or 16 years ago Marion Davies was the star. Alice Faye will be the star in the 1939 version and with her will be Fred MacMurray, Richard Greene, Brenda Joyce and Andy Devine.

Another story about New York folk, this time some of its sons in the last world war, was begun at Warners under the title "The Fighting 69th." James Cagney, Pat O'Brien, Jeffrey Lynn, George Brent, Alan Hale, Dennis Morgan, William Lundigan and Frank McHugh will have important parts in telling the story of the "fighting Irish."

Another Edgar Hoover Film

This week Paramount launched the photographing of another of those J. Edgar Hoover stories with "Street of Missing Women," in which Preston Foster, Ann Dvorak, Arthur Loft, Wynne Gibson, Betty Compson and Peggy Shannon will appear. MGM's detective story is "Nick Carter," involving Walter Pidgeon, Rita Johnson, Donald Meek, Henry Hull and Sterling Holloway.

"Hopalong Cassidy" goes on to further adventures in the Harry Sherman production for Paramount, "Gun Chores." William Boyd, Russell Hayden, Britt Wood and Jane Clayton are featured.

George O'Brien will keep pace with his rival Boyd by making "Legion of the Lawless" for RKO-Radio.

Out at Warners a picture called "Brother Rat and the Baby" was begun. Wayne Morris, Jane Wyman, Ronald Reagan, Jane Bryan, Eddie Albert and Henry O'Neill will do most of the work.

Of the seven pictures that were completed, Warner Brothers accounted for two, "The Enemy Within" and "Four Wives," which had been called back for retakes and added scenes.

Monogram finished "Heroes in Blue" and RKO-Radio checked "Reno" off its active list. At Republic where, according to Mr. Herbert Yates, "what may happen after January 1 is anybody's guess," two productions were finished as 38 regular employees left the lot. They are "Abraham Lincoln Boggs" and "Jeepers Creepers."

Paramount finished "Women Behind Bars," one of those FBI stories, and Universal announced that it was through shooting "Little Accident."

ONE-HORSE TOWN FOR PREMIERE

Warner Brothers and Producer Bryan Foy have decided that State Center, Iowa, with a population of less than 1,000, is America's typical one-horse town. There the world premiere of "Pride of the Blue Grass," which stars the blind horse, "Elmer Gantry," will be held.

State Center's 250-seat theatre, managed by R. T. Hill, is open Wednesdays and Saturdays only.

Wanger's Plans

Planning temporary suspension of activities for three months subsequent to January 1st, Walter Wanger will put two productions, "House Across the Bay" and "Personal History," into production in October and is rushing preparations of another, "Dynasty of Death," which he plans to complete before the close of the year.

Sheridan Gibney has been signed to collaborate with Taylor Caldwell on the screen treatment of her novel, "Dynasty of Death." The story is a timely and intimate yarn of munitions makers and war barons in society as well as in the fields of international intrigue. Meanwhile John Meehan is adapting Vincent Sheean's "Personal History," and Kathryn Scola is working with director Archie Mayo on the final script of "House Across the Bay," which will star Joan Bennett.

Tay Garnett will complete direction of "Send Another Coffin" within a week or ten days, and "Eternally Yours" has been given the first of its series of previews.

Writer-Director

Edward H. Griffith closed a deal with Paramount for the sale of his original story, "In Old Virginia," and also was engaged to direct the production. Joel McCrea will be seen in the starring role.

Virginia Van Upp, who paired with Griffith on the Fred MacMurray-Madeleine Carroll hit, "Honeymoon in Bali," has been assigned to do the screen play.

Musical Westerns

Producer Edward Finney at Monogram has two scripts completed for his western star, Tex Ritter, who has just returned from a three months' tour of the west and south with his cowboy band.

The picures are "Roll Wagons Roll," story by Victor Adamson, Edmond Kelso and Roger Merton, and "Under Western Stars," an original by John Foster. Al Herman will direct the first, which goes into production within 10 days.

Name News

LEW SMITH, formerly production aide to FRANK LLOYD, has resigned as EDWARD SMALL'S assistant.

* * *

With "Ninotchka" completed, ERNST LUBITSCH will start "The Shop around the Corner" for MGM about mid October. MARGARET SULLIVAN and JAMES STEWART will be co-starred.

* * *

DAVID O. SELZNICK is negotiating with United Artists for the purchase of "The Swan" as a starring vehicle for INGRID BERGMAN. When made as a silent, the picture had LILLIAN GISH in the leading role.

* * *

MAX GOLDEN has rejoined 20th Century-Fox as production assistant to SOL M. WURTZEL.

* * *

JOHN GARFIELD has returned to Warners after a vacation in New York to prepare for his starring role in "Forgive Us Our Trespasses."

* * *

MGM has resumed production work on "I Take This Woman," in which SPENCER TRACY and HEDY LAMARR are featured, with W. S. VAN DYKE directing. The picture was abandoned early last summer after several weeks of shooting.

* * *

MURIEL HUTCHINSON and JACK NORTON have been added to MGM's "A Call on the President," which features LEWIS STONE, ANN SOTHERN, WILLIAM GARGAN and WALTER BRENNAN.

Newly Organized

Rainbow Productions, Inc., has been organized by EDWARD GROSS and JULES GOLDSTEIN. Mr. Gross is well known in the industry, having been associate producer with SOL LESSER on the first three Bobby Breen films and with DAVID L. LOEW on "The Gladiator." Mr. Goldstein, an eastern banker, is financing the new company.

Movies or Baseball

The average lad of 13 and 14 prefers a movie to baseball, according to results of a survey of 5,000 children of pre-high school age just released by *Young America,* weekly news magazine.

The children voted movies their favorite amusement—two out of five preferring that above everything else. The next most popular amusement, sports, attracts one out of four. The favorite movie of recent months was "Boys' Town," followed by "Gunga Din," "Jesse James," "Robin Hood," "Dawn Patrol," "Snow White," "Kentucky," "Marie Antoinette," "You Can't Take It with You" and "Tom Sawyer."

Tyrone Power was the idol of 10.1 per cent, and Richard Greene and Errol Flynn rated second, followed by Mickey Rooney fourth, Spencer Tracy fifth, Deanna Durbin, Sonja Henie, Clark Gable, Jeanette MacDonald and Nelson Eddy.

When?



will 20,000,000 families read about the season's most unusual entertainment in LIFE, SATURDAY EVENING POST, COLLIER'S, COSMOPOLITAN, LOOK, TIME and LIBERTY?



Answer: Simultaneous with release date breaks this intensive national advertising to tie in directly with the local showmanship that is ETERNALLY YOURS.

PEOPLE

The Great Arturo (David Niven), challenged to prove he is "the world's most darning, most devilish magician," last week stepped handcuffed into a plane, bailed out 15,000 feet above Croydon airport. While thousands watched in near-panic he twisted, wriggled, squirmed free in time to jerk the ripcord for a rough landing—but too late to stop his beauteous wife Anita (Loretta Young), renegade granddaughter of Manhattan's socialite Bishop Peabody (C. Aubrey Smith), from filing suit for divorce.



MAGICIAN AND GIRL FRIDAY
tired of his tricks

Meantime, birdlike Aunt Abby Peabody [illegible] Burke) smiled into her tea as Don [illegible] roderick Crawford), Anita's former [illegible]shed headlong to meet her ship

TIME



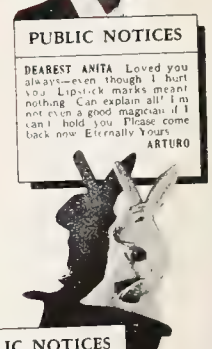
WALTER WANGER presents
Eternally Yours
STARRING LORETTA YOUNG
HUGH HERBERT
C. AUBREY SMITH · BRO[illegible]
ZASU PITTS · VI[illegible]
RAYMOND W[illegible]
A TAY GARNETT
ORIGINAL SCREENPL[illegible]
AND GRAH[illegible]
DIRECTED BY
RELEASED THRU



LIBERTY & COSMOPOLITAN



PUBLIC NOTICES
THE GREAT ARTURO. Tired of your tricks! That 15,000 foot parachute jump made my heart stop beating! Found lipstick marks on your collar again. Selling 'Dream House' and getting divorce immediately. Love, Eternally Yours. ANITA



PUBLIC NOTICES
DEAREST ANITA Loved you always—even though I hurt you. Lipstick marks meant nothing. Can explain all! I'm not even a good magician if I can't hold you. Please come back now. Eternally Yours ARTURO



COLLIER'S & SATURDAY EVENING POST

"I Loved a Magician!"

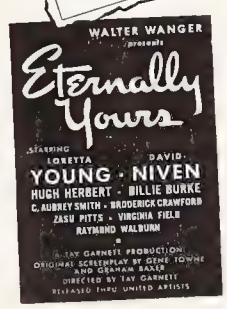


LOOK

PUBLIC NOTICES
RABBIT FOR SALE! Herman, who starred in all performances of society magician—offered to highest bidder. Magician, deserted by woman he loves, finds himself unable to continue act! (Anita—please come back, I'm "Eternally Yours") ARTURO



LIFE



WALTER WANGER *presents*

Eternally Yours

starring

LORETTA YOUNG • DAVID NIVEN

with HUGH HERBERT • BILLIE BURKE • C. AUBREY SMITH
BRODERICK CRAWFORD • ZASU PITTS • VIRGINIA FIELD • RAYMOND WALBURN
A TAY GARNETT Production • Original screenplay by GENE TOWNE and GRAHAM BAKER
Directed by TAY GARNETT • **RELEASED THRU UNITED ARTISTS**

IN THE CUTTING ROOM

Allegheny Uprising

(RKO Radio)

Historical Adventure

An almost forgotten chapter of American history is the story which led to the "Allegheny Uprising." The scene of the events is Pennsylvania during the years 1759 and 1760. The production will picture a brief but tense preliminary flaring of the pioneer spirit of independence that, a few years later, was to lead to the American Revolution.

Claire Trevor and John Wayne, who did all right for themselves in "Stagecoach," will be the story's heroine and hero. The production will also provide the name values of George Sanders, now in "Nurse Edith Cavell," Brian Donlevy, the real star of "Beau Geste," Wilfred Lawson, Robert Barrat, stage actor John F. Hamilton, Moroni Olsen, Chill Wills, Ian Wolfe, Eddie Quillan, Wallis Clarke and Monte Montague.

P. J. Wolfson, the picture's producer, also adapted the Neil Swanson novel, "The First Rebel," upon which the film is based. It is being directed by William A. Seiter, who turned out "Susannah of the Mounties."

Release date: October 27, 1939.

Too Busy to Work

(20th Century-Fox)

Comedy

"Too Busy to Work" will be the 15th "Jones Family" picture. The series is now entering its fourth year. The regular cast members Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts and Billy Mahan, apparently have won the affections of audiences everywhere. The studio agrees that the series has been exceptionally profitable and the comments of exhibitors in "What the Picture Did for Me" denote general satisfaction.

To supplement the natural draw "Too Busy to Work" will have seven additional well-known featured players in supporting roles. They are comedienne Joan Davis, Chick Chandler, Marvin Stephens, Marjorie Gateson, Andrew Tombes, Irving Bacon and Helen Ericson.

As usual, the sustaining story, prepared by Robert Ellis, Helen Logan and Stanley Rauh from the combined material of two novels, "The Torchbearer" and "Your Uncle Dudley," will deal with ludicrous turmoil within the family household.

Release date: Nov. 17, 1939.

Jeepers Creepers

(Republic)

Comedy Melodrama

The Weaver Brothers and Elviry, who are featured in "Jeepers Creepers," were hillbillies for a decade or more before anyone thought up the all-embracing description for such bizarre mountain folk characters. They've been seen in person in almost every spot in the land civic-conscious enough to boast a theatre. They've been seen in pictures and heard on the radio. The public in urbane centers seem to like them, and records will likely prove, as do the Gene Autry records, that they're hot stuff also in the wide open spaces. Consequently, it is to be expected that in this picture the trio, plus "Violey," will be the exploitation assets first seized upon, with due respect for others included.

In tone the basis of this picture, an original screen play prepared by Dorrell and Stuart McGowan, is a proof that "The Golden Rule" can't be beaten. Parallels, even though remote, to the thesis of Bob Burns, "Our Leading Citizen" are involved in the proving. Yet, while melodrama, of necessity, is involved, the essence of "Jeepers Creepers" is homespun comedy.

With the Weavers will be seen Roy Rogers, Lucien Littlefield, Billy Lee, Doris Wrixon, Thurston Hall and Johnny Arthur.

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of September 30

CAPITOL

Football Thrills ..... MGM
A-haunting We Will Go... Columbia
Feature: The Women ..... MGM

CRITERION

Ash Can Fleet..... MGM
Think First ..... MGM
Crop Chasers ..... Columbia
Feature: A Woman Is the Judge ..... Columbia

MUSIC HALL

Information Please, No. 1.. RKO Radio
Going Places, No. 68..... Universal
Feature: Nurse Edith Cavell RKO Radio

PARAMOUNT

Popular Science, No. 1..... Paramount
Breaking the News..... Paramount
Public Hobby, No. 1..... Paramount
Feature: Honeymoon in Bali Paramount

RIALTO

Bow Strings ..... RKO Radio
The Brave Little Tailor..... RKO Radio
Feature: Full Confession.... RKO Radio

RIVOLI

Gun Play ..... RKO Radio
The Pointer ..... RKO Radio
Feature: The Real Glory.... United Artists

ROXY

Sheep in the Meadow..... 20th Cent.-Fox
Big Game Fishing..... 20th Cent.-Fox
Feature: Here I Am a Stranger ..... 20th Cent.-Fox

STRAND

Slapsie Maxie ..... Vitaphone
Old Glory ..... Vitaphone
Modern Methods ..... Vitaphone
Feature: Espionage Agent... First National

Vigil in the Night

(RKO Radio)

Hospital Melodrama

"Vigil in the Night" is based on a novel of the same title by A. J. Cronin. The story ran serially in "Good Housekeeping" last summer. Dr. Cronin is a noted Scotch physician. He is best known to American readers and theatregoers for his famous "The Citadel," which in screen form was one of last season's outstanding successes. The locale of the story is England and the time coincides with the present—just before and in the first few months of the current war. But it is not a war story.

As adapted by P. J. Wolfson and Fred Guiol, the story details the sacrifices of a nurse made for the honor of her profession and her romance with a young doctor. While the picture will disclose the seemy side of the nursing profession as well as its triumphs in contemporary England, the theme will be approached through the eyes of a nurse and will illustrate the conditions under which the "women in white" work and the loyalty and sacrifices demanded of them.

Carole Lombard, turning to a dramatic role again, will be seen as the heroine, with Brian Aherne the doctor. Anne Shirley, Julien Mitchell, wellknown British character actor, and Robert Coote are the supporting principals. Two other newcomers, Brenda Forbes and Peter Cushing, with Rita Page round out the cast. Director George Stevens, who recently made "Vivacious Lady" and "Gunga Din," is also producing.

Release date: November 10, 1939.

Pack Up Your Troubles

(20th Century-Fox)

Comedy

The ace draw name in "Pack Up Your Troubles" is the now adolescing Jane Withers. One of the exclusive "Big 10" of exhibitors' money making stars, she has become a streamlined, shapely miss whose harum scarum tomboy days are forever gone. While there will be a new looking Jane in the picture, she still will sing, dance and act as she has in all her previous success. The deuces wild in the deck are the Ritz Brothers, the nit wit trio. Other names available to exhibitors for exploitation purposes are: Lynn Bari, Joseph Schildkraut, Stanley Fields, Fritz Leiber, Lionel Royce, Adrienne d'Ambricourt, Georges Renavent, Leon Ames, William Von Brincken, Ed Gargan and Robert Emmett Keane.

The story basis is an original screen play by Lou Breslou and Owen Francis. Sidney Clare and Jule Styne contributed a song number for Miss Withers. The picture is being directed by H. Bruce Humberstone, maker of many of the original "Charlie Chan" series and one or two earlier Withers pictures.

"Pack Up Your Troubles" will be timely comedy told against the back ground of the World War. It will detail how the actor-Ritzes, enlisting as cavalrymen in the AEF to become nursemaids to mules and (by accident) aviators, ally themselves with Miss Withers to hoodwink the German high command, meanwhile playing hob with the American, British and French armies.

Release date: Nov. 3, 1939.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Walter Wanger's press agents set out to discover the oldest married couple in the U. S., offering a prize, all in the name of publicity and press attention for Mr. Wanger's new motion picture of "Eternally Yours." Mr. and Mrs. George M. Goben, in Lucas, Iowa, took the honors, citing their seventy-eight years—twenty-eight thousand, four hundred and eighty-nine days, six hundred and seventy-five thousand, seven hundred and forty-six hours, forty million, six hundred and forty-four thousand, seven hundred and six minutes, and two billion, four hundred and thirty-eight million, six hundred and eighty-five thousand seconds—of uninterrupted wedlock.

The Gobens were pretty nearly nosed out of the running when Mr. and Mrs. William Kelly, of Longview, Texas, cited their 81 years of marriage. But Mr. Kelly died shortly after entering the contest.

Anyway, the Wanger prize will take the Gobens from their Iowa home to Chicago, thence to New York, the World's Fair and a very lacey French suite at the tilted-nosed hostelry of the French-vintage Pierre of Fifth Avenue. The Gobens, at 93 years of age, start a wedding trip that was prevented when the Civil War broke out 78 years ago. They are the ranking members of the Vow Keepers of America, an organization of couples married more than half a century.

▽

Phil Williams is known among his publicity writing colleagues at the March of Time office in New York for endless efficiency, for forever jotting down notes of what to do, when to do it, and how. His desk calendar pad resembles nothing short of a Hotel Astor tablecloth after a group of oldtime movie magnates finished scribbling one of those billion-dollar colossal mergers in years gone by.

Phil jots down notes to remind him of everything but his luncheon hour—his devastating appetite tells him about that. And, so, it was with no surprise that Al Sindlinger, advertising manager for March of Time, in search of some information on Phil's schedules, and inspecting Phil's calendar pad in Phil's absence on a combination vacation-honeymoon, came across Phil's jotted note: "Sunday, October 1—get married, 2 P.M."

▽

Herbert Cruikshank, film story writer, who passed away in New York the other day, was once in the U. S. diplomatic service, and while serving as Consul General at Queenstown, Ireland, he cleared the S. S. *Titanic* on the maiden voyage that was to take it into the Atlantic to an iceberg and disaster and death to 1,517, in 1912. He took the last known picture of the White Star liner as she steamed away from Ireland to sea.

▽

The recent feud between the Associated Actors and Artistes of America and the International Alliance of Theatrical Stage Employees uncovered, among other items, an interesting point in the Screen Actors' Guild basic agreement. According to the text, whenever the contract uses the term "masculine gender" it "includes the feminine and neuter." Is it Gertrude Stein influence or is the Guild taking a crack at some of its own membership?

WHEN THE FIRST FLUSH of war fear broke out in London, virtually all of the film business hurriedly ran to the suburbs away from anticipated bombs marked: "Made in Germany." London offices of the American distributors were no exception, and so the panic found the Columbia Pictures staff setting out, for the glory of old Columbia and the Cohns, for Wadhurst Castle, at Wadhurst, Sussex, a big, roaming place which they bought or leased for the purpose.

Built of stone in the mediaeval style, with battlemented walls and turrets, the house contains scores of well-proportioned rooms and ample cellarage, the latter most important if Hitler airplane engines started droning in the immediate vicinity.

Grounds, gardens and well-wooded parklands, in which there is even a private golf course of nine holes, run to about 100 acres.

It was to this castle dating back into the days of old, when knights were bold, that Columbia Pictures took its forces from Wardour Street—its film salesmen and film cutters, stock boys and typist girls, its managers and assistants.

But when they got there they found that all would need bicycles, for the building inside was just a mile and a half from the front lodge gates, and so one and all went back to Wardour Street.

▽

Carrying a human cargo in her freight holds, the American Scantic Line freighter Mormacwren arrived in New York Sunday from Copenhagen, establishing a record for being the most crowded ship on the basis of normal passenger capacity to arrive in these waters since the evacuation of American citizens began from Europe's war grounds.

Built to accommodate but 12 passengers in her six small cabins, the papers of the freighter listed 201 passengers—and Tom Mix's horse, Tony, Jr.

▽

Baltimore plans a one-reel color film to attract tourist business. Wonder what they'll show besides Wallie Simpson's old home?

▽

Kansas City, Missouri's City Manager Eugene C. Zachman has appointed a board of eight to manage the Municipal Auditorium. There's a druggist, a merchant, an insurance agent, a real estate man, a hotel owner, and a street car executive, but not a showman is among them.

▽

And now that the New York World's Fair is nearing the end for this year, it is disclosed that Rosita Royce, the fan-and-dove dancer, did her naughty nuances nightly to the melancholy strains of "In a Monastery Garden."

▽

When Joseph M. Schenck, 20th Century-Fox board chairman, recently took departure from Hollywood for Mexico and points below, Billy Wilkerson's local film paper, *The Hollywood Reporter*, reported: "Some of the boys out on the 20th Century-Fox lot got a great kick out of Joe Schenck's answer to the question, "Where will you be stopping in Mexico?' with Joe answering, 'The Hotel Reformer.' The funny part of it is he WILL be at the Hotel Reformer."

THE FUNNY PART OF IT IS that the name is REFORMA—not REFORMER.

Maurice Bergman, publicity and advertising general for the Cohns' Columbia, is doing alright with Frank Capra's "Mr. Smith Comes to Washington," which concerns the ups and downs of a young U. S. Senator. For one thing, he had a pretty good-looking brochure arrive on drama editors' desks the country over almost coincidental with the opening of the big argument over neutrality laws in Congress, when the eyes of the country were focusing on their favorite Senators and Congressmen assembled in special session. The Washington papers went for the brochure in a big way, some of them giving art and type attention thereto; it's a rarity to see a newspaper giving publicity to a piece of direct-mail advertising. When money is to be spent on advertising, the papers want it spent in their pages.

Washington is waiting to see what Capra did with his set building, always on the alert to dig at inaccuracies. Before building the set for Senate chambers, the director almost started a spy scare, poking around Washington for floor plans of the Capitol. Because of red tape and "national emergencies" he had to take most background shots from a sightseeing bus. When he finally did get into the building for inspection, he drew plans from which he built up even the scratches on the Senators' desks, duplicating inkwells, favorite pencils and other gadgets that administrators and legislators flourish when in action. He even calculated, for casting purposes, that the composite Senator conforms physically to specifications of 52 years of age, is five feet five inches high and weighs 174 pounds.

▽

We-Aim-to-Please Department:

A Sunday concert on a nationwide hookup of German radio stations for soldiers in the front lines was interrupted Sunday night for a request number which the Nazi announcer said had been asked by French officers and men in the Maginot Line on the opposing side.

The announcer said that the French soldiers had put through a telephone call to the German Broadcasting Company, adding that it was a "pleasure" for the Nazi radio to "oblige" the French troops, and the French song was played immediately. The song—"Speak to Me of Love."

▽

Exhibitor note:

Anna Neagle, London star of Herbert Wilcox, now starring in this country both for Mr. Wilcox and RKO, was describing her early British film days to a New York *Evening Post* interviewer, recalling Producer Wilcox's "string of inexpensive, cheerful little Grade B films"—"Limelight," "Three Maxims" and "Girl in the Street."

Miss Neagle recalled particularly "Girl in the Street." "I had tap and ballet numbers, two songs and a cabaret scene," she remembered. "It didn't make much money but we all had a lot of fun making it—and that counts so much."

▽

"Carl Laemmle saw the movies develop from a shoestring to a major industry," observed the New York Evening Sun, adding: 'But he probably never thought when he opened his first nickelodeon that the movies would ever get tied up with the crockery business."

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Mercury Film Exchange	Salt Lake City, Utah
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U. S. MOVES TO RESTRAIN SCHINES; COURT ACTIONS ON SIX OTHER SUITS

Griffiths Deny Trying to Block Competition; Crescent Circuit Demands Bill of Particulars; Adelphi Case Postponed

One major attack by the United States and half a dozen skirmishes between the Government and independent exhibitor plaintiffs with circuit and distributor defendants highlighted the week's anti-trust suit developments.

The U. S. moved for an injunction to restrain the Schine Circuit in the east from further expansion pending disposition of the suit it has pending against the chain.

The Griffiths in Oklahoma denied it is trying to block competition.

Crescent Amusement in the south demanded a bill of particulars.

Taking of dispositions continued in the Maine Millinocket case:

The Chicago Gary Theatre suit proceeded with the taking of additional testimony.

Postponement was granted in hearings in the Chicago Adelphi Theatre case.

Majors Get More Time

Meanwhile, time for the majors to answer or to move for modification of the Government's 68 interrogatories in the "key" anti-trust suit was extended in New York on Monday from October 7th to October 17th; this having been disclosed by the U. S. Attorney's office last Friday.

The Government's time to take similar action in reference to the 38 interrogatories filed by United Artists and directed to the Government have also been extended to October 17th.

Schine Decision Reserved

Decision was reserved by Federal Judge John Knight Monday in Buffalo on the Department of Justice motion for a preliminary injunction against the Schine Circuit. Continuance of arguments and all motions for bills of particulars were set for Tuesday, October 10th.

The Government motion asks that the Schine exhibitor defendants be restrained from acquiring any further theatres, or from opening any they own which are closed, pending determination of its anti-trust suit seeking dissolution of the circuit. No preliminary relief was asked against the major distributor defendants.

Judge Knight heard arguments for the defendents by Frederick H. Wood, of Cravath, de Gersdorff, Swaine and Wood, representing the Schine interests, and John Lord O'Brien, representing Warner Brothers, Vitagraph and Paramount; and for the plaintiff by Seymour Krieger, special attorney for the U. S. Department of Justice.

Mr. Wood said that his clients are not engaged in interstate commerce and that exhibition of films is purely "local business" and not within the realm of the Sherman Anti-trust Act.

Mr. O'Brien asked for dismissal on the grounds that the injunction would "freeze out the film market for distributors."

Mr. Krieger stated that the Schine interests used "circuit buying power" to restrain trade and asserted that circuit buying power "constitutes a violation of the Sherman anti-trust law."

In the affidavits filed by the Government in its appeal for an injunction, eight exhibitors or representatives of exhibitor interests participated.

Pete J. Wood, secretary of the Independent Theatre Owners of Ohio, testified that the Schine interests forced exhibitors to sell, lease or become Schine partners, so that there is no competition with Schine theatres in 17 situations.

Thornton Kelly, executive secretary of Allied Theatre Owners of New York, said that "the major distributors let Schine tie up all pictures at lower prices."

William Tishkoff and Max Fogel, said that the Schines made threats to build a theatre within the area in which they had planned to build, and so acquired a 50 per cent interest in the house, in Rochester.

John Buchman, of Delaware, Ohio, stated that he lost all first run contracts after a competitor had sold out to the Schines.

Richard de Toto, of Geneva, New York, stated that the Schines prevented him from building theatres by threatening to build competitive houses.

H. H. Owens of Barbourville, Kentucky, said that he was offered substantial sums not to construct a house.

H. P. Wallace, of the Capitol, Auburn, New York, stated that when the Schines took over three houses, the Jefferson, Palace and Strand, he lost the product of the eight majors, and that attempts were made to buy his lease and to get city officials to close his theatre.

Answers Filed in Momand Case

Answers have been filed in Federal Court in Oklahoma City on the application for an injunction made by Oklahoma Theatres to procure pictures for its Odeon Theatre in Shawnee.

The plaintiff had asked that the court force the defendant distributors to sell its film not already contracted for in Shawnee.

The Griffith Amusement Company and the majors except United Artists filed answers denying any attempt to restrain competition and asking for dismissal of the suit.

Crescent Asks Particulars

Defendants in the U. S. anti-trust suit against the Crescent Amusement Company, the Lyric Amusement Company, the Nu-Strand Corporation, the Cumberland Amusement Company, Strand Enterprises, Rockwood Amusements, Cherokee Amusements, Kentucky Amusements and various individuals, last week-end filed a motion for a bill of particulars in U. S. district court, Nashville, Tennessee.

Le Page Deposition Taken

The deposition of Frank Le Page of the Millinocket Theatres was taken last week in Bangor, Maine, in his anti-trust suit against the majors and the Samuel Kurson theatre interests.

Immerman of B. & K. Testifies

Walter Immerman, general manager of Balaban & Katz, was questioned Monday in a hearing in the Gary Theatre case in Chicago. Max Halperin, Warner booking manager, was similarly questioned Tuesday.

Adelphi Case Postponed

The Adelphi Theatre case, in Chicago, was postponed last week by Federal Judge James Wilkerson until November 14th. At that time the court will rule on limiting depositions and striking out certain portions of the complaint.

PUBLIC SEATING CODE EFFECTIVE

New trade practice rules for the public seating industry, providing for the elimination and prevention of false advertising, deceptive selling methods and certain other unfair trade practices in the sale of seating to theatres and other public places, were promulgated this week by the Federal Trade Commission at Washington.

The new regulations embody a revision of the voluntary code adopted by the industry in 1931, the changes to large extent being designed to incorporate the restrictions of the Robinson-Patman anti-price discrimination act.

Details of the situation were developed at a public hearing held by the commission on August 17th, at which representatives of the industry explained the desirability of revision of the rules.

Manufacturers' sales of seats to theatres and other establishments aggregate approximately $25,000,000 a year.

Schaefer Renews Depinet Contract

Ned E. Depinet, RKO Radio vice-president in charge of distribution, was signed to a new long term contract to continue in his present capacity by George J. Schaefer, the company's president, last Friday before Mr. Schaefer left for the coast.

Arriving in Hollywood, Mr. Schaefer found six films in production at the company's studios, and five finished and being edited.

Leading off is "The Hunchback of Notre Dame," which has been selected by Mr. Schaefer as the company's 1939-40 headliner. Based on the Victor Hugo novel, the film has Charles Laughton in the title role. Also in production are "Abe Lincoln in Illinois," with Raymond Massey as Lincoln; "That's Right, You're Wrong," a comedy co-starring Kay Kyser and Adolph Menjou; "Reno," with Richard Dix; "Vigil in the Night," based on the A. J. Cronin novel, co-starring Carole Lombard, Brian Aherne and Anne Shirley. "Escape to Paradise," starring Bobby Breen, and "Swiss Family Robinson," the Gene Towne-Graham Baker "Play's the Thing" production.

Finished and being edited are "Meet Dr. Christian," starring Jean Hersholt; "Allegheny Uprising," co-starring John Wayne and Claire Trevor; "The Flying Deuces," with Laurel and Hardy; "Sued for Libel," with Kent Taylor and Linda Hayes, and "Marshal of Mesa City," with George O'Brien.

Mr. Schaefer also found three picture nearly ready to go before the cameras: "Heart of Darkness," "Legion of the Lawless," and "Passport to Life."

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MOTION PICTURE HERALD

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EDUCATOR CONDEMNS CENSORSHIP OF FILMS

Director of Film Study Division Wants State Board of Censors Dissolved

A motion picture screen in America free from political censorship is the aim of Columbia University, one of the country's oldest and largest schools of higher learning.

The abolition of all forms of political censorship of motion pictures, and principally the dissolution of the New York State board of censors, headed by Irwin Esmond, is advocated by Dr. Russell Potter, director of the Division of Motion Picture Study at Columbia University, in his annual report to Professor James C. Egbert, director of University Extension, as submitted last week and disclosed to the press by Columbia's Department of Public Information.

Plans Fight for Free Screen

The University, therefore, has made plans, through its Division of Motion Picture Study, actively to work for a free screen—"a goal to be achieved only by the abolition of all political censorship and by convincing the producers that some pictures must be made on the adult level," Dr. Potter declares in his formal report.

Neither Dr. Potter in his accompanying report nor the report itself asks for abolishment of the industry's own Production Code, because that is "an industry matter," although the Production Code is described as "the first obstacle Hollywood meets," censorwise.

Columbia's University Extension, in conjunction with the Museum of Modern Art Film Library and the Museum's officers, John Abbott, director, and Iris Barry, curator, conducts a course on the motion picture—historical, aesthetic and technique—believing that "the motion picture, liveliest and youngest of the arts, has lately assumed new importance in the academic world, and as a medium of expression which exercises a powerful influence on society and is peculiarly characteristic of our culture, it concerns students of sociology as profoundly as it concerns students of the fine arts."

Technically, the motion picture has grown up, but censorship and censorship keep them in diapers, according to the report of Dr. Potter, who is also director of the Institute of Arts and Sciences at Columbia.

The University Division, he explains, opposes political control of motion pictures on the ground that it is un-American, inevitably and wholly stupid in its administration, and an unfair hidden tax on the producer, the exhibitor and the public.

"The brains, the talent and ability, the technical resources for giving us motion pictures that would challenge the mind and stir the emotions of adult audiences are in Hollywood," he says, "but they are used to cut out paper dolls and make saccharine celluloid stews. The Hollywood set-up may be blamed for some of this but not for all. Hollywood has the censor jitters."

Recommending the establishment of a "Motion Picture Workshop" in University Extension, Dr. Potter says that within the next quarter of a century there is going to be an increasing demand for teachers properly qualified to teach the motion picture in high schools and colleges. The university which first establishes such a workshop as this will render a unique service in the educational world, he adds.

"The Production Code, administered by the Joseph Breen office, is the first obstacle Hollywood meets," the report states. "Here producers are told in advance what they must not do and say in their pictures if those pictures are to receive the stamp of approval of the Motion Picture Producers and Distributors of America.

State Boards "Pressure Groups"

"Then there are the various official state boards of censorship to pass. And finally there are several highly organized pressure groups which must be pleased—the D.A.R., the Catholic Legion for Decency, the East-Coast and West-Coast preview committees of the General Federation of Women's Clubs, the Council of Federated Church Women, the National Society of New England Women, and many others.

"The administration of the Production Code is an industry matter and as such is one that must be controlled by the industry itself. The question of state and regional censor boards, however, is another matter, and one upon which every citizen may speak his mind openly and with the full assurance that he has every right to speak.

"In the past we have devoted at least one meeting each year to this question of censorship, showing films that had come under the ban of the New York censor—'Spring Shower,' a Hungarian film, through the courtesy of Irving Shapiro of World Pictures; 'Remous,' a French film, through the courtesy of Arthur Mayer of Mayer and Burstyn; and, this past year, the widely discussed 'The Puritan,' through the courtesy of Jean Lenauer of Lenauer International Films. And when the state censor put the ban on 'Yes, My Darling Daughter," we immediately offered our screen to Warner Brothers for the picture.

"In every case it was the general opinion of the groups viewing these pictures that not one of them could be rated as 'obscene, indecent, immoral, sacrilegious,' or could be considered 'of such a character that its exhibition would tend to corrupt morals or incite to crime.'

"Discussing plans for the academic study of motion pictures, Dr. Potter declares that a workshop should offer the properly qualified student sound training, authentic and carefully integrated, in the various arts and techniques that now serve the motion picture. . . . This training should be designed to qualify him for a position within the industry itself or for training others.

"Most Lively Art Form"

"The motion picture, in any of its various branches, cannot be taught as a study course as academic painting is taught, as a course in Greek, or one in mathematics is taught. Those are dead, static things. They are fixed, and it is easy to dogmatize about them. But the movies are the most exciting and the most lively of all contemporary art forms, the only art which perfectly expresses the age of the machine, and the art which today has the greatest social significance of them all.

"To be effective, such a workshop must not be casually organized; it must not be merely a collection of more or less related courses.

"The workshop would work in every way possible to further the formation of amateur cinema clubs in high schools and communities, furnishing technical advice and, wherever possible and desirable, supplying direct guidance. It is even possible that it would cooperate with various agencies in the state, cultural and governmental, in making documentary pictures showing the resources of the state and the activities of its people."

CIVIL LIBERTIES' GROUPS TO MEET

Fourteen organizations concerned with various phases of civil liberties have thus far joined the American Civil Liberties Union in officially sponsoring the National Conference on Civil Liberties in the Present Emergency to be held at the Hotel Biltmore in New York October 13-14 under the auspices of a distinguished committee headed by William Allen White.

After a dinner opening the conference on October 13th will be addressed by Attorney General Frank Murphy, Senator Robert A. Wagner and Senator Elbert D. Thomas. The program will start off with "Censorship of Communication," dealing with government censorship in relation to radio, press, stage, motion pictures, books and periodicals.

Other topics are: "The Rights of Aliens," "The Rights of Negroes," "Rights of Labor and Employer," "The Law and Civil Liberties," "Academic Freedom" and "Religious Liberty."

One Ban Is Appealed, Another Is Upheld

Notice of appeal has been filed in Albany on the Law Division of the N. Y. Department of Education in the matter of "The Birth of a Baby," a picture rejected by the Motion Picture Division and on which subsequent appeals to the Board of Regents and supreme court were unavailing.

Last spring, the appellate division upheld the Regents and the Motion Picture Division by a split vote, which gave the American Committee on Maternal Welfare, Inc. and Sam Citron, appellants, the right to appeal to the Court of Appeals, where the next litigation will undoubtedly take place.

Still another attempt to obtain a license for the exhibition of the much-disputed "Ecstasy," which has strung all along New York State's tribunal system in the last four years, was unavailing when the Appellate Division, Third Department in Albany unanimously upheld the determination of the Board of Regents in banning the film last Thursday.

"Ecstasy," originally produced by Eletka Productions, of Prague, Czechoslovakia, on which United States distribution rights are owned by Eureka Productions, New York, was the subject of courtroom scrutiny by Appellate Division judges J. P. Hill, F. W. Bliss, J. C. Crapser, C. J. Heffernan and G. J. Schenck in Albany early in September. Two years ago, the original film was displayed there, the case marking the first time a high New York State court had allowed the exhibition of a picture into evidence on a factual basis.

The latest version of "Ecstasy," which stars Hedy La Marr, now of Hollywood and known as Hedy Keisler in Czechoslovakia, was said to have been considerably toned down before its resubmission to Motion Picture Director Irwin Esmond last February. Mr. Esmond, however, still banned the picture as "indecent" and "immoral" and his verdict was upheld in a subsequent appeal to the Board of Regents. In June of this year, Supreme Court Justice Gilbert Schenck refused Eureka Production's plea for a trial by civil jury in sending the litigation to the Appellate Division.

Disbursements and $50 costs were also assessed against Eureka Productions, Inc., which was represented by Attorney Henry Pearlman.

BETTER THEATRES—ISSUE OF OCTOBER 14—WITH NEXT WEEK'S MOTION PICTURE HERALD

the next issue of

Better Theatres

BUYERS NUMBER

Fall & Winter 1939-40

BUYERS INDEX

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What the Fair Told Theatres About Lighting

The Control of Air-Moisture

Theatres of Today in Styles to Fit Three Communities

New Factors in Sound Parts Buying

... plus other features and departments

UNIONS AND OWNERS IN CONTRACT BARGAINING

New York Circuits and Projectionists Seek Fifth Arbiter; Chicago Operators Get Raise

The usual seasonal expiration of working contracts between projectionists and stagehands unions, principally of IATSE locals, with exhibitors, brings a score of conferences between both parties for bargaining on new agreements governing wages and hours and working conditions. This week, New York, Chicago, St. Louis, Cincinnati and Cleveland, Wilmington and Vancouver in Canada were the principal scenes of negotion, with little or no serious trouble showing, except in New York, where a drawn out wage dispute has brought in an arbitrator. Some picketing was noticed elsewhere.

Seek Arbiter

Representatives of theatre circuits and the New York projectionists' Local 306 were meeting this week, to adjust wages, and to select a neutral fifth member, for the arbitration board, which, under terms of the contract now in existence, adjusts wages when asked.

The neutral arbitrator, at mid week still unnamed, had been chosen, but approval of both sides, and then of a federal court judge, was necessary.

The union has been asking for a 25 per cent wage increase and two weeks' vacation, with pay. Negotiations were stalemated by disagreement, there having been two members of each side on the board.

Chicago theatre projectionists won a five per cent wage increase last week, retroactive to September 1st.

Picketing Spread Threatened

In St. Louis, Robert Roessel, attorney for the projectionists' Local 143, warned that picketing of Fanchon and Marco Theatres, this week confined to six neighborhood houses, might spread to 19 others, unless a dispute over the hiring of nine projectionists allegedly favorable to John Nick, was settled. Mr. Nick is the ousted head of the local. The nine men were suspended.

The Greater Cincinnati Independent Exhibitors, Inc., has signed with the projectionists' local 327, for two years, providing for a $5 weekly raise for the first year, and another the second year.

Cleveland's major theatre circuits have signed with the projectionists' local 160. Pact is for one year, and does not change conditions or wage scales now.

In Wilmington, Del., projectionists' local 473 has appealed to the state supreme court against a chancery court ruling prohibiting their picketing of the Rialto theatre, upon application by the theatre's operators.

In Vancouver, British Columbia, the local operators' union and the Vancouver, New Westminster and District Trades and Labor Council lost their appeal against a $2,000 damage award for picketing the Hollywood theatre, in Vancouver.

The court of appeals and supreme court also upheld the restraining injunction.

FLIPPEN HEADS GUILD, RADIO ACTORS ELECT

The American Guild of Variety Artists, which replaced the American Federation of Actors as the "vaudeville" union for the Associated Actors and Artistes of America, has chosen Jay C. Flippen pro tem president. Eddie Cantor was the former temporary president. The guild's directors also appointed Mrs. Dorothy Bryant as executive secretary, succeeding Maida Reade who resigned last week.

—

In Hollywood, officers of the United Studio Technicians' Guild, defeated by the International Alliance of Theatrical Stage Employees in a National Labor Relations Board studio election, on Monday filed a petition with the board, stating that the election was invalid because the producers "financed the IATSE."

—

The American Federation of Radio Artists' New York local over the weekend announced election of 21 members to its board, divided into three groups, actors, announcers, and singers.

—

Members of the Chicago Federation of Musicians employed in the Columbia Broadcasting System studios in that city, received a 10 per cent wage increase, effective last Sunday, under terms of an existing contract.

The AFRA is claiming jurisdiction over the Chicago radio musicians.

National Decency Legion Classifies 12 Pictures

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week six were approved for general patronage and six were listed as unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Arizona Kid," "Chip of the Flying 'U'," "The Kansas Terrors," "No Place to Go," "Outpost of the Mounties," "Seventeen." Class A-2, unobjectionable for Adults: "Betrayal" (French), "Dancing Co-Ed," "Here I Am a Stranger," "En Kivinnas Ansikte" (Swedish), "The Private Lives of Elizabeth and Essex," "Rio."

"Fugitive" Wins Poll

In a poll of readers, conducted by five New York newspapers, Warner Brothers' "I am a Fugitive From a Chain Gang" led other films. The poll was in the form of an essay contest on "The Motion Picture I Liked Best, and Why."

IN NEWSREELS

MOVIETONE NEWS—Vol. 22, No. 6.—The fighting in Poland....Paris prepares for any eventuality....Belgium mobilizes for defense....Swiss prepare to resist possible invasion....Australia tests coast defenses....Winter fashions....Heat wave and storm in California....Will Hays marks 50th anniversary of kinetscope invention....American Legion in Chicago.

MOVIETONE NEWS—Vol. 22, No. 7.—Belgium mined bridge struck by lightning....Stunt flyer....Destroyers reconditioned....Welles addresses Panama conference....Cardinal Mundelein Dies....Kelly heads Legion....Chorus girls in Broadway capers....Lew Lehr....Football.

NEWS OF THE DAY—Vol. 11, No. 204.—Official German films from somewhere in Poland....France takes war in stride....Legionnaires in big peace parade in Chicago....Storm lashes Pacific coast....Football seasons opens.

NEWS OF THE DAY—Vol. 11, No. 205.—General Windsor goes to France....Holland prepares for defense....Air raid terror in Polish town....Panama conference....Army bombers in flight over New York Fair.

PARAMOUNT NEWS—No. 9. — American Legion holds parade in Chicago....Edison honored by Will Hays on movies' 50th birthday....Storm causes damage on west coast....France prepares for long war; Paris calm....1939 football forecast....Probable sectional champions.

PARAMOUNT NEWS—No. 10.—American Republics hold Panama conference....Congress debates neutrality....Alfred E. Smith on neutrality question....More French villages evacuated....English aviators visit Paris....Air raids on Warsaw....German army of occupation in Poland....Notre Dame victor....Southern California and Oregon in tie game.

RKO PATHE NEWS—Vol. 11, No. 21.—American Legion parades in Chicago....France keys life to war routine....Mrs. Roosevelt addresses nation's women ....Will Hays pays tribute to Edison's memory in Film's 50th anniversary observance....U. S. stores surplus corn harvest....Storm lashes Southern California coast.

RKO PATHE NEWS—Vol. 11, No. 22.—Holland mobilizes for defense....Pan-Americans hear U. S. views....Air show thrills New York Fair crowds ....Cattle herd crosses border into Mexico....Notre Dame beats Purdue....Challedon wins horse race.

UNIVERSAL NEWSREEL—Vol. 11, No. 810.—French prepare for future air attacks....Scores dead in coast storm....Legionnaires in Chicago parade....Senator Pepper urges embargo repeal....Steel mills feel war boom....Hail Edison on films' 50th anniversary observance....Missouri mules are shown....Sick ducks have own hospital.

UNIVERSAL NEWSREEL—Vol. 11, No. 811.—Small nations fear war threat....French troops and guns rushed to front....Paris evacuation continues....Kelly new head of Legion....Smith backs President on embargo....Pittsburgh defeats Washington....Notre Dame beats Purdue....Mississippi State wins over Arkansas.

Dembow Resigns F & M Position

Sam Dembow, vice-president of Fanchon & Marco, Inc., this week handed in his resignation, and Harry C. Arthur, general manager, prepared to take over the film buying and general product supervision for the circuit in addition to management duties.

Mr. Dembow remains a partner in Fanchon & Marco due to a substantial investment made when he joined the firm in April, 1938, as vice-president in executive charge of contact with film companies and the industry generally.

His retirement from the firm will not become effective until disposition of his financial interest. His resignation is said to be due to disagreement with other officers over theatre operating policies. Mr. Dembow is considering other connections but may take a vacation before deciding.

Mr. Dembow, a former Paramount home office theatre executive, has been associated with the Fanchon & Marco enterprises for several years. About two years ago he became an active operations executive for the company.



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ALLIED SPLITS IN NEW YORK STATE; OTHER GROUPS HOLD MEETINGS

Executive Secretary Calls Session in Syracuse to Form New Unit to Affiliate with National; Michigan Meets

The death throes of the ill-fated distributors' trade practice code continue to disturb exhibitor organizations—as organizations such as Michigan Allied, and various exhibitor leaders like Ray Branch of that organization and Harry Brandt of New York's Independent Theatre Owners Association, see hope for its resurrection in some form; as other exhibitor organizations continue to chortle over its demise; and as sparks of the inter-factional fights it caused during its formulation, once again blaze.

Tilt in New York Allied

This week, the long foaming fight between the "loyal" and the "insurgent" sections of the New York Allied came to a head. The organization had been expelled from the national Allied States Association for "disloyalty"; this meaning the opposition of its leader, Max Cohen, to the national association's disapproval of the code during the summer, its faith in legislation against self-regulation, and its outright rejection of the code in June.

Mr. Cohen's unit had continued to use the Allied name, and he said he would call a meeting of his organization to chart a future course, and have its state sectional units reaffirm their unity.

However, this week, over the signature of E. Thornton Kelly, executive secretary, a call was issued for independent New York State exhibitors to meet in Syracuse Tuesday, to form a new Allied unit, to be affiliated with the National Allied.

The meeting was described as "routine" with few members in attendance. However, another meeting was set for October 17th, at which time affiliation with national Allied and the Cohen's leadership, is to be discussed.

In attendance also were Sidney Samuelson, member of the national Allied's executive board; Frank Lydon, eastern regional vice-president of national Allied; Lee Newbury, president of the New Jersey Allied; and Arthur Howard, business manager of the Independent Theatre Owners of New England, a national Allied affiliate.

Mr. Cohen, in New York, branded the Syracuse meeting a "fiasco."

Says Majority Favors National

Mr. Kelly declared that, on a state wide tour, he found the majority of the New York Allied's members favorable to renewed affiliation with national Allied.

Mr. Cohen replied to Mr. Kelly and to the insurrection in his organization, in a written statement, on Tuesday. Said he:

"These efforts point definitely to an attempt on the part of national Allied to raid the membership of the New York Allied. New York Allied suddenly has become the immediate concern of the national Allied, and we wonder whether the work of the New York Allied has been so great and progressive that the national organization fears that the New York Allied overshadows it in national importance."

Mr. Cohen's statement read Mr. Kelly out of his organization.

He also claimed support of his local unit officers, including Rapley Merriam, Syracuse regional vice-president.

Mr. Cohen blamed the national Allied leaders, president Colonel H. A. Cole and Abraham F. Myers general counsel for a "black outlook" for independent exhibitors. He pointed out that the Government suit, which they have declared will, if victorious, make the lot of the independent better, will take years now, because of the international situation; and that, if the national Allied leaders had not rejected the code, the independent exhibitor would have some relief now.

"Because of their short-sightedness, and by their refusal to continue negotiations," he said, "they have swept aside any and all possibility of the independent exhibitor receiving a 'bill of rights.' They have filibustered and badgered about, completely disregarding the all-important fact: namely, that the independent exhibitor is looking for relief now, not a decade hence."

Points to Record

In a supplemental bulletin, Mr. Cohen pointed at the good record of his organization; at its opposition to various harmful measures in the New York legislature, at its part in securing of the government anti-trust suit against the Schine circuit, at concessions gained from the distributors.

The friction between Mr. Cohen and the national Allied leaders came to public notice last May, at the first annual convention of the New York Allied. At that time, he and his organization were forced to make public declarations of loyalty to the Allied stand, but it was known at the time that Mr. Cohen regarded the national leaders' refusal to accept the trade practice code and insistence upon legislation and litigation as an industry cure-all, as incompatible with his own views.

At mid-week, it appeared that the split in the New York Allied would resolve into a break between upstate and downstate exhibitors.

Mitchell Connery, regional Albany vice-president, and operator of a circuit, was non-committal at the beginning of the week, on his course. The Albany unit is an important cog in the New York Allied.

—

The Michigan Allied, meeting from Monday through Wednesday of this week at Kalamazoo, that state, considered plans for a revival of the trade practice code. Ray Branch, the unit's president, had said in a pre-convention bulletin, that he favored giving the code another chance, and that it needed revival.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, will address the meeting of the Motion Picture Theatre Owners of Western New York Monday, in Buffalo. A. C. Hayman, president, will preside.

The Independent Theatre Owners of Arkansas will meet in Little Rock, October 15th and 16th, in semi-annual convention.

—

INTERSTATE TO START NEWSREEL THEATRE

A newsreel theatre showing more than an hour of newsreel shots twice a week, with the bill rounded out by short subjects, will be inaugurated Monday, October 9th by the Interstate Circuit.

The Melba Theatre, in Dallas, has been selected for the new presentation, with Mrs. Besa Short, the circuit's short subject head, will be in charge of the program, and will work with a journalist and a history professor in addition to Ainsley Wood, manager of the house.

The outbreak of the European war is said to have been responsible for the idea as conceived by James Owen Cherry, the circuit's city manager in Dallas.

Oklahoma Allied Drops Buying Pool

At last week's Allied of Oklahoma convention, at which officers were elected and at which affiliation was voted with the national organization, Colonel H. A. Cole, national Allied chief, personally aided the proceedings.

The organization dropped the proposed Oklahoma buying pool, the success of which was to have determined its adoption by all Allied units.

George Miskovsky, state representative, outlined his proposed chain store tax, which will probably include theatres; William High, another state legislator, outlined the same type legislation; Dr. W. B. Bizzell, president of the University of Oklahoma, and Dr. A. B. Adams, the university business school dean, spoke on visual education and business monopoly, respectively.

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Connecticut Allied Elects Officers

The Allied Theatres of Connecticut, meeting in New Haven this Tuesday, elected Al Schuman, president; Charles Repass, first vice-president; Joseph Reed, second vice-president; Barney Calechman, treasurer; Lawrence C. Caplan, executive secretary; Dr. J. B. Fishman, chairman of the board of directors.

—

Jersey Allied Vetoes Admission Boosting

On Monday, the Allied of New Jersey voted against raising of theatre admission prices. It was decided that economic trends should first manifest themselves at the box-office before decisions be made.

There were complaints, at the meeting, that majors were violating their announced business practice revisions, especially in cancellation and shorts-forcing.

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Wisconsin ITPA Delays Activity

The death on Monday, of president Charles Maertz of the Wisconsin Independent Theatres Protective Association, delayed for 30 days all activities of the organization. The association was scheduled to meet on October 23rd and 24th in Milwaukee. The association at a meeting last week studied high film rentals.

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Virginia MPTO To Meet in January

The Motion Picture Theatre Owners of Virginia will meet in mid-winter convention at the Hotel John Marshall, Richmond, in January.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE TAKES A VACATION: Penny Singleton, Arthur Lake, Larry Simms—Radcliff of the "Cincinnati Enquirer" classed this one as a "C" picture. I was scared when it came time to play it. But to my surprise it did top business for me and gave better satisfaction than some of his graded "A" features, which goes to show a critic is wrong about 60 per cent of the time. Give me more "Blondies." Running time, 72 minutes.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

CALIFORNIA FRONTIER: Buck Jones, Carmen Bailey—Buck Jones still has many favorites here and continues to be a continual stimulant to our box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COAST GUARD: Randolph Scott, Frances Dee, Ralph Bellamy, Walter Connolly—Here is tops in anybody's program. We feel that this picture would draw in small towns where the fans crave action on any day of the week. Just a swell picture for action fans. Tops, excellent. The best picture that Scott ever made and the balance of the cast does not do the picture any harm. Running time, 72 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOOD GIRLS GO TO PARIS: Melvyn Douglas, Joan Blondell, Walter Connolly—Melvyn Douglas and Joan Blondell do very fine acting here. Picture is fine light comedy and pleased all. Running time, 80 minutes.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

MAN FROM SUNDOWN, THE: Charles Starrett, Iris Meredith, Sons of the Pioneers—A very good western. Charles Starrett certainly holds a good place among the best of the western stars. Songs in these are very good, too. Westerns as they are made now are gaining their place among the intellectuals. Played August 19.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Richard Barthelmess, Thomas Mitchell—A very fine picture in every respect. Fine directing, fine acting and full of suspense. Just a little rough for my lady trade, though. I didn't do the business I expected. Running time, 121 minutes. Played August 14-15. —B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Thomas Mitchell, Richard Barthelmess—We gave this picture the works as we had entered the exploitation contest. But after we saw it we felt that we really had something to sell. Business good.—Harland Rankin, Palaza Theatre, Tilbury, Ontario, Canada. General patronage.

PARENTS ON TRIAL: Jean Parker, Johnny Downs, Noah Berry, Jr.—This is a "B" picture that clicked. Nothing big but satisfactory. Running time, 57 minutes. Played August 22-23.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

First National

ANGELS WASH THEIR FACES: "Dead End Kids," Ann Sheridan, Ronald Reagan, Bonita Granville, Frankie Thomas—This was just fair. Some liked it and some were disgusted so I recommend it for the midweek change. Well directed poor story.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—I thought this would prove a natural and it flopped. I guess I talked too much about how true to fact it was. Mr. and Mrs. Public want romance and fiction. If I even whisper that the picture is factual they shun it like a snake. I feel sure I slipped on this as the picture was interesting and did please those who came.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—This was high class drama and heavy. Deserves to be shown in every community but doesn't make people enjoy themselves. It is a work of art and if you are fan enough to enjoy movies for art's sake this will please. If you want relaxation and pleasure, it certainly won't fill the bill.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

DARK VICTORY: Bette Davis, George Brent, Geraldine Fitzgerald, Humphrey Bogart—A swell picture which contains the usual wonderful acting of Bette Davis. I should say that George Brent always comes forward perfectly with his part also. Give it all you've got. It's OK. Running time, 106 minutes. Played August 10-11.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

DARK VICTORY: Bette Davis, George Brent, Geraldine Fitzgerald, Humphrey Bogart—If you want satisfied patrons, play this one. Of course, farmers will not come to see this type of picture but those who did come were well satisfied. Bette certainly deserves praise for this one. Running time, 106 minutes. Played August 27-28.—Edward W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

EACH DAWN I DIE: James Cagney, George Raft, Jane Bryan, George Bancroft—This picture was played in the Sunday spot and it definitely is not a Sunday picture. It is grim, brutal and in spite of that they liked it. The characterizations of the inmates (and it all takes place in a big house) were great. Well directed. Miss Bryan was very good in her role, as were Cagney and Raft. Releases are not coming through fast enough and that was the reason for the Sunday date. But I would not want this type there if I could avoid it. It is a better Friday-Saturday picture for the small town and there it would be a natural.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KID FROM KOKOMO, THE: Wayne Morris, Pat O'Brien, Joan Blondell, May Robson—A good fun picture. This one killed May Robson. It will satisfy most anyone, but business was bad. Running time, 90 minutes. Played September 20-21.—Edward W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

NANCY DREW, REPORTER: Bonita Granville, John Litel, Frankie Thomas—Good little action play which pleased on family night, but failed to draw. Running time, 68 minutes. Played September 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Grand National

SIX-GUN RHYTHM: Tex Fletcher, Joan Barclay —Best western played for months. Good singing and plenty of action. This is Fletcher's first picture. A few more of him will make him have drawing power. Played September 8-9.—W. T. Fay, Illinois Theatre, Metropolis, Ill. Rural patronage.

Metro-Goldwyn-Mayer

BURN 'EM UP O'CONNOR: Dennis O'Keefe, Cecilia Parker—This picture drew fair. A good little picture but not up to Metro's standard. Running time, 86 minutes. Played August 16-17.—Edward W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—A very fine picture which did only normal business. Nevertheless we cannot help but sing praises for this picture and know your better class of people will enjoy it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOODBYE, MR. CHIPS: Robert Donat, Greer Garson—This started rather slow but fortunately it picked up as it went along. It might be what you would call a prestige picture. Highly appreciated by the audience that likes the finer things. Donat turned in a fine performance, as did Miss Garson, and this new foreign menace definitely has that something that it takes in a supporting role.—A. E. Hancock, Columbit Theatre, Columbia City, Ind. General patronage.

LADY OF THE TROPICS: Robert Taylor, Hedy Lamarr—Good picture which failed to draw. Has a tragic ending; is not a small town picture. Played September 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRONGER THAN DESIRE: Walter Pidgeon, Virginia Bruce—A good little picture, finished in every respect, as only MGM can do, but still not heavy enough for an extended run. The big complaint from the audience is "Why don't they give Pidgeon better parts?" That sums up the entire production. Good but not good enough. Running time, 78 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TARZAN FINDS A SON!: Johnny Weissmuller, Maureen O'Sullivan—Pleased them all. A very good jungle picture with plenty of action and comedy to suit the majority of movie fans. Running time, 82 minutes. Played September 17-18.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

TARZAN FINDS A SON!: Johnny Weissmuller, Maureen O'Sullivan, John Sheffield—A picture which is even better than the good business it does. Give us more of these, Mr. Lion, and we don't care how loud you roar. Some of the most beautiful scenes I have ever seen and the kid in this picture is as good as they come. Running time, 82 minutes. Played August 28-29.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

THREE COMRADES: Robert Taylor, Robert Young, Margaret Sullavan, Franchot Tone—Especially timely now. Upped business considerably and picture is excellent. Played September 13-15.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

WIZARD OF OZ, THE: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton—A perfect picture. Not much can be said about this super production that with the advertising that Metro gave this picture this attendance should be more than satisfying. Top playing time. Running time, 100 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Paulette Goddard, Joan Fontaine, Mary Boland, Virginia Weidler—Two hours and half of picture full of women and not a man in it. Difficult to sell, in my opinion. Mailed cards to "ladies only" mailing list. Women came and liked it; some raved about it and strange to say the men seemed to enjoy it as well. I anticipated some male walkouts, but nary a one. The picture has something. If you can sell it your worries are over. Running time, 137 minutes. Played September 24-25.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and rural patronage.

Paramount

HOTEL IMPERIAL: Isa Miranda, Ray Milland—This was fair entertainment. Rather followed the old classic "Grand Hotel," but didn't have enough box office names to draw a crowd. It classifies as one of the "neutrals," has no friends nor no enemies.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

INVITATION TO HAPPINESS: Fred MacMurray, Irene Dunne—Another production that disappointed both Paramount and me. I guess I just haven't adjusted myself to poor business, but be that as it may the people who came liked the picture.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

ISLAND OF LOST MEN: Anna May Wong, J. Carroll Naish, Anthony Quinn—Average picture that failed to get extra response from our easy-to-please audience. Running time, 63 minutes. Played September 16-19.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Rochester—I

(*Continued on following page*)

(*Continued from preceding page*)

played this on Sunday, Monday, Tuesday to poor business. It cost me 57% of the gross. I can remember back some months ago when I was talking to film salesmen and it was mentioned that "if the pictures don't earn it we won't take it. You can always depend upon us to adjust prices to fit the conditions." Yes, you can, if one lives long enough.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MIDNIGHT: Claudette Colbert, Don Ameche, Francis Lederer, John Barrymore, Mary Astor—This was a swell show and people did not seem to want to see it. I was very pleased with the entertainment and disappointed in the crowd. So was Paramount and their checker, as they called him off on the second night.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

NIGHT WORK: Charles Ruggles, Mary Boland—Ruggles and Boland team still good here. Pleased all. Played September 9-12.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

NIGHT WORK: Mary Boland, Charles Ruggles—This is the kind of a program picture that if you charged them a dime for seeing it they think you will have gypped them. A lot of the audience walked out on it and you know that they are justified.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SOME LIKE IT HOT: Bob Hope, Shirley Ross, Gene Krupa and His Orchestra, Una Merkel—This one is a cluck. Hope was terrible and so was Shirley Ross. It was so hot that patrons got burned the first night and walked out. Gene Krupa's Band very good. Running time, 65 minutes.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

STAR MAKER, THE: Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware—I thought this a pretty good picture but some of my customers didn't like it. Business was only fair. Running time, 94 minutes. Played September 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette, Jnne Storey—This was a good western. Gene is the best bet I have for outdoor adventure pictures.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

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NATION-WIDE RAIL-AIR SERVICE

MAN OF CONQUEST: Richard Dix, Gail Patrick, Edward Ellis, Joan Fontaine—If any of the majors had this on their programs, it would have been in the higher brackets. They would probably tell us it was another $3,000,000 picture and soaked us accordingly. Very good. Plenty of action, good direction. Running time, 98 minutes. Played August 27-28.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

WESTERN JAMBOREE: Gene Autry, Smiley Burnette—Autrys always do business in tis town. This is the same kind of a horse opera as the rest of the Autrys. I can't see why they can't give him a good story to work on. I can't see why he has kept his popularity as long as this. Running time, 56 minutes. Played August 18-19.—Edward W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

WOMAN DOCTOR: Frieda Inescort, Henry Wilcoxon, Claire Dodd, Sybil Jason—This drama is above average from Republic. Pleased fair business. Running time, 65 minutes. Played September 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—This was swell entertainment and did the best business I have done since April for the amount of advertising I put into it. Ginger is popular and more so since playing in this picture.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—Picture thoroughly enjoyed. Comedy paced fast and gag lines often overlapping. Audience on the alert constantly so as not to miss any part of it. This picture further enhances Rogers' star stock and all had a nice word for Niven. Pleasing entertainment. Running time, 82 minutes.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and rural patronage.

CAREER: Anne Shirley, Edward Ellis, Alice Eden, John Archer—This Gateway to Hollywood thing should have done more business, in my opinion. All winter and spring radio buildup of Eden and Archer petered out by time picture released. Story and production OK for small towns and cast did well enough. Perhaps I expected too much. Running time, 80 minutes. Played September 23.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and rural patronage.

FIVE CAME BACK: Chester Morris, Lucille Ball, Wendy Barrie—A tense drama, exceptionally well presented, but our business was below normal. Played August 30-31.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GIRL FROM MEXICO: Lupe Velez, Leon Errol—The audience enjoyed this one. Plenty of laughs. Running time, 72 minutes. Played August 25-26.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

IN NAME ONLY: Carole Lombard, Cary Grant, Kay Francis—Very good. One of those two women and one man triangles. Grand stars that put it over with a bang and should do good average business in extended runs. Not big by any manner of means and McPhee knows. One of those good "B" pictures that we have to play extended run because there is nothing better and keeps the exhibitor from making money. Running time, 94 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MOTHER CAREY'S CHICKENS: Ruby Keeler, Anne Shirley, Fay Bainter, James Ellison—Played it weekend. People enjoyed it very much. Business better than average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PECK'S BAD BOY AT THE CIRCUS: Tommy Kelly, Edgar Kennedy, Spanky MacFarland—Seemed to please. Attendance fair. Played September 9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SAINT IN LONDON: George Sanders, Shirley Grey—This is just another picture. No one razzed it but no one wanted to see it. These series pictures are above the ordinary draw of "B" productions, but at that they don't make film rental on a midweek change.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

FIVE CAME BACK: Chester Morris, Wendy Barrie, Lucille Ball—They all gave top reports on this. A good picture for any program. Running time, 74 minutes. Played September 22-23.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Twentieth Century-Fox

ADVENTURES OF SHERLOCK HOLMES, THE: Basil Rathbone, Ida Lupino, Nigel Bruce—Disappointing to our audience and at the box office. Comment on this one was poor. Player September 9-12.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

CHARLIE CHAN IN RENO: Sidney Toler, Phyllis Brooks, Ricardo Cortez—Just the second half of a double feature program. Nothing more. Running time, 71 minutes. Played September 19-20.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

"This department of your magazine is really a great aid to me," writes Everett Clapp, American theatre, Sidell, Ill.

Contributing the reports on products which appear over his name in the columns this week, Mr. Clapp adds:

"Perhaps there will be something here which will be of benefit to someone else."

FRONTIER MARSHAL: Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes—I, myself, thought this was a very interesting picture. I was not sorry I played it on Sunday. Did above average business. Running time, 71 minutes. Played September 3.4.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

GORILLA, THE: Ritz Brothers, Anita Louise Patsy Kelly, Bela Lugosi—Ritz Bros. always terrible. Audience just can't stand them. More complaints than ever heard on my show. Watson, the needle please. Running time, 66 minutes.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

GORILLA, THE: Ritz Brothers, Anita Louise, Patsy Kelly, Bela Lugosi—A natural for Saturday night or any midnight show. One of the best spook comedies I have seen. You will have to handle it just right and you can do some business. Running time, 66 minutes. Played August 23.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

HOUND OF THE BASKERVILLES, THE: Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce—A very fine picture which will please all who see it. A natural for midnight shows. Running time, 80 minutes.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

HOUND OF THE BASKERSVILLES, THE: Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce—This is the first spook show that I have played in this town and it seemed to go over very good. A dandy picture that will please everyone who likes horror pictures. Running time, 80 minutes. Played September 13-14.—Edward W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

JONES FAMILY IN "QUICK MILLIONS": Jed Prouty, Spring Byington, Eddie Collins—Eddie Collins really makes this Jones Family hit the best of 'em all. Our hat's off to Eddie and he really had them belly laughing here. Running time, 65 minutes. Played September 16-19.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

JONES FAMILY IN "QUICK MILLIONS": Jed Prouty, Spring Byington—Very funny picture. Played it double bill with "Woman Doctor" and it pleased. Running time, 60 minutes. Played September 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MR. MOTO TAKES A CHANCE: Peter Lorre, Rochelle Hudson, Robert Kent—We had a men's impersonation contest that broke our Friday records so we cannot give this picture the credit. However, everyone seems to like it. Many thanks to my western Canada friends for the enthusiastic way you have been reading our reports. We're only sorry that more exhibitors don't give a little of their time. Mr. Lew Plottel and Harry Allen bring us their reports. These fellows are very fine chaps. We hope you like Harvey Hornick and Hat Taylor. Be careful of that man Hornick. You just can't resist him. Let's hear from some of you.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROSE OF WASHINGTON SQUARE: Alice Faye, Tyrone Power, Al Jolson—After "Dodge City" I didn't think anyone would come to see a picture like this, but they did. This is a good little show, and is Al Jolson good in this one! He certainly made a great comeback. Running time, 86 minutes. Played September 10-11.—Edward W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver—Swell. It even pleased me! Grossed more and was better liked than "Rose of Washington Square," although it was in a lower allocation. Played September 3-4.—Everett Clapp, American Theatre, Ill. Rural patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver—Our patrons were pleased but personally we did not think the picture was as strong as her previous efforts. Business was fair. Played September 6-7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver—Did fair business but

THREE MORE SHOWMEN JOIN CORRESPONDENTS

Three new contributors to "What the Picture Did for Me" in this issue are the following, two from Illinois, one from Minnesota:

EVERETT CLAPP, American theatre, Sidell, Ill.

W. T. FAY, Illinois theatre, Metropolis, Ill.

E. A. REYNOLDS, Strand theatre, Princeton, Minn.

Mr. Reynolds' name appeared in the columns of the department back in 1935.

nothing big. I did not think the story was very strong. Running time, 87 minutes. Played September 17-19.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda, Young Sisters—A very fine picture that drew fairly well. Pleased all.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Loretta Young, Don Ameche, Henry Fonda, Young Sisters—A very fine picture which failed to draw. I would say that this picture should be played by everyone but not in preferred playing time as it will not do business. Will be thoroughly enjoyed by all intellectual people who see it though. Running time, 97 minutes. Played August 7-8.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, Margaret Lockwood—A very good picture but, Shirley, we are so very sorry that you had to grow a little. Your pictures are as good as ever but we cannot count on you paying off our mortgages as you once did. We are all for you, though, aind you've certainly got what it takes. When you get a little older, you'll still be tops. We could all write for an hour on your good points without ever mentioning one bad one. Running time, 78 minutes. Played August 21-22.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

YOUNG MR. LINCOLN: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan—This is without doubt the greatest picture that I have ever played. Fonda is tops here. His name means packed houses. Three days to dandy business. Running time, 87 minutes.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

United Artists

DUKE OF WEST POINT: Louis Hayward, Joan Fontaine, Tom Brown, Richard Carlson—I cannot honestly tell you why but we just barely made film rental on this picture. I believe it was due to a sudden September heat wave.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAN IN THE IRON MASK, THE: Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut, Alan Hale—Grand picture, big enough for extended runs in any spot, but you must take in consideration that one of those king and queen things never clicked yet. It's not American. Running time, 110 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Andrea Leeds, Joel McCrea, Gene Reynolds—Just a good "B" picture not strong enough for extended runs. One of those "B" pictures all distributors have been stretching into extended runs for last three years. It'll please but just lacks the wallop to make it big. Running time, 111 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WINTER CARNIVAL: Ann Sheridan, Richard Carlson, Helen Parrish, Robert Armstrong—Every one thought this was a very weak sister. Good for midweek only. Running time, 91 minutes.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

ZENOBIA: Oliver Hardy, Harry Langdon, Billie Burke, James Ellison, Alice Brady, June Lang, Jean Parker—Paging Mr. Laurel. This picture isn't funny. Oliver, you and Stan better kiss and make up or you'll probably have to become a hermit. Running time, 72 minutes. Played September 17-18.—R. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Universal

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell, Mischa Auer, Baby Sandy—A good picture with anything you want in it! Running time, 88 minutes. Played September 20-22.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

FORGOTTEN WOMAN, THE: Sigrid Gurie, Donald Briggs—Got off to below normal biz on this. A fan picture that failed to click. Running time, 67 minutes. Played September 20-22.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

GHOST TOWN RIDERS: Bob Baker—A little better than average western which did not draw the usual business. The weather was hot. Played September 2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MIKADO, THE: Kenny Baker, Jean Colin—A dud if there ever was one. Those who came were disappointed. Not good enough for the third feature on a triple bill. To add injury to insult they made it run 91 minutes. Running time, 91 minutes. Played August 25-26.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MUTINY ON THE BLACKHAWK: Richard Arlen, Andy Devine, Constance Moore—Generally impossible but few action scenes bring it out of doldrums a little. Played September 13-15.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

SON OF FRANKENSTEIN, THE: Basil Rathbone, Boris Karloff, Bela Lugosi, Josephine Hutchinson—Horror pictures seem to be on their way out with our audiences. We played it one night of Joe Louis fight, other night on our festival night. Business poor.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—This was a fine entertainment. Beautiful color and fine production. It did much less business than "Union Pacific," but judge it merely suffered from the fact that the other one ran first. It is in the top bracket. O.K.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—Played this one three days, and did it bring them in! It topped all other box office receipts by a good margin. A picture like this will do business anywhere. Running time, 104 minutes. September 2-4.—Edward W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

HELL'S KITCHEN: "Dead End Kinds," Margaret Lindsay, Ronald Reagan—Every one enjoyed this immensely. Very good. Running time, 81 minutes. Played September 22-23.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, John Garfield, Claude Rains—This was a great picture, historically fine and dramatically a knockout. Didn't do big business but showed class all the way through and is a credit to any house. The kind of picture that makes them appreciate the light laughter stuff more and should have enough to these to balance up a monthly program. About two a month is plenty out of a twelve a month change.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, John Garfield, Claude Rains—This picture from a company which has led the field in action pictures is somewhat of a letdown. Just more proof that the best diretcion of the best cast in the world with the finest plot doesn't mean a thing when paper and trailer is filled with gold braid and fluff. Trailer did more harm than good. Performance excellent. Running time, 127 minutes. Played September 17-18.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and rural patronage.

NAUGHTY BUT NICE: Dick Powell, Ann Sheridan, Gale Page, Ronald Reagan—If there was ever a good chance to ruin Ann Sheridan's "Oomph," this was it. Very light entertainment and certainly not big enough for Sunday. Running time, 90 minutes.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. General patronage.

OKLAHOMA KID: James Cagney, Rosemary Lane, Humphrey Bogart—Cagney is wonderful in this picture. It did a little extra business but not as much as I expected. You can't go wrong with this one. Running time, 80 minutes. Played August 20-21.—Edward W. Malone, Cozy Theatre, Colfax, Wis. Rural patronage.

WATERFRONT: Gloria Dickson, Dennis Morgan, Marie Wilson—Entertaining programmer that pleased generally. Second half in the big towns. Running time, 59 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.



FLASH! JUST BOOKED!
50 WARNER THEATRES
PHILA. TERRITORY

DRIFTWOOD OF WAR STORM DELAYS BRITISH INDUSTRY ON ROAD BACK

Disturbed Releases, Slow Payment of Rentals, Delayed Shipments Present Problems; Quota Retention Demanded

by AUBREY FLANAGAN
in London

Though superficially the ancient British motto of "Business as usual" may seem, even in these first bitter weeks of the war, to be no less dominant than ever, indications are that beneath the surface the details of that business and its operations are not quite as usual. Picture houses are open again, and the masses are flocking to them, but close examination of the substructure on which this citadel of native normalcy is built reveals that the process has not been without its difficulties.

This week British producers, fearing monopolization of the British screen by foreign picture makers, meaning Americans, launched a campaign for retention of the Films Act, and circularized every member of Parliament. At a cocktail party Monday the press was urged to support the movement. Among industry leaders present were Capt. Richard Norton, Michael Balcon, Gabriel Pascal, Maurice Ostrer. John Maxwell, head of Associated British Pictures, was not at the meeting.

May Drop Exhibitor Quota

The first coherent indication of the Government's intentions towards the Films Act was given Tuesday in the House of Lords by Lord Templemore, spokesman for the Board of Trade. He suggested that the Government was considering the abolition of the exhibitors' quota while retaining the renters' quota. He said it was unreasonable to expect exhibitors to accept the requisite proportion of British films if they were locally restricted on openings.

Exhibitors and renters both have had, and to some extent are still having, to pay a more than normally uneasy price to enable the industry to carry on and to supply what it would seem the Government regards as a vital public service. Difficulties of booking and of payment, of transport and marketing, have been there for both sides to contend with, difficulties which now, thanks to impartial study and zealous regard for common rather than sectional welfare, would seem near to complete solution.

Outstanding of exhibitor difficulties has been the release situation created by the time lag in reopening picture houses. With certain cinemas opening a week ahead of others, many first-runs were reduced by the delay to second-run houses. Among those worst hit were the circuits.

Compromise Reached

A happy formula of compromise has been arrived at, and it is on the cards that by the second week in October the trade, from a booking and release point of view, will revert to normal.

Exhibitors' delays in paying for films have called forth a *cri de coeur* from the distributing group, a cry willingly echoed by the exhibitors' own organization. Not more than twenty per cent of exhibitors had paid their appropriate moneys in the first days of the war, it is pointed out. With unity from both sides of the table in the cry "Pay up and pay up promptly," and with other factors removed this too would seem likely of adjustment.

The difficulties of getting films and getting them in time, for the most part a result of the renters' somewhat precipitate evacuation rush, but also due to transport complications due in turn to commandeerings and to petrol rationing, have likewise provoked exhibitor complaint. This is a matter which time will right.

Prices and Programs

The matter of seat pricing, of matinee tariffs, of abbreviated programs, and of course of West End opening, have, too, presented pretty problems.

Despite these incidental obstacles to straightforward procedure, business is as close to normal as conditions would permit, far closer than anyone four weeks ago, foreseeing the cataclysm in Europe, would have believed possible.

Most vexed of exhibitor difficulties was the tangle on release dates created by the week's delay to which many picture houses were subjected in reopening, and which, since exhibitors were to carry on with their bookings as they reopened, played havoc with first and second runs. The first solution proffered was the provision of a substitute program, a solution immediately challenged by exhibitors on the vital question of film hire and exact terms. Prices are, ostensibly, not a matter upon which the Kinematograph Renters Society as a body has authority to decide, though a solution might be arrived at by joint negotiation with the exhibitors body. Nor was exhibitor enthusiasm marked for what was colloquially termed the "scratch program," suspicions being open and undisguised not only about terms but likewise about the dangers of being handed inferior product. Nor was KRS unity notable on the idea. Only nine of the Council were favourable.

Formula Agreed Upon

Eventually, after long, laborious but frank and dispassionate joint discussion this formula was agreed upon. October 9th has been set apart for cinemas closed for one week to be supplied with a substitute program for which they will not be charged more than 25 per cent, or alternatively an agreed flat rate. The program would be bookable from any distributing house.

The obvious difficulties created in the pre-Christmas weeks, one of the most difficult periods of the exhibitor's year, were to be overcome by transferring all programs booked for December 11th and 18th to later dates six months ahead, with all subsequent runs to these releases transferred to dates corresponding to prior run rights. For those exhibitors not running release films on these dates ordinary transfer machinery will operate *ad lib.*

Protest Payment Delays

From the distributors' camp during these perilous and troubled days the most lachrymose cries have been over the exhibitor's unwillingness to pay what he owed. Already this page has chronicled the renters' estimate that payments due were 400 per cent more than payments made. The complaint was not ignored in the exhibitor camp. The Cinematograph Exhibitors Association has joined with the KRS in appealing to its members to pay up, emphasizing the essential role the renters were fulfilling, the difficulties under which they were trading at presest, and the urgency of a prompt return to normal on all sides. It might be irksome to pay up, suggested the CEA but, with a touch of ginger in its sympathy, it added it would avoid "the introduction of conditions . . . which otherwise the renters might find themselves called upon to adopt."

There may have been and may still be exhibitors ready to exploit the present circumstances to their own ends, but they are certainly exceptional. There are, too, exhibitors who protest that renters are very greatly to blame themselves for the dislocation which has caused the delay, a dislocation of transport and accountancy, of distribution and normal dealing. In the rush of evacuation, say some, renters even failed to submit accounts and then grumbled that the accounts had not been paid. Others objected to paying promptly for substitute programs of indifferent films for which they were asked to pay the forty per cent agreed upon for the films they did not receive.

Monkey Wrenches

Nor have renters been alone in suggesting that exhibitors themselves have not helped their own trade in pandering to war nerves. Oversandbagging of cinemas, exploitation to undue degree of the ARP (Air Raid Precautions) element, nervous playing up to the fear of air raids, are, they suggest, direct if unconsciously known monkey wrenches in the machinery of good business.

Outside students of the trade scene, however, see other factors, for which neither renter nor distributor can be held responsible. Many houses are doing better business than for many months. Queues are not unknown. House records have gone west in some places. In the West End daily grosses have been as low as £30 ($120) and seldom over £50. Independent exhibitors in evacuated areas are currently taking £6 and £7 a night, not enough to pay their wages bills.

To meet these conditions exhibitors and renters are adjusting themselves and their trade. Bargain matinees, at first abolished, are steadily returning. Single features and two hour programs instituted on the Odeon circuit may be more generally adopted. Organists have been dismissed from the Associated British houses. Some of the Gaumont theatres have have closed because of the restricted opening hours. However, the Home Office is doing something about that and six larger houses on the fringe of the West End now are permitted to remain open until 10 P.M.

War has a knack of cementing together grades and sections of society. This has been as true of the film industry as of any other sector of society.

BRITISH BAN OWN PROPAGANDA FILM

The British Air Ministry has banned their own war propaganda film "An Englishman's Home," in which enemy troops are dropped by parachute on English soil, according to a dispatch to the New York Times *from London.*

Although an Air Ministry official helped direct the film and it was passed by the Ministry of Information and the British board of film censors, the officials reconsidered their decision and evidently decided that this was no subject to cheer up the British public at the moment to say nothing of its eventual effect.

IN COURTS

Fox Hearings Now Wait On Inquiry by Cahill

John C. Knox, federal judge, this week appointed Nathan A. Smyth as special master to hear the results of an investigation into the affairs of Fox Theatres Corporation now being conducted by United States Attorney John T. Cahill. Judge Knox's opinion said that hearings on objections raised by creditors to the final report and accounting of Milton C. Weisman as receiver must wait until Mr. Cahill's investigation had disclosed whether further hearings were warranted.

This must be done, Judge Knox said, to prevent the unnecessary expenditure of funds for hearings and at the same time facilitate a hearing on the charges. A stockholders' protective committee and The Trust Company of Georgia are contending that the estate has been depleted through misappropriations and waste.

Suit Against Fox Theatres Barred

Lazfox, Inc., has been barred from continuing a $100,000 breach of contract suit against Skouras Theatres Corporation, Fox Theatres Corporation and Fox Metropolitan Playhouses, Inc., under an order signed this week by New York supreme court justice Church.

Lazfox contended in its suit that the defendants had violated an agreement made in 1931 which had awarded it the candy selling concession to the defendants' New England theatres. Justice Church ordered the preclusion when the president of Lazfox failed to appear for testimony before trial.

Seek Verdict Change

United Artists Corporation this week petitioned the appellate division of the New York supreme court to set aside a verdict of a jury which awarded $250,000, inclusive of interest, against it to William S. and Mary Hart, in the suit involving "Tumbleweeds." The court reserved decision.

File Plagiarism Suit

Paramount Pictures, Inc., and Charles Beahan were named defendants this week in a plagiarism suit filed in the United States district court in New York by Robert L. Buckner, who charged Paramount with infringing upon a play, "Dearly Beloved," written by him and Mr. Beahan in the film "Midnight." Mr. Beahan was named defendant because he allegedly refused to join in the suit.

New Bartholomew Suit

Freddie Bartholomew filed suit in Los Angeles this week against his mother, father and other relatives charging that they kept him in court so much that he did not have time to act properly in films and that their legal actions cost him so much he could save hardly a dime from his $2,900 weekly salary. He seeks an order compelling his relatives to stop suing him.

Nebraska Theatre Suit

A suit for damages totaling $4,350 has been filed in district court in Falls City, Nebr., against Oscar W. Hanson of Omaha by Dorwin L. Frank and L. M. Billings of Humboldt, Nebr. The plaintiffs charge fraud and misrepresentation, claiming the defendant failed to carry out the terms of an agreement involving the Plaza and Schuler theatres in Humboldt.

Question No. 3 in the

Bluebook School

The Bluebook School, conducted in the HERALD for many years by F. H. Richardson, has been resumed, based on the new Second Revision of the Sixth Edition of Mr. Richardson's Bluebook of Projection. Under the new presentation of the material, projectionists are asked to submit answers, as formerly, but often the answer that will be published will be that of Mr. Richardson himself, or of other specialists in projection and sound. This procedure has been adopted with the thought that it will serve the real purpose of the "school": to encourage and assist in study and at the same time facilitate preparation of effective answers.

The first question, which appeared in the issued of September 2nd, and the second, in last week's issue, are as follows:

QUESTION NO. 1: What is feedback? Reverse feedback? Interelectrode capacitance? Oscillation?

QUESTION NO. 2: (a) What is exact width of 35 mm. film sound track? (b) What characteristics of the film concern projectionists most? (c) Describe, in detail, correct method of making film splices.

QUESTION NO. 3—Name two classes of circuits found in modern amplifiers? What types of electrical power are required by sound systems? What apparatus in an amplifier functions as an electrical valve and why is it not called a valve, in this country at least?

Answers will begin to appear as soon as several questions have been submitted.

Advertiser Shows All Color Feature

A five-reel feature in color, produced as a public relations film for Westinghouse and designed for both theatrical and non-theatrical exhibition, was shown to advertising executives and the film trade press at a reception and screening at the Hotel Waldorf Astoria, New York, on Wednesday.

The film, entitled "The Middleton Family at the New York World's Fair," tells a story of American family life set chiefly against the background of the Fair. One of the principals is employed at the Westinghouse exhibit and the picture thus shows this exhibit in detail.

Produced by Audio Productions, Inc., at the Eastern Service Studios on Long Island, the film will be distributed by Modern Talking Picture Service, Inc., 9 Rockefeller Plaza, New York. F. H. Arlinghaus, president of Modern Talking, has announced that prints will be delivered to any exhibitor expressing a desire to show the picture and that no non-theatrical showings will be held in territories where such theatrical exhibition has taken place.

OBITUARIES

E. F. Maertz Dies: Exhibitor Leader

E. F. Maertz, 56, president of the Independent Theatres Protective Association of Wisconsin and Upper Michigan, died in Milwaukee October 1st. Mr. Maertz managed the Paris theatre, Milwaukee, in 1913; built the Comfort theatre in that city in 1914, and the Zenith, also in Milwaukee, in 1927, and has operated it ever since.

New York Services Held for Laemmle

Friends and former associates of the late Carl Laemmle, who died in Hollywood September 24th at the age of 72, held services in his memory at the West End Synagogue, New York, Friday. Rabbi Nathan Stern officiated.

The honorary committee in charge included Leo Abrams, Barney Balaban, Nate J. Blumberg, Jack Cohn, Ned E. Depinet, James R. Grainger, Hal Hode, Red Kann, Jules Levy, B. S. Moss, Herman Robbins, E. M. Saunders, Nicholas M. Schenck, Pete Siebel and Herman Stern.

A similar service was held the same day in Chicago.

Herbert Gentner Dead

Herbert W. Gentner, 47, Metro-Goldwyn-Mayer office manager in Kansas City, died there September 28th. He was with the company 11 years, starting as cashier at the New York exchange. He was transferred to Pittsburgh in 1929, remaining there to January of this year, when he was shifted to Kansas City.

Louis Plate

Louis Plate, 78, retired exhibitor and for a number of years vice-president of the Motion Picture Theatre Owners of Milwaukee, died in Milwaukee October 1st. Mr. Plate owned the Climax, a neighborhood house for 30 years. He retired 10 years ago.

George Daws

George Daws, 38, publicity man and writer, died October 1st in New York. At his death Mr. Daws was associated with Earl Newsom & Company, public relations company. He previously had been employed as a publicity agent by Sam Goldwyn and Warner Brothers.

Disney Suit Filed

Vincent I. Whitman has brought suit against Walt Disney and RKO claiming patent infringement, involving a composite system of motion picture photography, whereby a portion of a still background scene pictorially recorded, is photographed in superimposed relation on visual actions which occur in the foreground. "Snow White and the Seven Dwarfs" and the forthcoming "Pinocchio" are involved. An injunction against both films and treble damages are sought.

Reopenings and openings in the New Haven territory include Lee Malcarni's Deep River theatre, October 1st; The Torans Amusement Corporation's newly constructed State theatre, in Jewett City, opened two weeks ago; Al Pickus' renovated Fairmont, now operating; Robert Schwartz' new Park Playhouse, in Thomaston, opened Wednesday; the Fishman Theatres' Winchester, now operating; Warners' Tremont, in Ansonia, now operating; Loew's Lyric, now operating on a weekend policy.

Natale DiFrancesco has begun construction of a 350-seat house in Cheshire.



Bulls-eye!

For Attention-Value!
For Selling-Punch!
For Dependability!
For Low Costs!
For Ticket-Selling!

ATIONAL SCREEN
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railers, too, hit the Bulls-
ye . . . for Quality . . . for
elling-value and for Serv-
e. Cost so little and sell
o much!

For rapid-fire, quick-action, forceful, dramatic all-round "come-hither" theatre advertising

NATIONAL SCREEN TRAILERS hit the bulls-eye every time . . .

Reaching a 100% customer-audience at every performance . . .

Cheapest . . . most effective . . . most consistent advertising you can buy!

NATIONAL Screen SERVICE

PRIZE BABY OF THE INDUSTRY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

CLOSER TO HOME

In these times of industry stress, the accent in the public prints is acutely upon the need for more effective showmanship in exhibition. There is opinion that, if exhibitors further exert themselves in the cause of better boxoffice, an important part of the slack might be taken up.

That "taking up" most often would have considerable to do with the manager. He is the lad who does the pulling and hauling. The more spirited and consistent the pull, the bigger the haul. Thus, everything should be done, especially now, to encourage the able theatreman. Definitely, nothing to discourage his quest for better grosses.

Bearing upon this, now comes information via one of this department's favorite scouts whose authority is not to be questioned. In a neighboring community a decidedly talented Round Tabler was engaged to put over a sickly theatre. His salary was modest, with a sharing arrangement over a weekly gross set by the exhibitor. The manager bestirred himself mightily and in not too long a time pushed the gross comfortably over the set figure. The same week he was discharged.

The instance may not be typical. But it is hardly an isolated one. Industry heads now are concerned with the threat to revenues brought about by the European war. It would seem that an equal concern be exercised over such practices here described. These have always been with us. They cause more losses in revenue than war ever did in killing off boxoffice showmanship, the most valuable asset the industry ever had.

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SELLING HIS STOCK-IN-TRADE

It's no new story that representative members are called upon by their communities to lead projects for civic advancement, to take prominent parts in organizational activities for the betterment of general business. That would be obvious. The theatreman's stock in trade is his promotional ability. Smart city heads are quick to take advantage of it.

Does the manager profit? Do these endeavors beyond the theatre's immediate horizon aid the boxoffice? To the many who have answered in the affirmative are added current reports.

Down in Hot Springs, Ark., W. Clyde Smith recently was named general chairman of the Chamber of Commerce. The press makes frequent and prominent mention of the Malco city manager's activities in this direction. Writes Smith:

"The publicity has helped me personally as well as bringing to the theatre here a lot of solid goodwill. My civic connections have brought me important contacts in city and state."

On another page is recounted the top job done by Loewman Joe Samartano of Meriden, Conn., in opening the new show season at the Palace. Civic and business heads cooperated sensationally. Writes Samartano:

"The close relationship between the merchants' bureau, Chamber of Commerce and theatre proved a great asset. We are still receiving congratulations from city officials and the merchants already are discussing a greater campaign for next year's fall season opening."

The manager's job, first, is to get the show on the screen; second, to get people in to see the show. The quotes here set down are for the attention of theatremen who spend too much time on the first in neglecting available contacts that lead directly to the more important second.

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For "Bachelor Mother" at the Harris, Findlay, Ohio, keen showman, Glenn H. Nelson, used the oldie this-is-no-bull stunt to great success, and the reason given is interesting. It is even a better idea now, says Glenn, since everything is mechanized and an animal on a busy street, especially a cow, is a strange enough sight to rate as a strong attention-attractor.

That reminds us of the time the New York Zoo exhibited an old-fashioned "bossy" alongside the wild ani-mules. It seems that many city people had never seen a cow.

A-Mike Vogel

Discussing editorially the recent record-breaking attendance at the World's Fair, the New York *Times* answers its own question—"Why didn't the crowds start coming sooner?"—by pointing out that until now the Fair management did not realize it was in the show business "as a Broadway manager, however good his production, must continuously bear in mind. There was a little too much dignity. . . . "

Round Table In Pictures



That old axiom that it's the women who pay was brought out into the open by Publicist Ray Bell for "The Women" date at Loew's Capitol, Washington. Large easel was planted in lobby announcing the premiere at which the feminine contingent were requested to pay for their escorts' admission. Men were permitted to walk to the boxoffice with their ladies but it was the girls who had to "lay it on the line".

Unique was the window display promoted in leading camera store by Ralph Phillips, State Theatre, Sioux Falls, S. D., to sell his new season shows. To left is giant cutout of Ralph holding a bat to which were attached ribbons drawn to large cards carrying picture titles.





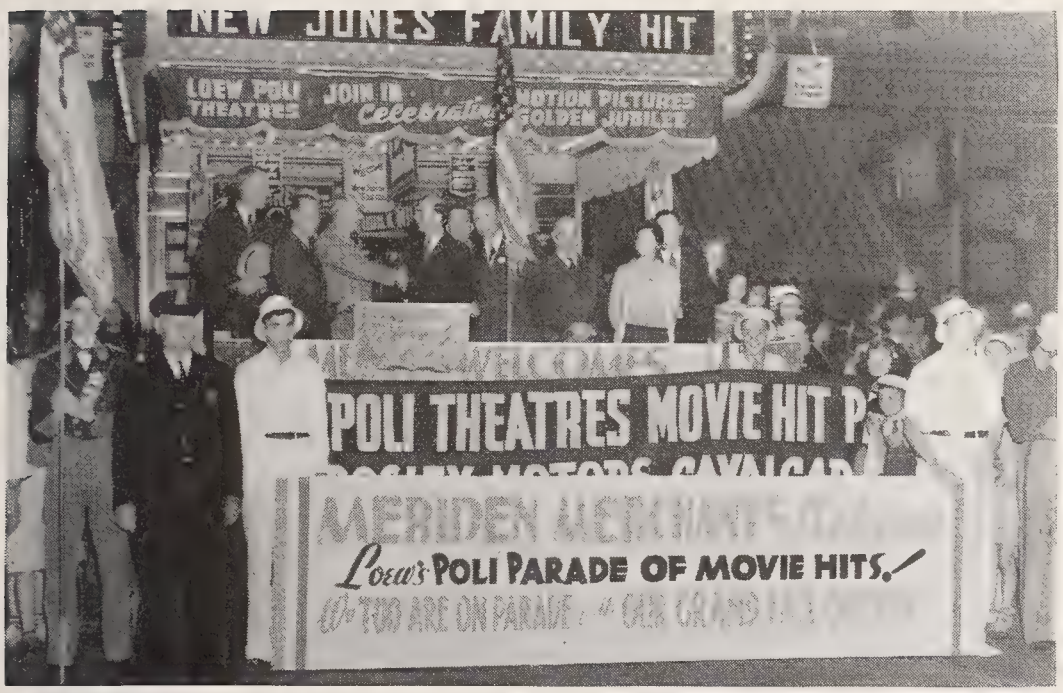


Dressed in keeping with the tropical locale of "Real Glory" was the atmospheric front of the New York Rivoli as conceived by Managing Director John Wright. Walls of split bamboo set off by miniature thatch roofs provided an arresting curtain for gigantic cutouts and scene blowups.

The side of the Hotel Clovis in Clovis, New Mexico, proved to be made to order for Barnes Perdue who secured permission to plant a banner selling Russ Hardwick's "Angels" date at the Lyceum Theatre. Measuring about 60 feet, the sign could be seen blocks distant.

As detailed on another page, here is illustrated the personal invitation telegram stunt conceived by Leonard C. Worley, city manager for the Publix Great States Theatres, for his date on "The Women" at the Madison Theatre in Peoria, Ill. Copy, which invited local women to sign the telegram to be eligible for the invitations, brought several thousand registrations. Giant book which contained the "invite" also included scene stills from the picture.



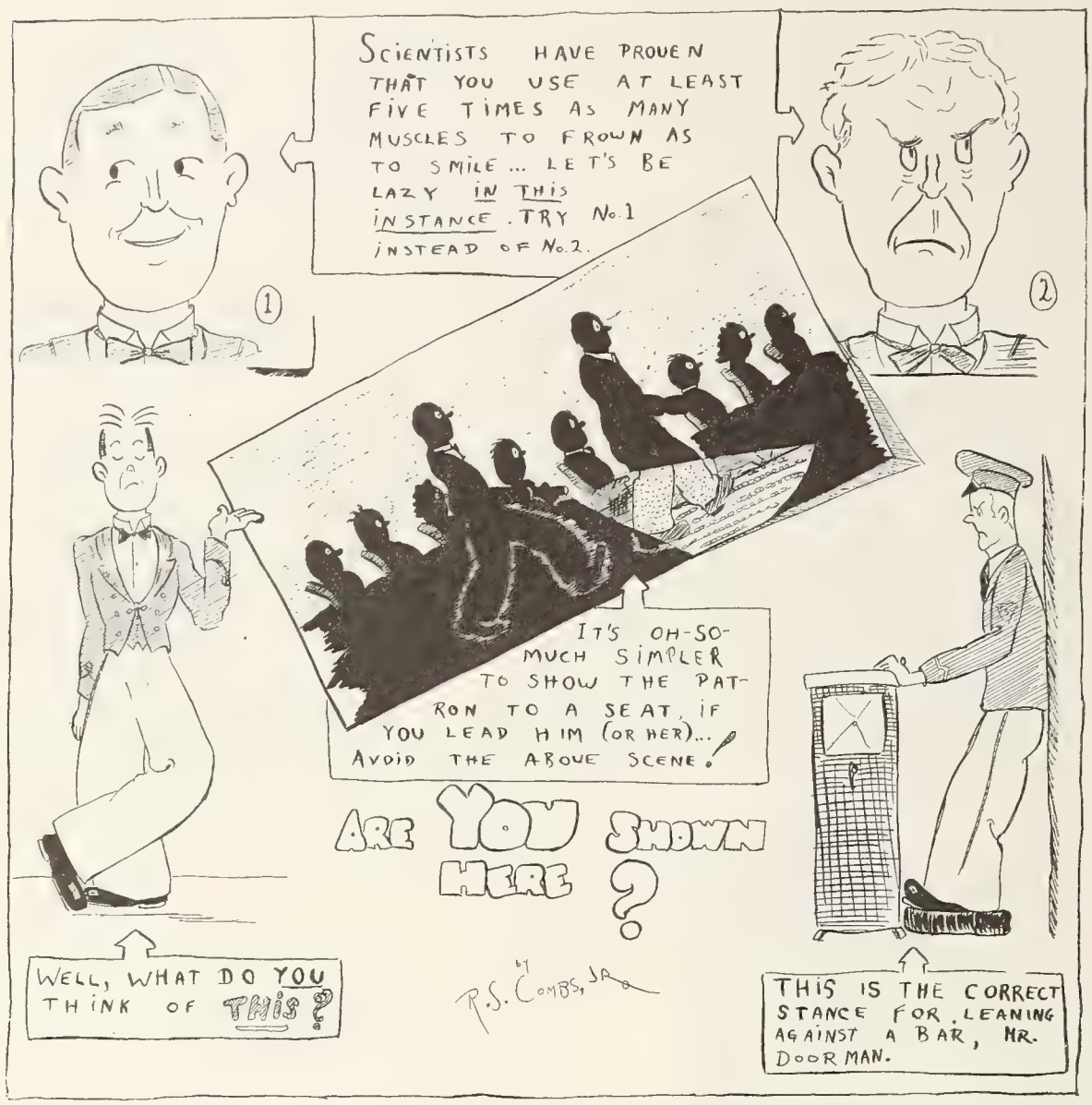


Grandstand erected in front of the Poli Theatre was hightlight of Manager Joe Samartano's campaign in Meriden, Conn., to greet the Loew New England Motorcade covering all towns in Harry Shaw's division to open the new show season. Mayor, chief of police, Chamber of Commerce heads and other prominents acted as official committee of welcome. In the group besides Samartano are Harry Shaw and Lou Brown.

Hitch-hikers carrying teaser signs in Burma Shave fashion covered the outskirts of Louisville as part of campaign put on for "The Wizard of Oz" at Loew's by Manager George Hunt and MGM exploiteer, Harold Marshall. Additional publicity was garnered by the acceptance of Mayor Schultz of a copy of the book from one of the midgets appearing in the film. The latter was also used for street bally and was stationed in front of gates of baseball games.



SHOWMEN'S LOBBY LAFFS



Not strictly a Lobby Laff, but good enough to spot in this space is the sound advice in cartoon form created by R. S. Combs, Jr., of the Omaha Theatre service staff and endorsed by Ted Emerson, Tri-States Theatres ad head.

Jitterbug Contest Proves Successful for Dallas

Twinkling feet and torrid music were in order on the stage of the Kansan Theatre, Parsons, Kan., as six couples beat it out in an all-state jitterburg contest managed by David Dallas who reports a record crowd turning out for the stunt which was put on in connection with a prevue of the musical comedy, "Naughty But Nice."

Preliminary contests were staged in smaller towns all over the state and winners were eligible for the final match. Theatreman says the only advertising used to build up the event were writeups in the local papers and a feature place in the theatre ads.

"LET'S HEAR FROM YOU"

Old, New Car Parade Staged By Grundy for "Wizard of Oz"

Melvin Grundy's "Star Maker" campaign at the Rivoli Theatre in Muncie, Ind., was based on his Oldsmobile tieup with the local distributor and included a four-block parade of old and new model cars properly bannered and which was headed by police escort. During the run two of the oldest models were used for lobby display and for his street bally, sound car with p. a. system toured the city playing "In My Merry Oldsmobile" with announcements on the picture. Tieups were also effected with large music stores which featured window displays and orchestrations. Local dance bands also plugged the tunes week ahead.

For "The Wizard of Oz," Grundy planted five-foot standee cutouts of the various characters in windows about town, radio transcription on the picture was used three times ahead and once during showing, 24-sheet bally truck toured the area and a full-page coloring contest was promoted in daily paper through cooperation of local five-and-ten.

"LET'S HEAR FROM YOU"

1872 Magazine Aids "Stanley"

Promoted from a local resident was a Harper's Weekly, published in 1872 and containing a story on "Stanley and Livingstone" which was featured by Gus Lampe in his lobby display at the Keith, in Syracuse, as an advance on that picture. The *Post-Standard* also gave a window featuring a story of the original Stanley expedition, which was mounted on a large frame with pictures of the stars and scene stills. Book stores devoted displays to the picture, bus terminals carried tiein cards and public library system was promoted for displays of books in all their branches.

Theatremen Wage 10-Week Advance On Modernization

In taking over the management of the Lexington in the East 36th Street section of Chicago, John Burhorn, city manager for the Indiana-Illinois theatres, worked out a progressive campaign with J. R. Wheeler, manager, to maintain the theatre's regular patronage while the house was closed for remodeling. The opening gun was a comprehensive publicity campaign in the local press regarding the extensive modernizing and renaming of the theatre to the "New Lex." Patrons were also advised of the renovation by trailers, posters and other advertising before the house closed for the job.

During the 10 weeks of modernization, the theatremen worked out an ingenious idea to keep the public interest alive by taking photos of the various stages of the actual remodeling, photos planted in the leading neighborhood stores. In addition to the work actually being done, these shots included the theatre posters which details the new equipment being installed.

Decorations Cover Streets

Supplementing the newspaper publicity that kept the readers advised was a vigorous poster campaign that featured "open soon" window cards planted in the area's live stores. When the premiere date was determined, these cards were replaced with a new series stressing the opening and detailing the new equipment. Further coverage was obtained through a series of letters signed by Wheeler to local residents and imprinted shopping bags were used by the five and tens. Restaurants ran theatre copy on menus, laundries and dry cleaners placed theatre inserts in all outgoing packages and promoted programs were distributed house to house. Street coverage was gotten through a sound truck used two days ahead and flag decorations covering two city blocks, paid for by local merchants. Stores also tied in a double truck in the community newspaper which vigorously publicized the campaign.

Much was made over the opening ceremonies at which the Alderman cut the ribbons officially opening the theatre while civic and business leaders looked on. "Miss Woodlawn," recently selected local beauty queen was on hand in the lobby acting as hostess and distributing roses promoted from local florist. Conspicuously displayed was easel containing congratulatory wires received. An attractive souvenir program was gotten out for the occasion, front side cover of which carried welcome expressions from leading citizens, inside pages including brief personalities on the theatre management together with details of policy.

"LET'S HEAR FROM YOU"

Store Cooperates on "Tropics"

Tieup effected with local five and ten for "Lady of the Tropics" brought Mike Chakeres the gratis distribution of imprinted envelopes selling the date. Front carried small cut of Hedy Lamarr with copy "a kiss from," etc., inside containing confection kiss. On reverse attention was called to the fact that the cosmetic counter had for sale the Perc Westmore makeup kits, now used by the stars.

QUIGLEY AWARDS ENTRIES MOUNT IN LAST LAP OF THIRD QUARTER

Increasing Number of Showmen Bid for Fortnight Honors; Final Preliminary Period Announced to End October 14th

by A-MIKE VOGEL

From the date of this issue, just one week remains to the finish of the Third Quarter. And there is a hurrying and a scurrying among theatremen to get as many of their ace ideas here to headquarters in time to be considered for the Third Quarter-Master Plaques, Medals and Citations. The date is Oct. 14, so seven big days spread themselves ahead before the final gong rings for the third quarterly period of this year's Quigley Awards.

The nearness to the finish line plus the stimulus of the new season campaigning also has had much to do with the quality and quantity of entries that received recognition in the Fifth Fortnight, the results of which were noted in last week's issue. Promotional tieins in all directions were effected for the benefit of autumn drives as well as on single attractions. The individual ideas for which the Awards were given show striking usages of skilled showmanship in calling attention to the new programs. Highlights of what the winners did are, as usual, set down for the information of all readers.

Numerous Radio Tieups Effected By DiPesa for "Four Feathers"

Tying up Boston's ace station, WEEI, for five days ahead of "Four Feathers" opening at Loew's State, in Boston, publicist Joe DiPesa received innumerable picture breaks. Vice-Consulate of the British Embassy office was interviewed on the Egyptian Sudan and the battle of Omdurman, as the highlight of the picture with picture plugs interpolated during the program. Over WMEX, transcription was planted and used evening ahead of opening with breaks before and after the broadcast, and WHDH quiz contest used "Four Feathers" questions.

Using an elaborate sound truck playing tom-tom and jungle records, the bally covered downtown shopping districts, beaches, playgrounds, etc. Balloons with imprint and containing passes were released from prominent location on opening day, series of displays were planted in travel stores and leading department stores.

Identification Contest Held By Clements for "Indianapolis"

With the county fair in full swing during Joe Clements' "Indianapolis Speedway" date at the Egyptian, in Sioux Falls, S. D., this showman took snaps of people attending the auto races, encircled certain heads and placed them in the outer lobby of his theatre. To those identifying themselves, guest tickets were awarded. Announcements were also made at the races, calling attention to the fact that Emory Collins, who appeared at the Fair was also in the picture.

Still carrying out the carnival spirit, Clements dressed his front with variegated pennants which were strung from top of canopy to top of upright sign. Lobby was dressed accordingly. Midget auto racer was promoted and duly bannered for street bally, public address system was used during entire run, plugging Emory Collins and the picture and local automobile dealer was promoted for co-op ads.

COVERS PREMIERE FOR LOCAL PAPER

When J. Knox Strachan of the LaRoy in Portsmouth, Ohio, was invited to attend the world premiere of "The Rains Came" in Mansfield, home of the author, the Round Tabler's offer to cover the opening for his local paper was accepted. The result was a by-line column-and-a-half story and review, with an editorial precede explaining the tiein.

Strachan spread himself on the well-written yarn and finished with a plug for his date, following shortly, and which he reports helped no little in bringing local attention to the attraction.

Taylor Gives "Invitation to Happiness" Comprehensive Newspaper Campaign

The highlight of the publicity end of Charlie Taylor's "Invitation to Happiness" engagement at Shea's Buffalo Theatre, in Buffalo was a contest planted in the Buffalo *Times* and through which local boys were invited to send in their creations of "Happies" cartoons. To the winner went "an invitation to happiness" for a day.

Valuable prizes were promoted, including complete outfit of clothes, baseball equipment, radio, etc. Luncheon for the winner together with his family was held at local restaurant and a box at the theatre provided for the party to witness the film. In addition, guest prizes were awarded to runners-up. Contest broke on page one with an eight-column strip along top of the page and two-column head and story, art and stories broke for a solid week and cooperating merchants included plugs in their ads.

An-Apple-for-the-Teacher Stunt Used on "Star Marker" by Zinn

A merchandising stunt which proved very effective for Manager Charles Zinn, at the Century, in Minneapolis for "The Star Maker" was the distribution of imprinted and stapled cellophane envelopes, each containing an apple. Copy on outside read "Bing Crosby sends 'an apple for the teacher'," etc., etc. Since school started a week ahead of playdates the stunt was very timely. Zinn picked out from the list all the high-schools with junior high schools and the largest and leading grade schools, making a total of 100. In each of these the packages were planted in the mail boxes of ten teachers picked at random.

Merchants and Studio Aid DeGrazia In Sending Girls to 'Frisco Fair

Prize of a week's trip to the San Francisco Fair, put on in cooperation with producer Joe Pasternack at the Universal Studios was the promotion conceived and executed successfully by Ted DeGrazia at the Lyric, in Bisbee, Ariz., in conjunction with the managers of the Grand Theatre in Douglas and the Crystal in Tombstone, in connection with the opening of "The Underpup." Girls in the representative towns competed in screen tests arranged by the Round Tabler, the ultimate winner selected by the Universal production executive.

Four girls were chosen from each town and entered the competition for winner of each town. DeGrazia took moving pictures of the girls and these were shown on the screen of each theatre. All merchants participating in the contest received large cards upon which were pictures of the contestants for planting in the store windows.

Ballot boxes were placed in each theatre and the girl receiving the most votes had moving pictures taken of her which were sent on to Hollywood for judging. Stunt was worked over the air and on the screens of competing theatres. Merchants paid for all publicity, film, and expenses of winner.

"Miss World's Fair" Popularity Contest Nets Borresen 27-Day Newspaper Break

With the local newspaper cooperating and 10 local merchants supporting, Harold Borresen at the State Theatre, in Winona, Minn., put over a "Miss Winona New York World's Fair Popularity Contest" which netted the theatreman 27 consecutive days of no-cost publicity except Sundays. Over the period, the theatre received a total of 415 inches of publicity.

Cooperating paper ran nominating coupons good for 1,000 votes each, the winner at the end of the contest being crowned "Miss Winona" on the stage of the State. Votes were tabulated and standings published at regular intervals. Cooperating merchants' names were listed in all newspaper ads on the contest with the line "when making purchases at the following stores, ask for vote coupons" included. Needless, to say, due plugs for his current and forthcoming attractions were landed by Borresen.

Kid Safety Patrolmen Sell "In Old Monterey" for Brien

To advertise Gene Autry's latest feature, "In Old Monterey," Lige Brien at the Prince, in Ambridge, Pa., invited the 18 safety patrolmen of nearby school to see the picture in appreciation of the job they do in protecting the other school children during school hours and from all other traffic dangers. In return, each of these patrolmen was requested to relay the message about the show to each child at school.

As the Round Tabler puts it, there is no better "gossip brigade" for word-of-mouth advertising than kiddies to kiddies.

(Continued on following page)

MORE ON AWARDS

(Continued from preceding page)

Rose Sells His Horror Show With Nurse - Ambulance Gag

Teaser campaign was engaged in by Harry Rose at Loew's Poli, in Bridgeport, to sell his double horror show of "The Return of the Frog" and "Demon Barber of Fleet Street". White ambulance with girls in nurses' uniforms with human frog atop the car were used in the local new season parade, preceded by ushers in uniform carrying 10 foot banner on the show. Night ahead of opening, the human frog did a contortion act on stage as an advance for the horror bill and was also used out front for street bally.

Entire staff wore black imprinted paper pirates hats with skull and crossbones, and for the twin picture, a complete barber shop was erected in lobby consisting of chain, dummy, supplies, etc. Live barber was used at peak hours.

Fitzpatrick's "Uproar Hour" Reported Clicking Successfully

Inaugurated as a stimulant to midweek business is the "Uproar Hour" idea put on by Manager Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., the idea being to work out several gags for which small cash prizes were awarded. Among the various stunts tried were pie eating contests, wooden egg rolling, trucking, piano playing, etc., etc. As an added inducement to "pull them in," Fitzpatrick has promoted the services of a local cameraman, who takes 8 MM shots of the activities, which are shown on the screen the following week.

McElligott Ties Merchant To Semi-Annual Style Show

A semi-annual activity at the Capitol, in Aberdeen, S. D., is the style show put on by Round Tabler Byron McElligott through the cooperation of leading ready-to-wear store. Highlight of his campaign was the choosing of a queen, who won a trip to the New York World's Fair. Much was made over the stunt in the local dailies, with one of the cooperating papers running a series of letters received from the girl en route and while visiting here. Merchant devoted windows to display of fall modes which were tied to current pictures at Capitol and plugged the show in his ads, and storewide.

Corker Inaugurates Quiz Program Through Merchant and Radio Tieup

Through the cooperation of Station WGAU and a local furniture store, Moon Corker has inaugurated a series of "Answer It If You Can" programs which are held two nights a week on the stage of the Palace Theatre, in Athens, Ga. Each program lasts 20 minutes and is broadcast direct from stage, with merchandise given the winners and time also paid for by the store. Newspaper advertising is also met by the merchant. Theatre is always mentioned in addition to plugs for the current and next attractions. Prizes are displayed in the lobby.

The program is put over in order of a quiz, persons entering the theatre are given paper on which they write their names and addresses. Three judges are selected from the audience and they in turn select six names. Those called come onto the stage and the one answering the greatest number of questions correctly gets the main prize, lesser awards going to the runnersup.

Murphy Promotes Scholarships For "They Shall Have Music"

Much was made locally over the scholarships which were promoted by Round Tabler Frank Murphy in connection with his exploitation in advance of "They Shall Have Music" at Loew's State, in Syracuse, N. Y. Three localities, well known in the music field, acted as judges at auditions which were held on stage day ahead of opening. A year of voice training was given to the winners, this being generously publicized in both local newspapers and over radio stations, in all of which the picture received excellent plugs.

McCoy Secures Mayor's Aid On "Junior Citizens Day"

An effective goodwill project was recently engaged in by Manager P. E. McCoy of the Georgia Theatre, Athens, Ga., in the form of a "Junior Citizens' Day." Thus proclaimed by Mayor A. G. Dudley, ribbons were awarded to over 800 children who had made outstanding records during the summer months at the various playgrounds. Ribbons wore the official title of "Junior Citizens of 1939," by order of the Mayor and Council and were presented to the children after brief talks by the Mayor, and leading citizens. All speakers stressed the opportunity the playgrounds offered as builders of good citizenship. On separate days the ceremonies were held at each of the various playgrounds until all had been covered.

McCoy then gave a free "Junior Citizens' Theatre Party" in honor of the youngsters who had won the coveted ribbons. Admission was restricted to those only wearing the ribbons and no one else was invited or allowed to enter the theatre, thus emphasizing the importance of winning a ribbon. Needless to say the newspapers were on hand for stories and photos, in all of which the theatre received prominent mention.

Stubblefield Inaugurates "Save Your Stubs" Stunt

Deriving the idea from the latest hobby in Miami of folks saving theatre stubs, Manager Flynn Stubblefield started a "Strand Stub Contest," running from August 1 through to October 31. Through the Wometco program mailing list, 2,000 cards calling attention to the contest were distributed at the theatre and house-to-house, in addition trailer on screen also gave complete details.

Promoted from leading merchants were attractive merchandise prizes which were displayed in the lobby in exchange for appropriate tiein copy and trailer mention. To the 12 persons saving the most stubs over the period, the prizes will be awarded on November 1st.

Football Forecast Arranged by Smith For Pigskin Tiein

Football in the Hot Springs sector is much in the public eye this year according to Round Tabler W-Clyde Smith, Malco Theatres city manager who reports arrangements now in effect to tie in on the gridiron game for boxoffice attentions.

Foremost in Smith's plans is a "Malco Theatres Football Forecast" inaugurated last year and with eight scheduled teams picked each week. Those predicting most accurately the outcome of the games receive a first prize of $5.00; second, $3.00, and the next 20, guest tickets to the Paramount, making a total of 22 prizes. Program is broadcast over KTHS each Wednesday night at 8.45, giving the week's schedule in advance. These are given out in ballot form and must be in not later than six p.m. each Friday. Winners are then announced on the following Wednesday night program. Regular ballots are made available by the theatre and station for predictions.

Athletic Board Cooperates

Smith has also arranged to have broadcasts over the speaker on the football field through the courtesy of the school board and retaliates by inviting the team to be his guests once a week. Another tieup with the athletic board permits distribution of cards each week plugging theatre attractions. Small space on bottom is devoted to football game announcement and cards are put out by the student body each week. Another tieup includes the privilege of the Paramount Theatre banner appearing in the 100 piece Trojan Band parade which takes place each week.

"LET'S HEAR FROM YOU"

Paramount Book Tieup Set for "Jamaica Inn"

Nationwide book merchandising tie-up with the Sun Dial Press, publishers of Daphne du Maurier's "Jamaica Inn," has been arranged by Paramount as part of its national exploitation campaign for the picture.

Available to theatremen throughout the country, are two types of special discount coupons furnished by the book concern. The first type, to be distributed by the bookseller to every purchaser of the novel, can be redeemed at the theatre for part of the admission charge. The second, distributed by theatre grants a discount on the book to all who buy tickets to "Jamaica Inn." Sun Dial will redeem both types of discount tickets in cash.

The edition of "Jamaica Inn" on which the cooperation is based is a special one, carrying facsimile autographs of Daphne du Maurier and Laughton on the flyleaf, a frontispiece photo of Laughton, and a strong plug for the film on the back cover. Sun Dial Press is also distributing displays and posters carrying picture credits. The book publisher's salesmen will contact all exhibitors booking "Jamaica Inn." In addition, the "Jamaica Inn" press sheet will outline the whole tie-up.

Samartano Erects Stand at Theatre to Review Parade

Actual participation of civic heads and cooperation of chamber of commerce and other leading organizations featured the campaign arranged by Manager Joe Samartano, at the Poli, Meriden, Ct., in greeting the Loew New England Motorcade which covered the situations in Harry Shaw's division to mark the new show season.

Opening gun in the drive was a letter to Samartano from the Mayor noting the inauguration of the new season and commenting upon the excellence of the coming attractions, a particular plug for "Oz" included. The letter was reproduced in the local press and blown up to a 40 by 60, planted in the lobby ahead. Full pages in each paper, devoted to the new season was also promoted.

Chamber of Commerce Aids

The close relationship between the theatremen and local merchants' bureau brought about a tiein with the chamber of commerce for two full page ads on behalf of the "Loew Parade of Hits" and National Retail Demonstration Week which came during the new season campaign. Space paid for by the Bureau and Chamber included large theatre cut and copy calling attention to the theatre parade.

Parade marking the highlight of the celebration was made up of the .Crosley cars and other units in the divisional procession plus six local drum corps, floats and banners. Cooperating merchants also noted the proceedings in large window displays. To highlight the personal attendance of the Mayor, chief of police, chamber of commerce heads and other prominents who made up the official committee ,Samartano erected a stand in front of the theatre (see cut in photo section) from where the local leaders welcomed the Motorcade, and signed a scroll proclaiming the New Season and Retail week. Scroll was also reproduced by the dailies as was the grandstand shot. Loewmen greeted by the committee included Harry Shaw, division manager, and Lou Brown, zone publicity head.

The Round Tabler reports much community enthusiasm as a result with the merchants and other business organizations now discussing ways and means of making next year's new season drive bigger 'n' better.

"LET'S HEAR FROM YOU"

Callow Arranges "Women" Preview in Radio Station

A combined fashion show and preview of "The Women" was arranged by MGM's James Ashcroft and Warner's Everett C. Callow and Milt Young, held in the C.W.A.U. studios in Philadelphia. First came the fashion show with Hattie Carnegie and her models who paraded in costumes "designed for all purposes from walking to viewing a picture like" etc., etc.

Canopy was erected outside the entrance to the Studios and arriving guests were greeted by station's announcer and interviewed. Newsreel shots were taken and street broadcasts held.

NEW SEASON STARTED WITH "BIG HIT WEEK"

Peoria Great States Theatres Honor Len Worley in Annual Drive; Rotary Club Assists

Tieing in the new season opening to the annual Len Worley Week, in honor of the circuit's Peoria, Ill., city manager, theatremen at the Publix Great States, Madison, Palace, Rialto and Apollo, in that sector, put together an advance campaign under Worley's supervision that made the event outstanding in local show business.

Under the heading of "Big Hit Week," the drive was inaugurated two weeks ahead with daily newspaper stories containing general information regarding the week's activities, publicity continuing throughout the program. All group ads were topped with special art calling attention to the event, and the "hit" theme carried out in 12-inch display cutouts of a drum major and drum. These were spotted in store windows and on counters, prominently placed in all theatre lobbies. Various bargain shows during the week were built up with price-coupons offering small rebates, the coupons widely advertised and sold in book-form by the staffs of all four theatres. Series of display ads was promoted by means of a classified tiein, passes offered to those finding their names on want ad page.

Club Sponsors Golf Tournament

Participation of leading organizations on behalf of the week was featured by the second annual golf tournament sponsored by Rotary, of which Worley is a member. Presentation of trophies to winners and stories of the event tieing in the circuit drive were carried in all papers.

Highlights of campaigns on individual attractions at the Great States houses during the Week were topped by a lobby register stunt engineered by Worley for "The Women" at the Madison. On a stand in front of a giant book-replica setpiece (see in photo section) was placed a register inviting local women to set down their names and addresses. Copy on setpiece explained that book of signatures would be sent to the M-G-M studio where Norma Shearer, Joan Crawford and Rosalind Russell each would select 10 of the names to whom they would wire personal invitations to be guests of the star at the Madison.

Invitation Telegrams Used for Display

The wires received by the registrants and brought to the theatre as admissions were mounted in the lobby for an eye-catching display and eventually the wires were returned to their proud owners. Several thousand signatures were reported and additional publicity was obtained with a shot showing Worley with some of the winners in the theatre lobby.

Newspaper cooperation was topped by a full page co-op ad made up in regular news style plus eight-column banner head which announced the new season and the coming attractions. Publicity was generous featuring a fashion review on "The Women" by a prominent woman page editor, illustrated by giant cut of Shearer. The local ad campaign was augmented by space in weeklies, papers in the drawing area, high school and college publications.

As to be expected, the best stores in town arranged co-op ads, some as large as four-column full, most of them carrying photos of the stars. Many top windows were obtained, the style tieins using mounted six-sheets and style stills with prominently placed theatre credits.

Another attractor proved to be a full main street window entirely covered with plain paper with a peep-hole in the center. Copy above read: "For Women Only—See for Yourself." Inside, the window were a 40 by 60 and colored enlargements. For city-wide notice, Worley also used a street car on which was mounted 24-sheets, the car covering all local lines.

"Spook" Novelty Hangers Attract

Main attraction at the Rialto for the Week was a stage unit. Dr. Silkini's Midnight Ghost Show, spook copy and art used liberally. Best lobby effect was made up of three window cards stapled back to back to form a triangular hanger, a group of these hangers placed on string and suspended from a thin wire across the lobby. Since string and wire were almost invisible, the effect was as though the hangers were suspended in midair and heightened by the circulation of air which kept them spinning. Usher dressed as ghost was used advantageously for street ballyhoo.

For "Angels Have Wings," at the Apollo, a pair of plane wings mounted on an auto for street use proved to be a crowd-stopper. On "Isle of Lost Men," a three-sheet size shadow box was the main attraction. This was entirely covered with an opening in front large enough to frame a head of Carroll Naish mounted in rear of box. Title and tie-in copy was placed just above the cutout head. Cutouts figures of the cast were placed to right of copy and inside of box lighted with green lamps for further atmosphere.

"LET'S HEAR FROM YOU"

Langbart Arranges Parade For Greater Movie Season

Tying the Greater Movie Season and the Golden Jubilee to the civic activities of the Bensonhurst district of Brooklyn, N. Y., George Langbart, Randforce district manager in that sector, inaugurated a safety campaign with the cooperation of the police department which obtained complete accord of city officials. Prominent in these activities was a mammoth safety parade, with local girls who had been chosen as Miss Brooklyn at the World's Fair and Miss Liberty at the Coney Island Mardi Gras heading.

Other participants who lent their support were the Junior Marines with a band and five companies of marchers, police department which was well represented with their prize winning float and various others. Line of march which covered entire district, passing by all Randforce theatres.

personalities

GEORGE FRENCH
for years manager of Keith's Memorial, in Boston, has been appointed manager of the RKO Albee in Providence, succeeding WILLIAM McCOURT, who has been acting manager.

▽

ED GOTH
manager of the Paramount Theatre, in Staten Island, N. Y., has been promoted to divisional publicity head. Other Fabian changes as announced by Harry Black, general manager, are JOHN FIRNKOESS moved from the Liberty, in Stapleton to the Paramount and ELIHU GLASS succeeds him.

▽

J. B. ALDERMAN
is now managing the Panama Theatre, in Panama City, Fla.

▽

JAMES WOOD
former manager of the Mariemont, in Cincinnati, has been placed in charge of the Elmwood.

▽

RAY WHEELER
is managing the newly renovated Lex Theatre, in Chicago.

▽

W. R. KARSTETER
will manage the reopened Strand, in Cedar Rapids, Ia.

▽

HAROLD HEYER
is managing the Remington, in Rensselaer, Ind.

▽

JOE STEEG
has purchased the Time, Cherokee, Ia., from C. E. WERDEN.

▽

FLOYD SHEAR
manager of Schine's Waller Theatre, at Laurel, Del., has been transferred to Cambridge, Md. HERBERT BROWN, former manager of a Salisbury, Md., theatre, will succeed him.

▽

MILTON SAMUEL
manager of the Bijou Theatre, Knoxville, Tenn., has been transferred to Tuskegee, Ala.

▽

JAMES GAYLORD
is the new manager of the Park Theatre, Knoxville, Tenn., succeeding MILTON CARR, resigned.

▽

E. MITTERLING
is managing the Rex, in Rockford, Ill.

▽

W. R. KARSTETER
is now managing the Strand in Cedar Rapids, Ia.

▽

F. O. MULLEN
of Haines City, Fla., has purchased the Royal at Tarpon Springs, Fla.

▽

W. B. BRASWELL
has purchased the Star, Savannah, Ga., from W. S. SCOTT.

▽

L. E. LAMBOLEY
has purchased the Flagler, Bunnell, Fla., from F. L. ALIG, JR.

Showmen's Calendar

NOVEMBER

2nd	North and South Dakota Became States—1889
4th	Dick Powell's Birthday John Philip Sousa Born—1854
5th	Joel McCrea's Birthday
6th	Abraham Lincoln Elected President—1860 Francis Lederer's Birthday
7th	Election Day Montana Became a State—1889
8th	Katharine Hepburn's Birthday
11th	Armistice Day Washington Became a State—1889 Roland Young's Birthday Pat O'Brien's Birthday
13th	Robert Louis Stevenson (Author) Born—1850
15th	Lewis Stone's Birthday
16th	Oklahoma Became a State—1907
23rd	Franklin Pierce (14th President) Born—1804
26th	Frances Dee's Birthday
28th	Fred Astaire's Birthday
23-30	Thanksgiving Day
30th	Samuel Clemens (Mark Twain) Born—1835 Louisiana Purchased—1803

Birthday Greetings

Daniel A. Allain, Jr.
J. Gordon Bason
Leroy J. Boudreau
A. G. Buchanan
Al Cooper
Albert K. Cormier
Arlie Crites
William J. Currie
John J. Delson
Thomas DiLorenzo
Fred J. Dollinger
W. A. Gallemore
Walter B. Garver
Harold Goldman
Leonard Gordon
George Griffith, Jr.
Leo A. Guimond
Raymond Hasselo
Charles W. Hawk
Harris L. Humphries
Jack Huwig
Leon Jarodsky
Bill Johnson
Carl E. Jones
Charles A. Koerner
Saul Krim
Frank T. LePage
Joseph Levenson
Irving Levine
Thomas J. McCoy
R. V. McGinnis
John A. Matthews
Douglas W. Mellott
Howard Mercer
Claude C. Norton, Jr.
John E. Palmer
Alex C. Patterson
Robert Patterson
J. H. Phillips
Clyde Pratt
Dozier B. Roberts
Scott Roberts
Robert O. Robison
Ashton C. Rudd
Henry B. Salthun
Dave D. Samuels
Harry Sanders
E. E. Seff
Gerald Shaffer
Joseph W. Shuck
Martin Simpson
Frank Slavik
J. E. Spencer
Norman Stancliffe
Tony Stern
Jim T. Stroud
Louis Sylvester
Jack Tiernan
E. M. Waltz
Peck Westmoreland

GENE CURTIS
head of Schine's advertising and publicity department in Gloversville has been transferred to Rochester, where he will be special home office reperesentative in Rochester, East Rochester and Fairport. His offices will be at the Riviera Theatre, Rochester. In connection with the change ROBERT QUINLIVAN goes from the Riviera to the Avon, Watertown, as manager, and LOU LEVITCH continues in the post as Schine city manager in Rochester.

▽

J. SIDNEY GRILL
formerly at the Biltmore Theatre, in Brooklyn, is connected with the White Plains Theatrical Cleaners, in the Bronx.

▽

ROY L. FERNDON
has resigned as manager of the RKO Family, in Cincinnati, to become manager of the Plaza, an independent suburban house there. Roy succeeds WILLIAM WIGGERINLOH, JR., resigned. EUEGE WORKS, chief of service at the Family, has been promoted to manager.

▽

REX WILLIAMS
formerly at the Hoosier in Writing, Ind., has succeeded SID HOLLAND, resigned to join Schine's, to become city manager of the Indiana-Illinois theatres in Elkhart, Ind. Replacing Rex, is Chick Tompkins who left the Voge for the Hoosier.

▽

GUS DIAMOND
who operates theatres in Salina and Arkansas City, Kan., has opened his new Roxy at El Dorado, Kan., which is being managed by E. H. Siler.

▽

BOB PFOTENHAUER
manager of the State, Oklahoma City, has been named manager of the Westland at Pueblo, Colo.

▽

JAMES KEEFE
is now managing the State Theatre, in Spokane, Wash. Other Evergreen changes include E. A. ROSE to the Liberty from the State, and MELVIN HABERMAN, Fox doorman, goes to Liberty as assistant manager. W. R. SEALE, Liberty manager, was sent to the Orpheum.

▽

CHARLES MOREHEAD
formerly city manager for Fox-Midwest in Beatrice, Neb., has been assigned to Fox-Intermountain, in Pocatello, Idaho.

▽

H. A. DOMAN
manager for Harris Amusement Co. in Du Bois, Pa., has just been promoted to a district managership in the circuit.

▽

SAM STERN
has resigned from the art department of 20th Century-Fox to join Kayton-Spiero.

▽

JAMES GAYLORD
is the new manager of the Park Theatre, Knoxville, Tenn., succeeding MILTON CARR, resigned.

▽

V. B. COMBS
is the new skipper of the Strand Theatre in Mountain City, Tenn.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abraham Lincoln Boggs, Mel.....Rep
Abe Lincoln in Illinois, 009, Mel.....RKO
Across the Plains, 3855, West.....Mono
Adventurer, The, 012, Mel.....20th-Fox
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Allegheny Uprising, 006, Mel.....RKO
All This and Heaven Too, Mel.....WB
All Women Have Secrets, Mel.....Para
Almost a Gentleman, 920, Mel.....RKO
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Arizona Handicap, West. (C).....GN
Arizona Kid, The, West.....Rep
Arizona Wildcat, 929, Com.....20th-Fox
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes in Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Lands, 933, West.....RKO
Balalaika, Mus. .....MGM
Beachcomber, The, 3863, Mel.....Para
Beau Geste, 3902, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Betrayal, Mel. .....Foreign
Beware Spooks, Com.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre, Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, 5, Mel.....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com.....20th-Fox
Blue Montana Skies, 844, West.....Rep
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3820, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Boy Trouble, 3824, Mel.....Para
Bridal Suite, 937, Com.-Mel.....MGM
British Intelligence, Mel.....WB
Broadway Melody of 1940, Mus.....MGM
Broadway Serenade, 931, Mus.....MGM
Brother Rat and The Baby, Com.....WB
Brother Orchid, Mel.....WB
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cafe Society, 3826, Mel.....Para
Call a Messenger, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Dr. Kildare, 932, Mel.....MGM
Call on the President, Com.-Mel.....MGM
Captain Fury, Mel.....UA
Captain Scorpiob, Com.....Foreign
Career, 930, Mel.....RKO
Cat and the Canary, The Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Champs Elysees, Com.-Mel.....Foreign
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel.....GB
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, Mel.....WB
Children of the Wild, Mel.....GN
Chip of the Flying U, West.....Univ
Chump at Oxford, Com.....UA
City, The, Mel.....20th-Fox
City of Darkness, 021, Mel.....20th-Fox
City of Lost Men, The, Mel.....WB
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Cactus, West.....St. Rts
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, 846, West.....Rep
Comet Over Broadway, 370, Mel.....FN
Confessions of a Nazi Spy, Mel.....FN
Conspiracy, 935, Mel.....RKO
Coral Rocks, The, Mel.....Foreign
Covered Trailer, Com.....Rep
Cowboy Quarterback, The, 366, Com.....WB
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, 3, Com.....MGM
Danger Flight, 3816, Mel.....Mono
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, Com.-Mel. .....WB
Dead Men Tell No Tales, Mel.....Foreign
Death of a Champion, 3901, Mel.....Para
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, Mel.....Univ
Diamonds Are Dangerous, Mel.....Para
Discoveries, Mus. .....Foreign
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginot Line, Mel. .....Foreign
Down Our Alley, Mus.-Com.....Foreign
Down the Wyoming Trail, 3864, West...Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
East Side of Heaven, Mus.-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel.....Para
Empty World, Mel.....GB
End of a Day, Mel.....Foreign
Enemy Within, The, Mel.....WB
Escape, The, Mel.....20th-Fox
Escape to Paradise, Mus.....RKO
Espionage Agent, Mel.....FN
Eternally Yours, Mel.....20th-Fox
Everybody's Baby, 931, Com.....20th-Fox
Everybody's Hobby, 376, Com.....FN
Everything Happens at Night, Mel...20th-Fox
Everything's On Ice, 946, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Farmer's Daughter, The, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fast and Loose, 924, Mel.....MGM
Fifth Avenue Girl, 934, Com.....RKO
Fight for Peace, The, Mel.....Mono
Fighting Gringo, 986, West.....RKO
Fighting 69th, Mel.....WB
First Love, Mus.....Univ
First Offenders, Mel.....Col
First World War, 062, Mel.....20th-Fox
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, 911, Mel.....Rep
Flirting With Fate, 914, Com.-Mel.....MGM
Flying Deuces, 010, Com.....RKO
Flying Irishman, 919, Mel.....RKO
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
40 Little Mothers, Mel.....Foreign
Four Feathers, Mel. (C).....UA
Four Wives, Mel.....WB
Frog, The, Mel.....GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Fugitive at Large.....Col
Full Confession, 003, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Gambling on the High Seas, Mel.....WB
Gambling Ship, 3023, Mel.....Univ
Gang's All Here, The, Com.-Mel.....Foreign
Gay Days of Victor Herbert, Mus.....Para
Geronimo, Mel. .....Para
Girl and the Gambler, 926, Mel.....RKO
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.....Col
Gorilla, The, 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel....Para
Grand Jury's Secrets, Mel.....Para
Green Hell, Mel.....Univ
Gun Chores, West.....Para
Gunga Din, 912, Mel.....RKO

H

Happy Ending, Mel.....Para
Hardys Ride High, 934, Com.-Mel.....MGM
Harlem Rides the Range, West.....St. Rts.
Harvest, Mel. .....Foreign
Hawaiian Nights, 4024, Mus.....Univ
Heartbeat, Mel. .....Foreign
Heaven with a Barbed Wire Fence, 019, Mel.....20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
Herbst-Manover, Com. .....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, Mel.....Univ
Heroes in Blue, Mel.....Mono
Heroes of the Desert, 7118, West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power Mel.....Col
High School, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hitler—The Beast of Berlin, Mel.....St. Rts.
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Honeymoon in Bali, 3904, Com.....Para
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Honolulu, 922, Mus.-Com.....MGM
Honor of the West, 3055, West.....Univ
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hound of the Baskervilles, 936, Mel.20th-Fox
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel. .....Foreign
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Notre Dame, Mel.....RKO

I

Ice Follies of 1939, 925, Com.-Mel.....MGM
I Killed the Count, Mel.....Foreign
Illicit Cargo, Mel.....Col
I'm From Missouri, 3830, Com.....Para
Incredible Mr. Williams, Com.-Mel.....Col
Indianapolis Speedway, The, 315, Mel.....WB
Indiscretions, Mel.....Foreign
In Name Only, 936, Mel.....RKO
In Old Montana, West.....St. Rts.
In Old Monterey, 847, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Inspector Hornleigh on Vacation, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
International Crime, Mel.....GN
Invisible Stripes, Mel.....WB
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.....MGM
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, Com.....Rep
Jones Family In Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.....WB
Juarez and Maxmillan, Mel.....St. Rts.
Judge Hardy and Son, Com.....MGM
Just William, Com.....Foreign

K

Kansas Terrors, The, 961, West.....Rep
Kid from Kokoma, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
King of Chinatown, 3827, Mel.....Para
King of the Turf, Mel.....UA
Knights of the Range, West.....Para
Konga, the Wild Stallion, Mel.....Col

L

Lady and the Mob, The, Com.....Col
Lady Dick, Mel.....WB
Lady of the Tropics, 947, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com.-Mel.....GN
La Immaculada, Mel.....Foreign
Lambeth Walk, The, Mus.-Com.....Foreign
Last Express, 3028, Mel.....Univ
Laugh It Off, Mel.....Univ
Law Comes to Texas, The, West.....Col
Law of the Pampas, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, Mel.....Univ

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Legion of The Lawless, West.....RKO
Let Freedom Ring, 926, Mus.....MGM
Let Us Live, Mel.....Col
Light That Failed, The, Mel.....Para
Little Accident, Com.....Univ
Little Miss Broadway, Mus.....20th-Fox
Little Old New York, Mel.....20th-Fox
Little Princess, The, 932, Mel. (3)..20th-Fox
Llamo Kid, Mus.....Para
Lone Star Pioneers, West.....Col
Looking After Sandy, Com.....MGM
Lost Patrol, 991, Mel.....RKO
Lost Squadron, The, 994, Mel.....RKO
Love Affair, 916, Mel.....RKO
Lucky Night, 933, Com.....MGM

M

Made for Each Other, Mel.....UA
Mademoiselle Ma Mere, Com.....Foreign
Magnificent Fraud, The, 3847.....Para
Maisie, 940, Com.-Mel.....MGM
Man About Town, 3845, Com.....Para
Man and His Wife, A, Mel.....Foreign
Man from Oklahoma, West.....St. Rts.
Man from Montreal, Mel.....Univ
Man from Sundown, The, West.....Col
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man of Conquest, 801, Mel.....Rep
Man They Could Not Hang, The, Mel.....Col
Man Who Dared, 375, Mel.....FN
Marseillaise, Mel. .....Foreign
Marshal of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8 Com..MGM
Medicine Show, West.....Para
Meet Dr. Christian, 005, Mel.....RKO
Mexicali Kid, 3741, West.....Mono
Mickey the Kid, 814, Mel.....Rep
Midnight, 3828, Mel.....Para
Mikado, The, 4044, Mus. (C) Univ
Million Dollar Legs, 3846, Mel.....Para
Mind of Mr. Reeder, The, Mel.....Foreign
Miracle on Main Street, Mel.....GN
Miracles for Sale, 946, Mel.....MGM
Missing Daughters, Mel.....Col
Missing Evidence, Mel.....Univ
Mr. Moto in Danger Island, 937, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong in Chinatown, 3807, Mel.....Mono
Mothers of Today, Mel.....Foreign
Mountain Rhythm, 845, West.....Rep
Murder in Soho, Mel.....Foreign
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
Mutiny on the Bounty, 536, Mel.....MGM
My Song of Love, Mel.....Foreign
My Son Is a Criminal, Mel.....Col
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel.....Mono
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. .....WB
Nancy Drew, Reporter, 372, Mel.....FN
Nancy Drew, Trouble Shooter, 324, Mel...WB
Naughty But Nice, 311, Com.-Mel.....WB
Navy Secrets, 3805, Mel.....Mono
Never Mind the Guard.....GN
Never Say Die, 3832, Com.....Para
New Frontier, 868, West.....Rep
News Is Made at Night, 953, Mel....20th-Fox
Nick Carter, Mel.....MGM
Night on the Danube, Com.-Mel.....Foreign
90 Degrees South, Mel.....Foreign
Night Work, 3849, Com.....Para
Ninotchka, 7, Mel.....MGM
No Place to Go, 469, Mel.....FN
North of Shanghai, Mel.....Col
North of the Yukon, Mel.....Col
Northwest Passage, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Human Bondage, 993, Mel.....RKO
Of Mice and Men, Mel.....UA
Oklahoma Frontier, West.....Univ
Oklahoma Kid, 308, Mel.....WB
Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Mail, The, 452, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....FN
One Hour to Live, Mel.....Univ
One Third of a Nation, 3825, Mel.....Para
$1,000 a Touchdown, 3903, Com.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Orage, Mel. .....Foreign
Our Leading Citizen, 3850, Com.....Para
Our Neighbors—the Carters, Com.....Para
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com....20th-Fox
Panama Lady, 925, Mel.....RKO
Panama Patrol, 314, Mel.....GN
Papa's Misadventures, Com.....Foreign
Pardon Our Nerve, 931, Mel.....20th-Fox
Parents on Trial, Mel.....Col
Patsy, Com. .....MGM
Peasant Wedding, Mel. (C).....Foreign
Persons in Hiding, 3823, Mel.....Para
Phantom Stage, 3056, West.....Univ
Philo Vance Comes Back, Mel.....WB
Pirates of the Skies, 3033, Mel.....Univ.
Poisoned Pen, Mel.....Foreign
Pride of the Blue Grass, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Prison Without Bars, Mel.....UA
Private Lives of Elizabeth and Essex, The, Mel. (C) .....WB
Pygmalion, 980, Com.-Mel.....MGM

Q

Queen of Destiny, 061, Mel. (C).....RKO

R

Racketeers of the Range, 984, West.....RKO
Raffles, Mel. .....UA
Rains Came, The, Mel.....20th-Fox
Range War, 3954, West.....Para
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Reform School, Mel.....St. Rts.
Remember? Mel.....MGM
Remember the Night, Mel.....Para
Renegade Law, West.....Col
Renegade Trail, 3859, West.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, Mel.....WB
Return of the Cisco Kid, Mel.....20th-Fox
Ride 'Em Cowgirl, W1-2, West.....GN
Riders of Black River, West.....Col
Riders of Destiny, West.....Mono
Riders of the Frontier, West.....Mono
Rio, Mel. .....Univ
Risky Business, 3029, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Roaring Twenties, The, Mel.....WB
Rollin' Westward, 3863, West.....Mono
Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rulers of the Sea, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Sagebrush Family Trails West, West...St. Rts
Sagebrush Trail, West.....Mono
Saint in London, 929, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
St. Louis Blues, 3822, Mel.....Para
St. Martin's Lane, Mel.....Para
Santa Fe Stampede, 863, West.....Rep
San Francisco, 636, Mel.....MGM
Scandal Sheet, Mel.....Col
School for Husbands, Com.-Mel.....Foreign
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret of Dr. Kildare, Mel.....MGM
Secret Service of the Air, 320, Mel.....WB
Send Another Coffin, Mel.....UA
Sergeant Madden, 927, Mel.....MGM
Seventeen, Com. .....Para
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....20th-Fox
Should a Girl Marry? 3830, Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Silver on the Sage, 3858, Mel.....Para
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, W1-3, West.....GN
Six-Gun Rhythm, W1-19, West.....GN
6,000 Enemies, 938, Mel.....MGM
Sky Patrol, 3815, Mel.....Mono
Slalom, Mel. .....Foreign
Smuggled Cargo, 825, Mel.....Rep
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Son of Frankenstein, 3004, Mel.....Univ
Song of the Street, Mel.....Foreign
Sorority House, 924, Mel.....RKO
Smashing the Money Ring, Mel.....FN
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
Southward Ho. 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
Spoilers of the Range, West.....Col
Stagecoach, Mel. .....UA
Stanley and Livingstone, Mel.....20th-Fox
Star Maker, The, 3851, Mus. .....Para
Star of Midnight, 990, Mel.....RKO
Star Reporter, 3821, Mel.....Mono
State Cop, Mel.....WB
Stolen Life, 3864, Mel.....Para
Stop, Look and Love, 008, Com.....20th-Fox
Story of Alexander Graham Bell, The, 938, Mel 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. .....RKO
Straight to Heaven, Mel.....St. Rts.
Stranger from Texas, The, West.....Col
Street of Missing Men, 811, Mel.....Rep
Street of Missing Women, Mel.....Col.
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudden Money, 3829, Com.-Mel.....Para
Sued for Libel, Mel.....RKO
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....Univ.
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Swanee River, 017, Mus. (C).....20th-Fox
Sweepstake Winner, Com.....FN

T

Tail Spin, 925, Mel.....20th-Fox
Taming of the West, West.....Col
Tarzan Finds a Son! 939, Mel.....MGM
Television Spy, Mel.....Para
Tell No Tales, 35, Mel.....MGM
Test Driver, Mel.....Univ
Texas Stampede, West.....Col
Texas Wildcats, West.....St. Rts.
That's Right You're Wrong, 011, Mus...RKO
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Made Me a Criminal, 307, Mel.....WB
They Shall Have Music, Mel.....UA
This Man in Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Sons, 004, Mel.....RKO
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, 4, Mel.....MGM
Timber Stampede, 985, West.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Topper Takes a Trip, Com.....UA
Torchy Blane in Chinatown, 371, Mel.....FN
Torchy Plays with Dynamite, 326, Mel....WB
Torchy Runs for Mayor, 322, Mel.....WB
Torture Ship, Mel.....St. Rts.
Tower of London, Mel.....Univ
Trapped In the Sky, Mel.....Col
Trigger Smith, 3854, West.....Mono
Tropic Fury, Mel.....Univ
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West.....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
20,000 Men a Year, 013, Mel.....20th-Fox
Two Bright Boys, 4017, Mel.....Univ
Two Gun Troubador, West.....St. Rts.
Typhoon, Mel. .....Para

U

U-Boat 29, Mel.....Col
Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Under-Pup, The 4010, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Untamed, Mel. (C) .....Para

V

Vigilante War, West.....Univ
Vigil in the Night, 007, Mel.....RKO

W

Wagons Westward, West.....Rep.
Wall Street Cowboy, 857, West.....Rep
Wanted by Scotland Yard, 3829, Mel....Mono
Wanted for Murder, Mel.....St. Rts.
Ware Case, Mel.....20th-Fox
Washington Cowboy, West.....Rep
Waterfront, 325, Mel.....WB
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....WB
Western Caravans, West.....Col
West of Carson City, West.....Univ
What a Man! Con.....Foreign
What Do You Think, Chums? Mel....Foreign
When the Husband Travels, Mus.-Com.Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wings of the Navy, 309, Mel.....WB
Wings Over the Pacific, Mel.....GN
Winner Take All, 939, Mus-Com.....20th-Fox
Winter Carnival, Mel.....UA
Witch Night, Mel.....Foreign
With a Smile, Mus.-Com.....Foreign
Within the Law, 928, Mel.....MGM
Witness Vanishes, The, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A, Mel.....Col
Women, The, 1, Com.-Mel.....MGM
Women Behind Bars, Mel.....Para
Women in the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World Moves On, The, Mel.....WB
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat An Honest Man, 3005, Com. .....Univ
You Can't Get Away With Murder, 364, Mel. .....FN
Young Man's Fancy, Mel.....Foreign
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth In Revolt, Mel.....Foreign

Z

Zenobia, Com. .....UA
Zero Hour, The, 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62.	Aug. 26,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71.	Apr. 29,'39
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39	74.	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71.	July 22,'39
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79.	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connollly	Aug. 4,'39	72.	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39	62	
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	101.	Aug. 19,'39
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78.	June 24,'39
(Exploitation: July 29,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60.	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39	66.	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Berg-Dorothy Faye	Apr. 16,'39	58	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39	69.	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39	56	
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65.	Sept. 30,'39
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59.	June 24,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Lina Winters	Mar. 30,'39	64	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121.	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outpost of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59	
(See "In the Cutting Room," May 27,'39.)				
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39	67	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58	
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39	57	
Those High Grey Walls	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61.	Feb. 18,'39
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	82.	Apr. 15,'39
("Reviewed under the title, "Spy in Black.")				
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39	61.	Feb. 18,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	

Coming Attractions

Beware Spooks	Joe E. Brown-Mary Carlisle	Oct. 24,'39†		
Blondie Brings Up Baby	P. Singleton-A. Lake-L. Simms			
Fugitive at Large (G)	Jack Holt-Patricia Ellis		*65.	Aug. 5,'39
His Girl Friday	C. Grant-R. Russell-R. Bellamy			
Illicit Cargo	J. Holt-D. Purcell-I. Ware			
Incredible Mr. Williams, The	Joan Blondell-Melvyn Douglas			
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette	Oct. 19,'39†		
Renegade Law	Chas. Starrett - Iris Meredith - Sons of the Pioneers			
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†		
Stranger from Texas, The	Charles Starrett - Lorna Grey - Sons of the Pioneers			
Street of Missing Women*	Preston Foster-Ann Dvorak			
Taming of the West	Bill Elliott-Iris Meredith			

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Metthews-Michael Redgrave-Noel Madison	Apr. 28,'39	71.	Dec. 17,'38

Coming Attractions

Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71.	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69.	Feb. 25,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39	57.	Feb. 18,'39

Coming Attractions

Arizona Handicap	Joan Barclay-John King			
At Your Age				
Children of the Wild	Joan Valerie-James Bush			
Full Speed Ahead				
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot			
Never Mind the Guard				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckelberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39	92.	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)				
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85.	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70.	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113.	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86.	Oct. 17,'38
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86.	Apr. 29,'39
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84.	Sept. 23,'39
Fast and Furious 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	
(See "In the Cutting Room," Sept. 30,'39.)				
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39	79.	Feb. 18,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114.	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81.	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39	83.	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52; July 22,'39, p. 82; July 29,'39, p. 69; Aug. 12,'39, p. 70; Sept. 23,'39, p. 70.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71.	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91.	Aug. 12,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81.	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99.	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83.	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78.	Apr. 1,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78.	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82.	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69.	May 13,'39
These Glamorous Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carson-J. Bryan	Aug. 18,'39	80.	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70.	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95.	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58.)				
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65.	Mar. 18,'39
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101.	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'38, p. 61.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57.)				

Coming Attractions

Another Thin Man	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 24,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Babes in Arms (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver			
(See "In the Cutting Room," Aug. 12,'39.)				
Broadway Melody of 1940*	E. Powell-F. Astaire-G. Murphy	Nov. 17,'39†		
Call on the President, A	A. Sothern-W. Gargan-W. Brennan			
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss			
(See "In the Cutting Room," Aug. 12,'39.)				
Judy Hardy and Son	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden			
Looking After Sandy	Virginia Weidler-Gene Reynolds	Oct. 27,'39†		
Marx Brothers "At the Circus" 8.	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)				
Nick Carter*	Walter Pidgeon-Rita Johnson			
Ninotchka 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	
(See "In the Cutting Room," July 8,'39.)				
Northwest Passage	S. Tracy-R. Young-W. Brennan			
Remember?	R. Taylor-G. Garson-L. Ayres			
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112.	Jan. 18,'35
Secret of Dr. Kildare	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 10,'39†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3655	Jack Randall	Apr. 30,'39	52.	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61.	May 13,'39
Crashing Thru	J. Newill-W. Hull-M. Stone	Oct. 1,'39†		
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62.	June 24,'39
Fight for Peace, The (A)		Sept. 30,'39	63.	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62.	
(See "In the Cutting Room," July 15,'39.)				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58.	Aug. 26,'39
Man from Texas 3865	Tex Ritter	July 21,'39	60.	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39	67.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39	60.	Feb. 18,'39
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50.	
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58.	Sept. 9,'39
Rollin' Westward (G) 3823	Tex Ritter	Mar. 1,'39	55.	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61.	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61.	Sept. 23,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62.	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39	53.	
Trigger Smith 3854	Jack Randall	Mar. 22,'39	51.	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56.	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62.	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60.	May 20,'39

Coming Attractions

Danger Flight	J. Trent-M. Reynolds-M. Stone	Oct. 25,'39		
Heroes in Blue	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†		
Mutiny in the Big House 3803	Chas. Bickford-Barton MacLane	Oct. 10,'39		
Overland Mail 3857	Jack Randall	Oct. 31,'39		
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Sagebrush Trail (reissue)	John Wayne	Oct. 20,'39		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste (G) 3902	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39	74.	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57.	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67.	Sept. 2,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74.	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	*95.	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80.	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95.	May 13,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64.	Aug. 5,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77.	Apr. 15,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78.	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85.	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer-John Barrymore-Mary Astor	Mar. 24,'39	94.	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G) 3846	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39	65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82.	Mar. 11,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39	76.	Feb. 18,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73.	Sept. 30,'39
Our Leading Citiben (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39	70.	Jan. 28,'39
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66.	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58.	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39	87.	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)				
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39	68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Makers, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94.	Aug. 26,'39
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39	68.	Oct. 22,'38
This Man In Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86.	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt Preston	May 5,'39	125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug.,'39, p. 102.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65.	May 27,'39
What a Life (G)	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	*75.	Sept. 23,'39

Coming Attractions

All Women Have Secrets	J. Allen-Jean Cagney-V. Dale		
Cat and the Canary, The	Bob Hope-Paulette Goddard	Nov. 24,'39†	
(See "In the Cutting Room," Sept. 23,'39.)			
Diamonds Are Dangerous	Isa Miranda-George Brent		
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	
(See "In the Cutting Room," May 20,'39.)			
Dr. Cyclops	Alber Dekker-Janice Logan	Dec. 22,'39†	
(See "In the Cutting Room," Sept. 23,'39.)			
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 19,'40†	
Farmer's Daughter, The	Martha Raye-Charlie Ruggles		
Gay Days of Victor Herbert	Allan Jones - Mary Martin - Walter Connolly		
Geronimo	P. Foster-A. Devine-E. Drew	Nov. 10,'39†	
(See "In the Cutting Room," Apr. 15,'39.)			
Gun Chores*	William Boyd-Russell Hayden		
Happy Ending	P. O'Brien-O. Bradna-R. Young	Jan. 5,'40†	
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)			
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99. May 27,'39
Knights of the Range	Russell Hayden-Jean Parker	Feb. 16,'40†	
Law of the Pampas	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	
Light That Failed, The	R. Coleman-W. Huston-I. Lupino	Feb. 9,'40†	
(See "In the Cutting Room," Sept. 23,'39.)			
Llamo Kid	Tito Guizar-Gale Sondergaard	Nov. 17,'39	
Medicine Show	William Boyd-Russell Hayden	Jan. 12,'40†	
Our Neighbors—the Carters	Fay Bainter-Frank Craven	Dec. 1,'39†	
(See "In the Cutting Room," Sept. 9,'39.)			
Parole Fixer	W. Henry-V. Dale-R. Paige	Jan. 12,'40†	
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 26,'40†	
Rulers of the Sea (G)	Douglas Fairbanks, Jr.-Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97. Sept. 16,'39
St. Martin's Lane (G)	Charles Laughton-Vivien Leigh	Dec. 15,'39†	85. July 9,'38
Seventeen	J. Cooper-B. Field-O. Kruger	Feb. 2,'40†	
(See "In the Cutting Room," Aug. 19,'39.)			
Television Spy, The	William Henry-Judith Barrett	Oct. 20,'39†	
(See "In the Cutting Room," Aug. 5,'39.)			
Typhoon	Dorothy Lamour-Robert Preston		
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	Dec. 29,'39†	
(See "In the Cutting Room," Sept. 23,'39.)			
Women Behind Bars	Ellen Drew-Robert Paige		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The	Roy Rogers-George Hayes	Sept. 29,'39†		
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56.	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66.	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July 31,'39	64.	Aug. 5,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66.	Sept. 2,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39	61.	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39	58.	Feb. 11,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39	58.	Apr. 15,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39	65.	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57.	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73.	Aug. 12,'39
Kansas Terrors, The 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39	58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59.	July 1,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39	65.	Mar. 4,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57.	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39	58.	Apr. 8,'39
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39	65.	Jan. 21,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39	58.	Mar. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66.	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell-Marie Wilson-Tommy Ryan	July 26,'39	65.	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62.	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61.	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58.	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39	65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39	57.	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66.	Sept. 9,'39
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39	65.	Feb. 4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56.	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65.	May 27,'39

Coming Attractions

Abraham Lincoln Boggs	Edward Ellis-Anita Louise
Covered Trailer	Jas., Lucille & Russell Gleason
Hit Parade, The	Frances Langford
Jeepers Creepers	Weaver Bros. & Elviry - Roy Rogers
Sabotage 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver
Wagons Westward*	John Wayne
Washington Cowboy	G. Autry-S. Burnette-M. Carlsile

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39	65.	Mar. 25,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82.	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70.)				
Bad Lands (G) 933	Robert Barrat-Noah Berry, Jr.-Andy Clyde	Aug. 11,'39	70.	Aug. 19,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39	68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39	72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80.	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59.	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	*64.	Sept. 16,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59.	Aug. 26, 39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39	68.	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39	72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73.	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63.	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71.	May 20,'39
Gunga Din (G) 912	Cary Grant-Victor McLaglen-D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39	107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)				
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94.	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61.)				
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39	73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea - R. Dix - M. Astor	July 14,'39	79.	Mar. 5,'32
Love Affair (G) 916	I. Dunne - C. Boyer - L. Bowman	Apr. 7,'39	89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders Z. Pitts	Sept. 29,'39†	97.	Aug. 26,'39
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83.	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65.	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39	60.	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72.	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39	64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64.	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69.	July 29,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39	90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Ginger Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	69.	Mar. 25,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59.	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60.	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39	64.	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63.	July 22,'39

Coming Attractions

Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard	
(See "In the Cutting Room," Sept. 16,'39.)		
Allegheny Uprising 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Oct. 27,'39†

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Escape to Paradise	Bobby Breen-Kent Taylor			
Flying Deuces 010	Laurel & Hardy-J. Parker	Oct. 20,'39†		
(See "In the Cutting Room," Aug. 19,'39.)				
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone			
(See "In the Cutting Room," Sept. 9,'39.)				
Legion of the Lawless*	George O'Brien-Virginia Vale			
Marshal of Mesa City 081	George O'Brien-Virginia Vale	Nov. 3,'39†		
Meet Dr. Christian 005	Jean Hersholt-Dorothy Lovett	Nov. 10,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Nov. 3,'39†	95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Reno 008	R. Dix-G. Patrick-A. Louise	Nov. 17,'39†		
Sued for Libel	Kent Taylor-Linda Hayes			
(See "In the Cutting Room," Sept. 23,'39.)				
That's Right, You're Wrong 011	Kay Kyser & Orch.-A. Menjou-M. Robson- E. E. Horton-L. Ball	Nov. 24,'39†		
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	*70.	Sept. 30,'39
Vigil in the Night 007	Carole Lombard-Anne Shirley-Brian Aherne			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82.	Aug. 26,'39
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72.	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74.	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60.	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64.	Aug. 19,'39
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83.	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62.	
(See "In the Cutting Room," Sept. 16,'39.)				
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62.	Nov. 26,'38
Frontier Marshal, The (G) 951	Randloph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71.	July 29,'39
(Exploitation: Sept. 2,'39, p. 54.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66.	May 27,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83.	Sept. 30,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80.	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39	76.	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65.	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60.	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61.	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93.	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70.	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68.	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73.	July 15,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39	68.	Nov. 19,'38
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	104.	Sept. 9,'39
(See "In the Cutting Room," Sept. 30,'39, p. 56.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71.	Apr. 22,'39
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86.	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87.	July 8,'39
(Exploitation: Aug. 26,'39, p. 86.)				
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101.	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57.	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78.	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39	84.	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Three Musketeers, The (G) 927	Ritz Brothers - Don Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39	73.	Feb. 11,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72.	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101.	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurer, The 012	C. Romero-V. Fields-M. Weaver	Dec. 29,'39†		
Blue Bird 025	Shirley Temple-Helen Ericson	Dec. 22,'39†		
City, The	Lynn Bari-Donald Woods			
City of Darkness 021	Sidney Toler-Lynn Bari	Dec. 1,'39†		
Day-Time Wife 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†		
Drums Along the Mohawk 015	Henry Fonda-Claudette Colbert-Dorris Bowdon - Edna May Oliver	Nov. 10,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				
Everything Happens at Night	S. Henie-R. Milland-R. Cummings			
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78.	Nov. 17,'34
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Heaven with a Barbed Wire Fence 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Dec. 8,'39†		
High School	Jane Withers-Paul Harvey			
Hollywood Cavalcade 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96.	
(See "In the Cutting Room," Aug. 12,'39.)				
Honeymoon's Over, The 024	M. Weaver-S. Erwin-P. Knowles			
Inspector Hornleigh on Holiday 022	Gordon Harker-Alastair Sim	Dec. 1,'39†		
Little Old New York*	Alice Faye - Fred MacMurray-Richard Greene-Brenda Joyce			
Man Who Wouldn't Talk, The	L. Nolan-J. Rogers-M. Marsh			
Pack Up Your Troubles 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75.	
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101.	June 6,'36
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80.	July 29,'39
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'39†		
Too Busy to Work 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†		
20,000 Men a Year 013	R. Scott-M. Healy-M. Lindsay	Oct. 27,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Ahern-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91.	May 6,'39
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115.	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70.	Sept. 30,'39
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39	88.	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39	94.	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79.	Apr. 15,'39
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96.	Sept. 16,'39
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39	96.	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
(See musical analysis, July 22,'39, p. 54.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39	80.	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100.	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Oliver-Flora Robson-David Niven	Apr. 7,'39	104.	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73.	Mar. 18,'39
Coming Attractions				
Chump at Oxford	Laurel and Hardy			
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95.	
(See "In the Cutting Room," Sept. 16,'39; exploitation: July 22,'39, p. 81.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	*76.	Sept. 16,'39
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles	David Niven-Olivia de Havilland			
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson			
Send Another Coffin	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton MacLane - Tom Brown - Ed. Sullivan	Apr. 21,'39	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39	69.	Feb. 4,'39
Desperate Trails, The 4058	John Mack Brown - Bob Baker - F. Robinson - F. Knight	Sept. 8,'39†	58.	
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey - Constance Moore	May 19,'39	72.	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61.	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67.	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67.	July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39	62.	Aug. 20,'38
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66.	
Honor of the West 3055	Bob Baker	Jan. 13,'39	58.	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66.	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62.	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63.	Dec. 10,'38
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57.	
(See "In the Cutting Room," Mar. 18,'39.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38	57.	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39	61.	
(See "In the Cutting Room," Dec. 3,'38.)				
Rio	Sigrid Gurie-Basil Rathbone-Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½.	Mar. 11,'39
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39	70.	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39	94.	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96.	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61.	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87.	Mar. 25,'39
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	89.	Aug. 26,'39
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78.	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunn-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
Witness Vanishes, The	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Attractions				
Call a Messenger (G)	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Dec. 22,'39†	*60.	Sept. 23,'39
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
Destry Rides Again	Marlene Dietrich-James Stewart-Chas. Winninger-Mischa Auer	Nov. 10,'39†		
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Oct. 20,'39		
Green Hell	Douglas Fairbanks, Jr., - Joan Bennett - John Howard - Alan Hale-George Sanders - George Bancroft-Vincent Price	Oct. 27,'39†		
Laugh It Off	C. Moore-J. Downs-E. Kennedy	Dec. 8,'39†		
Legion of Lost Flyers	R. Arlen-A. Devine-A. Nagel			
(See "In the Cutting Room," Aug. 19,'39.)				
Little Accident	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 20,'39†		
Man from Montreal	R. Arlen-A. Devine-G. Gwynne			
Missing Evidence	Preston Foster-Irene Hervey	Dec. 1,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Oklahoma Frontier	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58.	
One Hour to Live	C. Bickford-D. Nolan-J. Litel	Nov. 3,'39†	59.	
(See "In the Cutting Room," Aug. 12,'39.)				
Test Driver	R. Arlen-A. Devine-P. Moran	Dec. 8,'39†		
Tower of London	Basil Rathbone - Boris Karloff - N. Grey-B. O'Neil-I. Hunter	Oct. 13,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				
Tropic Fury	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62.	
(See "In the Cutting Room," July 29,'39.)				
Vigilante War	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson			
West of Carson City	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Dec. 15,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"-B. Granville	Aug. 26,'39	86.	Sept. 9,'39
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71.	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towns	May 27,'39	58.	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102.	Apr. 29,'38
(Exploitation: July 29,'39, p. 69.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56.	
(See "In the Cutting Room," June 3,'39.)				
Dack Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107.	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G)	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39	92.	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83.	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54.	
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39	68.	Feb. 4,'39
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57.	
Old Maid (A) 452	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95.	Aug. 5,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59.	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39	58.	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				
Coming Attractions				
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†		
(See "In the Cutting Room," July 8,'39.)				
Smashing the Money Ring	R. Reagan-Margot Stevenson	Oct. 21,'39†		

(THE RELEASE CHART--CONT'D)

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81.	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82.	July 22,'39
(Exploitation: Sept. 30,'39, p. 59.)				
Juarez (G) 301	Paul Muni - Bette Davis - B. Ahern-C. Rains-J. Garfield	June 10,'39	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86.)				
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60.	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69.	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90.	July 1,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61.	Mar. 25,'39
Pride of the Blue Grass	Edith Fellows-James McCallion	Oct. 7,'39		
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61.	Mar. 11,'39
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39	92.	Jan. 7,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60.	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64; Aug. 26,'39, p. 86.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39	65.	Feb. 4,'39

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too					
And It All Came True					
British Intelligence	Boris Karloff-Margaret Lindsay				
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page				
Brother Rat and the Baby*	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert				
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George			79	
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)					
City of Lost Men, The	John Garfield - Pat O'Brien - Ann Sheridan				
Dead End Kids on Dress Parade	Dead End Kids-John Litel				
(See "Dead End Kids in Military School," "In the Cutting Room," July 29,'39.)					
Enemy Within, The	Ronald Reagan-Lya Lys				
Fighting 69th	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Margan				
Four Wives	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains-J. Lynn-D. Foran-F. McHugh-M. Robson				
(See "In the Cutting Room," Sept. 23,'39.)					
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel				
Invisible Stripes	George Raft - William Holden - Humphrey Bogart-Jane Bryan				
Kid Nightingale (G)	J. Payne-J. Wyman-W. Catlett			*58.	Sept. 23,'39
Lady Dick	Jane Wyman-Dick Foran				
Philo Vance Comes Back	J. Stephenson-Margot Stevenson				
Private Lives of Elizabeth and Essex, he (G)	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39	
Return of Dr. X, The	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane				
(See "In the Cutting Room," July 8,'39.)					
Roaring Twenties, The	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†			
(See "In the Cutting Room," Sept. 23,'39.)					
State Cop	D. Morgan-J. Payne-G. Dickson				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne				
We Are Not Alone	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor				
(See "In the Cutting Room," Sept. 23,'39.)					

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hitler—The Beast of Berlin		Producers Dist.	Oct. 22,'39		
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95.	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55.	Mar. 18,'39
Man from Oklahoma	George Houston	Producers Dist.	Oct. 29,'39		
Sagebrush Family Trails West, The	Bobby Clark	Producers Dist.	Oct. 22,'39		
Straight to Heaven (G)	Nine May McKinney	Domino		56.	July 1,'39
Torture Ship	Lyle Talbot	Producers Dist.	Oct. 15,'39		
(See "In the Cutting Room," Sept. 16,'39.)					
Wanted for Murder		Producers Dist.	Oct. 29,'39		

Coming Attractions

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83.	Apr. 29,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85.	May 27,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78.	Sept. 23,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int't	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72.	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Captain Scorpion	Ecunomou	Brodie	Apr. '39	85.	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89.	Mar. 4,'39
(Exploitation: April 1,'39, p. 74.)					
Coral Rocks, The (Le Récif de Corail (A)	Jean Gabin	Alliance		100.	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70.	July 29,'39
Discoveries	Carroll Levis	Grand National		66.	Sept. 2,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83.	Apr. 22,'39
Down Our Alley (G)	Hughie Green	British Screen		65.	Aug. 12,'39
End of Day, The* (A)	Victor Fancen	Juno	Oct. 1,'39	94.	Sept. 16,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85.	June 24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94.	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78.	Apr. 1,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80.	Aug. 5,'39
Heartbeat (A)	Orane Demagis	French M. P. Cp.	Sept. 4,'39	90.	Sept. 16,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (Les Otages) (A)	Annie Vernay	Nero		90.	Apr. 22,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83.	Feb. 26,'38
Human Beast, The (A)	Simone Simon	Paris Film		110.	Apr. 1,'39
I Killed the Count (A)	Syd Walker	Grand National		89.	Sept. 2,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Just William (G)	Dicky Lupino	Assoc. British		75.	Sept. 9,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95.	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
Mademoiselle Ma Mere* (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82.	Sept. 30,'39
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80.	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92.	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70.	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90.	Jan. 21,'39
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98.	Sept. 2,'39
Peasant Wedding		Amer. Trading			
Poisoned Pen (A)	Flora Robson	Assoc. British		78.	July 15,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70.	Feb. 18,'39
Singing Charro, The (Cu- and Canta La Ley) (G)	Tito Guizar	Paramount		77.	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108.	
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75.	Aug. 26,'39
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85.	Feb. 4,'39
Spain in Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84.	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
What a Man! (G)	Sydney Howard	British Lion		74.	Feb. 18,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75.	Sept. 2,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95.	
Witch Night	Gosta Ekman	World			
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74.	Aug. 19,'39
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79.	Feb. 18,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77.	Sept. 2,'39
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½..
All American Blondes 1423 Andy Clyde	Oct. 20,'39†	2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½..
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½..
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18....
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19....
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39	17½..
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17....
Oily to Bed, Oily to Rise 1402 (3 Stooges)	Oct. 6,'39†	18½..
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19....
Rattling Romeo 9436 Charley Chase	July 14,'39	17....
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½..
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17....
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½..
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17....
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19....
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39	18½..
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	2 rls.
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39	16....
Trouble Finds Andy Clyde 9437	July 28,'39	18....
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17...
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Crop Chasers 1502	Sept. 22,'39†	1 rl..
Dreams on Ice 1504	Nov. 3,'39†	1 rl..
Gorilla Hunt, The 9507	Feb. 24,'39	8....
Happy Tots (4-22-39) 9508	Mar. 31,'39	7....
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8....
House That Jack Built, The 9509	Apr. 14,'39	7....
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7....
Lucky Pigs (6-17-39) 9510	May 26,'39	7....
Nell's Yells 9511	June 30,'39	7....
Mountain Ears 1503	Oct. 20,'39†	1 rl..
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39	8....

COLUMBIA TOURS

Title	Rel. Date	Min.
Big Town Commuters (New York) 9553	Feb. 3,'39	9....
Holland 1551	Sept. 15,'39†	1 rl..
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9....
Modern Cities of India 1552	Oct. 27,'39†	1 rl..
Morocco 9556	Aug. 11,'39	10½..
Sojourn in India 9555	July 7,'39	9½..

COMMUNITY SING

Title	Rel. Date	Min.
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39	10....
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½..
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½..
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8....
No. 9 9659 (Songs of the West)	May 19,'39	10....
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10...
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9....
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½..
No. 3 1653 (College Songs)	Oct. 13,'39†	1 rl..
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	1 rl..

FABLE CARTOONS

Title	Rel. Date	Min.
Park Your Baby 1752	Dec. 22,'39†	1 rl..
Little Lost Sheep 1751	Oct. 6,'39†	1 rl

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Charles Goodyear) 1601	Aug. 25,'39†	1 rl..
No. 2 (Elias Howe) 1602	Oct. 6,'39†	1 rl.

HAPPY HOUR
Know Your History
(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½..
No. 2 9472	Mar. 23,'39	10½..
No. 3 9473	Apr. 21,'39	11....

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
29. Krazy's Bear Tale 9704	Feb. 17,'39	7½..
30. Golf Chumps 9705	Apr. 6,'39	7....
31. Krazy's Shoe Shop 9706	May 12,'39	6....

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June 30,'39	10½..
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39	10½..
Night at the Troc 9962	Mar. 2,'39	10½..
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10....

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	1 rl..
Millionaire Hobo 1702	Nov. 24,'39†	1 rl..

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39	.....

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Added Attraction 9753	Feb. 3,'39	6½..
Scrappy's Rodeo 9756	June 2,'39	6....
Scrappy's Sideshow 9754	Mar. 3,'39	7...
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7.. .

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 5 9855	Jan. 3,'39	9....
No. 6 9856	Feb. 17,'39	10½..
No. 7 9857	Mar. 17,'39	10....
No. 8 (4-29-39) 9858	Apr. 8,'39	9½..
No. 9 (5-20-39) 9859	May 12,'39	10....
No. 10 9860	May 26,'39	10....
No. 11 9861	June 15,'39	10....
No. 12 (8-19-39) 9862	July 28,'39	10....
(New Series)		
No. 1 1851	Sept. 15,'39†	1 rl..
No. 2 1852	Oct. 20,'39†	1 rl..
No. 3 1853	Nov. 24,'39†	1 rl..

SPECIAL
SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug. 18,'39	10....
Bows and Arrows 1801	Sept. 29,'39†	1 rl..
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10....
Jai Alai 1802	Nov. 3,'39†	1 rl.
Jockeys Up (6-17-39) 9807	June 2,'39	9½..
King Vulture (1-21-38) 9803	Jan. 6,'39	11....
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½..
Odd Sports 9804	Feb. 10,'39	10½ .
Technique of Tennis (6-17-39) 9808	June 30,'39	8½..
There Goes Rusty (8-26-39) 9809	July 15,'39	10½..

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11....
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10....
No. 4 9904 (Library of Congress)	Aug. 4,'39	10....
1939-40		
No. 1 1991 (Smithsonian Institution)	Oct. 6,'39†	1 rl..

EDUCATIONAL
[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 E1-1	Jan. 6,'39	9....
Cavalcade of Stuff, No. 2 E1-2	Jan. 20,'39	9....

MGM

CAPTAIN AND THE KIDS
(In Sepia)

Title	Rel. Date	Min.
Mama's New Hat W-882	Feb. 11,'39	9....

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9....
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9....
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9....
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11....
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9....
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15,'39	8....
One Mother's Family W-890	Sept. 30,'39	1 rl..

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21....
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21....
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21....
No. 24—Think First P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21....

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39	9....
Colorful Curacao (7-29-39) T-862	May 27,'39	9....
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	10....
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9....
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	8....
Java Journey (6-3-39) T-858	Mar. 18,'39	8....
Natural Wonder of Washington State T-52	Oct. 7,'39†	1 rl..
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8....
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9....
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	9....

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet M-72 Robert. Warwick	Sept. 9,'39†	11....
Failure at 50, A M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10....
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11....
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10...
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	9....
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39	11....
Mendelssohn's Wedding March M-74		1 rl..
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11....
Rhumba Rhythm (9-9-39) M-71 (Sepia) Mary Teen-Sally Blaine	Sept. 2,'39†	11....

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39	20....
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apri. 15,'39	20....
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	21....

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39	11....
Auto Antics (9-16-39) C-942	July 22,'39	10....
Captain's Spanky's Showboat C-131	Sept. 9,'39†	11....
Clown Princess (6-3-39) C-938	Apr. 15,'39	10....
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10....
Dog Daze (7-29-39) C-941	July 1,'39	11....
Duel Personalities (4-8-39) C-937	Mar. 11,'39	10....
Joy Scouts (7-29-39)	June 24,'39	10....
Tiny Troubles (3-25-29) C-936	Feb. 18,'39	10....

PASSING PARADE
(Sepia)

Title	Rel. Date	Min.
No. 2—(3-4-39) K-922 (New Roadways)	Jan. 28,'39	10....
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39	11....
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	10....
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10....
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9....
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11....
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11....
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11....
No. 10—Unseen Guardians K-930	Aug. 26,'39	11....

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1,'39	9....
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39	8....
Football Thrills of 1938 S-912	Sept. 16,'39	10....
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39	10....
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	9....
Poetry of Nature (7-8-39) (Sepia)	May 20,'39	10....
Radio Hams (6-17-39) S-908	May 20,'39	10....
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9....
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9....

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39	10....
Day of Rest, The F-141	Sept. 6,'39†	9....
Home Early (6-17-39) F-957	May 27,'39	9....
Hour For Lunch, An (4-22-39) F-955	Mar. 18,'39	9....
How to Eat (7-8-39) F-958	June 10,'39	10....

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7....
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'39	7....
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7...
Scared Crows, The (7-8-39) T8-9	June 9,'39	7...
So Does an Automobile T8-7	Mar. 31,'39	1 rl..
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7....

COLOR CLASSICS

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan. 27,'39	7....
Barnyard Brat (7-15-39) C8-5	June 30,'39	7....
Fresh Vegetable Mystery, The C9-1	Sept. 22,'39†	1 rl..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Small Fry (5-6-38) C8-4..	Apr.	21,'39..7...
COLOR CRUISES		
Chile K9-3	Nov.	10,'39†.1 rl..
Colombia (8-12-39) K8-7..	July	21,'39.10....
Ecuador (9-16-39) K9-1...	Sept.	1,'39†10....
Jamaica (7-15-39) K8-6...	May	26,'39.10....
Land of the Inca Memories (2-4-39) K8-4.....	Jan.	27,'39.10....
Peru K9-2	Oct.	6,'39†.1 rl..
Republic of Panama K8-5..	Mar.	24,'39..1 rl..
HEADLINERS		
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept.	8,'39†10....
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar.	3,'39.10....
Moments of Charm of 1940 A9-2	Oct.	13,'39†.1 rl..
Phil Spitalny & Girl Orch.		
Music Through the Years (2-25-39) A8-7	Feb.	3,'39.11....
Jan Garber and Orch.		
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May	5,'39.10....
Song Is Born, A (12-24-38) A8-6	Jan.	6,'39.10....
Larry Clinton and Orch.		
Sweet Moments (9-9-939) A8-12	Aug.	11,'39.11....
Russ Morgan and Orch.		
Ted Fio Rito and His Orchestra A9-2	Oct.	6,'39†.1 rl..
Tempo of Tomorrow (7-1-39) A8-11.....	June	2,'39.10....
Richard Himber and Orch.		
Three Kings and a Queen A8-9	Apr.	7,'39..1 rl..
Vincent Lopez and Orch.		
PARAGRAPHICS		
Breaking the News (9-2-39) J8-12.....	Aug.	25,'39.10....
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39.10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Fisherman's Pluck V8-9...	Apr.	14,'39..1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38.10....
Public Hobby No. 1 (9-16-39) V9-1.....	Sept.	22,'39†11....
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39.10....
Swans (5-27-39) V8-10 ...	May	19,'39.10....
That's Africa (3-4-39) V8-7	Feb.	10,'39.10....
PARAMOUNT PICTORIAL		
(New Series)		
No. 6—P8-6	Jan.	6,'39..1 rl..
No. 7—(2-11-39) P8-7....	Feb.	3,'39..1 rl..
No. 8—(3-11-39) P8-8....	Mar.	3,'39.10....
No. 9—(5-20-39) P8-9....	Mar.	31,'39.10....
No. 10—P8-10	May	5,'39..1 rl..
No. 11—(6-24-39) P8-11...	June	2,'39.10....
No. 12—(8-12-39) P8-12..	July	7,'39.10....
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1.. (special)	Apr.	7,'39.22....
Customers Wanted (2-18-39) E8-6	Jan.	27,'39..7....
Ghost Is the Bunk (7-22-39) E8-9.....	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10.....	July	14,'39..7...
It's the Natural Thing to Do (8-26-39) E8-11.....	July	28,'39..7....
Leave Well Enough Alone (5-13-39)	Feb.	24,'39..7....
Wotta Nitemare (7-15-39) T8-8	Mar.	24,'39..7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 3—J8-3	Jan.	6,'39..1 rl..
No. 4—J8-4	Mar.	10,'39..1 rl..
No. 5—(5-27-39) J8-5.....	May	12,'39.11....
No. 6—(7-29-39) J8-6.....	Aug.	4,'39.11....
1939-40		
No. 1—J9-1	Sept.	15,'39†10...
GRANTLAND RICE SPORTLIGHTS		
No. 59—Two Boys and a Dog (12-31-38) R8-7....	Jan.	20,'39.10....
No. 60—Hold Your Breath (2-18-39) R8-8.....	Feb.	17,'39.10....
No. 61—The Sporting Irish (3-4-39) R8-9.....	Mar.	17,'39.10....
No. 62—Good Skates (5-6-39) R8-10.....	Apr.	14,'39.10....
No. 63—Diamond Dust (6-3-39) R8-11.....	May	12,'39.10....
No. 64—Death Valley Thrills (6-24-39) R8-12.	June	9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13.....	July	7,'39.10....
No. 66—Hydro-Maniacs (9-9-39) R9-1.....	Sept.	1,'39†10....
No. 66—A Desert Adventure (9-16-39) R9-2.....	Sept.	29,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
UNUSUAL OCCUPATIONS		
(In Color)		
(New Series)		
No. 4—(1-28-39) L8-4.....	Feb.	3,'39.10....
No. 5—(5-6-39) L8-5.....	Apr.	14,'39.11....
No. 6—(7-29-39) L8-6.....	June	16,'39.10....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Home Boner 93,704.....	Mar.	10,'39.20....
Moving Vanities (5-6-39) 93,705	May	5,'39.17....
Ring Madness 9370.....	June	30,'39.19....
Wrong Room, The (9-30-39) 03,701	Sept.	22,'39†.2 rls.
HEADLINERS		
No. 3—Swing Vacation 93,603	Feb.	24,'39.17....
No. 4—Sales Slips 93,604..	June	2,'39.17....
EDGAR KENNEDY COMEDIES		
Act Your Age 03,401.....	Oct.	6,'39†.2 rls.
Baby Daze 93,405.....	May	19,'39.15....
Clean Sweep, A 93,402.....	Dec.	2,'38.17....
Clock Wise (4-1-39) 93,404	Mar.	24,'39.18....
Feathered Pests 93,406.....	July	14,'39..2 rls.
Kennedy the Great 03,402..	Dec.	1,'39†.2 rls.
Maid to Order 93,403.....	Jan.	27,'39.18....
MARCH OF TIME		
1938-39		
No. 6—State of the Nation (1-28-39) 93,106.....	Jan.	20,'39.18....
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107.....	Feb.	17,'39.19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39.18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39.19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110.....	May	12,'39.19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112.....	July	7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18....
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101.....	Sept.	1,'39†19....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210	May	12,'39.11....
Lillian Roth		
Hello Mama (4-1-39) 94,209	Apr.	14,'39.11....
George Jessel		
Readin' Ritin' and Rhythm 94,207	Feb.	17,'39.10....
Lucky Millinder and Orch.		
Samovar Serenade 94,208..	Mar.	17,'39..1 rl..
Luba Malina		
Tropical Topics 94,206.....	Jan.	20,'39.10....
Rosita Ortega		
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde 03,201	Oct.	20,'39†.2 rls.
Coat Tails 03,202	Nov.	17,'39†.2 rls.
Marriage Go-Round 93,204.	July	28,'39.18....
Plumb Crazy 93,202	Feb.	3,'39.16....
Dog-Gone 93,208.....	Apr.	21,'39.16....
RAY WHITLEY COMEDIES		
Bandit and Ballads 03,502.	Dec.	15,'39†.2 rls.
Cupid Rides the Range 03,501	Sept.	8,'39†.2 rls.
Ranch House Romeo (4-1-38) 93,503.....	Apr.	7,'39.17....
Sagebrush Serenade 93,504.	June	6,'39.19....
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39.10....
Gold 94,606.....	Feb.	10,'39..1 rl..
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8....
Pack Trip (9-16-39) 94,613.	Aug.	18,'39..9....
Soldiers of Sea 94,608.....	Apr.	7,'39..9....
Television (5-6-39) 94,609.	May	5,'39..9....
Swinquet (7-15-39) 94,610.	May	26,'39..8...
World of Tomorrow (7-15-39) 94,611.....	June	23,'39..9....
Zoo (8-12-39) 94,612.....	July	21,'39..9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39..9...
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
Gun Play 04,301	Sept.	1,'39†.1 rl..
Hunting Hounds, 04,302 ...	Sept.	29,'39†.1 rl..
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Smooth Approach (5-20-39) 94,310	May	19,'39..9½..
Snow Falls (3-18-39) 94,307	Feb.	24,'39..1 rl..
Sporting Wings (4-1-39) 94,308	Mar.	24,'39..9....
SPECIAL		
Five Times Five (9-16-39) 93,801	July	23,'39.20....
WALT DISNEY CARTOONS		
Autograph Hound 94,116...		
Beach Picnic (5-27-39)	Sept.	1,'39..8....
94,114	June	9,'39..8....
Donald's Cousin Gus (5-20-39) 94,113.....	May	19,'39..8....
Donald's Lucky Day (10-1-38) 94,107.....	Jan.	13,'39..8....
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Goofy and Wilbur (10-1-38) 94,110.....	Mar.	17,'39..8....
Hockey Champ (5-20-39) 94,110	Mar.	17,'39..7....
Officer Duck 04,101.....	Sept.	22,'39†.1 rl..
Practical Pig, The (10-1-38) 94,109.....	Feb.	24,'39.....
Sea Scout 94,115.....	June	30,'39..8....
Society Dog Show (11-12-38) 94,108.....	Feb.	3,'39..8....
Ugly Duckling, The (10-1-38) 94,111.....	Apr.	7,'39..8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquering the Colorado (8-26-39) 0201.....	Aug.	18,'39†11....
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11....
Sand Hogs 9205	May	12,'39.10....
FASHIONS (In Color)		
Fashion Forecast, No. 3 9603	Mar.	31,'39.10....
Fashion Forecast, No. 4 9604	July	7,'39..1 rl..
Fashion Forecast, No. 5 0601	Sept.	15,'39†10....
Fashion Forecast, No. 6 0602	Dec.	22,'39†.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles 0103...	Nov.	10,'39†11....
Birthplace of Icebergs (9-2-39) 0101.....	Aug.	4,'39†11....
LEW LEHR		
Monkeys Is the Cwaziest People (9-30-39) 0401...	Sept.	29,'39†10....
Muscle Maulers (5-6-39) 9404	Apr.	14,'39.11....
Silly Season, The 0402.....		1 rl..
What Every Inventor Should Know 9403.....	Jan.	20,'39.11....
MAGIC CARPET SERIES		
(Lowell Thomas)		
Evergreen Empire, The 0102	Oct.	13,'39†11....
Good Neighbors 9106.....	May	26,'39.11....
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39.11....
Mystic Siam (5-6-39) 9105.	Mar.	17,'39.10....
Tempest Over Tunis 9107..	June	9,'39.11....
Viking Trail (12-31-38) 9104	Feb.	17,'39.10...

Title	Rel. Date	Min.
TERRY-TOONS		
Africa Squawks 9516.....	June	30,'39..7....
Barnyard Baseball 9517....	July	14,'39..7....
Barnyard Egg-citement (5-6-39) 9528 ..... (color)	May	5,'39..7....
Cuckoo Bird, The 9511.....	Apr.	7,'39..7....
First Robin, The 0555.... (color)	Dec.	29,'39†.1 rl..
Frozen Feet 9509.....	Feb.	24,'39..7....
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Gandy Goose in G Man Jitters 9510	Mar.	10,'39..7....
Gandy the Goose in the Frame Up 9507.....	Dec.	30,'38..7....
Golden West, The (8-26-39) 0501	Aug.	25,'39†.7....
Hitch-Hiker, The 0505....	Dec.	1,'39†.1 rl..
Hook Line and Sinker 0552.	Sept.	8,'39†.7....
Mouse and a Million 0504..	Nov.	3,'39†.1 rl..
Nick's Coffee Pot 9513.....	May	19,'39..7..
Nutty Network, The 9527.. (color)	Mar.	24,'39..7...
One Gun Gary in Nick of Time 9503	Jan.	27,'39..7...
Orphan Duck, The 0553...	Oct.	6,'39†.7....
Owl and Pussycat, The 9525 ..... (color)	Jan.	13,'39..7....
Prize Guest, The, 9514....	June	2,'39..7....
Sheep in the Meadow 0502.	Sept.	22,'39†.7....
Their Last Bean (4-29-39) 9512	Apr.	21,'39..7....
Three Bears, The 9526.... (color)	Feb.	10,'39..7....
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7...
Village Blacksmith 9506...	Dec.	2,'38..7...
Watchdog, The 0503.....	Oct.	20,'39†.1 rl..
Wicky-Wacky Romance 0554 ..... (color)	Nov.	17,'39†.1 rl..
ED THORGERSEN (Sports)		
Big Game Fishing 0301...	Sept.	1,'39†10....
Clocking the Jockies 0302..	Nov.	24,'39†11....
Hunting Dogs (5-6-39) 9303	Mar.	3,'39.11...
Inside Baseball 9304.....	Apr.	28,'39.11....
Shooting for Par 9302.....	Jan.	6,'39.11....
Sports Immortals 9305.....	June	23,'39.11...

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar (12-31-38).	Sept.	1,'39.10...
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Fox Hunting (1-21-39)....	Jan.	3,'39.10....
Jerusalem (1-14-39).....	May	1,'39.10....
Labanon Coast	Dec.	1,'39.10....
Petra (1-14-39).....	Aug.	1,'39.10....
Rome Symphony (12-31-38).	Feb.	15,'39.10....
River Thames (4-15-39)...	Nov.	1,'39.10....
Ruins of Palmyra.....	Oct.	1,'39.10....
Wanderers of the Desert...	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 58—(2-11-39) 3356....Dec.		26,'38..9....
No. 59—(2-25-39) 3357....Jan.		30,'39..9....
No. 60—(3-11-39) 3358....Feb.		20,'39..9½..
No. 61—(4-15-39) 3359....Mar.		13,'39..9....
No. 62—(5-20-39) 3360....Apr. (Reviewed under title, "America Takes to Skies.")		10,'39..9....
No. 63—(6-3-39) 3361.....May (Reviewed under the title, "Theatre of the Sky.")		15,'39..9½..
No. 64—(7-15-39) 3362....June		26,'39..9½..
No. 65—(7-29-39) 3363....July		17,'39..9....
No. 66—(9-30-39) 4351....Sept.		25,'39†.9....
No. 67—4352	Oct.	16,'39†.9....
LANTZ CARTUNES		
Arabs with Dirty Fezzes (8-26-39) 3259.....	July	31,'39..7. ..
Baby Kittens (12-3-38) 3245	Dec.	19,'38..1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39..7....
Birth of a Toothpick 3250..	Feb.	27,'39..7½..
Bola Mola Land (5-27-39) 3256	May	29,'39..7....
Charlie Cuckoo (5-13-39) 3254	Apr.	24,'39. 7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Crack Pot Cruise 3253	Apr.	10,'39..6½..
I'm Just a Jitterbug (1-21-39) 3248	Jan.	23,'39..7....
Little Blue Blackbird (12-10-38) 3246	Dec.	26,'38..7...
Little Tough Mice (4-15-39) 3251	Mar.	13,'39..7....
Magic Beans (3-11-39) 3249	Feb.	13,'39..7½..
Nellie of the Circus 5-20-39) 3255	May	8,'39..7....
One Armed Bandit (4-8-39) 3252	Mar.	27,'39..7....
Silly Superstition (9-23-39) 3262	Aug.	28,'39..7....
Slap Happy Valley 3261	Aug.	21,'39..7....
Snuffy Skunk's Party (9-23-39) 3260	Aug.	7,'39..7....
Soup to Mutts (2-4-39) 3247	Jan.	9,'39..7....
Stubborn Mule (8-12-39) 3258	July	3,'39..7....
LANTZ COLORED CARTOONS		
A-Haunting We Will Go (7,15-39)	Sept.	4,'39†.7....
Life Begins for Andy Panda (9-23-39)	Oct.	9,'39†.8½..
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228. Gus Van	Mar.	15,'39.19....
Cafe Boheme (4-1-39) 3229 .... Ray Smeck & Islanders	Apr.	12,'39.17....
Gals and Gallons (6-3-39) 3232 .... East and Dumke	July	12,'39.17½..
Music and Models (12-3-38) 3225 .... Jack Arthur	Dec.	14,'38.18....
Nautical Knights (1-28-39) 3226 .... Arthur & Morton Havel	Jan.	11,'39.19....
Pharmacy Frolics (5-20-39) 3230 .... Three Playboys	May	17,'39.18....
Stars and Stripes (7-2-38) 2172 .... Ed East-Ralph Dumke	Feb.	15,'39..2 rls.
Swing Sanitorium (5-20-39) 3231 .... Dorothy Stone-Chas. Collins	June	14,'39.18....
Wild and Bully (2-18-39) 3227 .... J. Harold Murray	Feb.	15,'39.19....
With Best Dishes (6-3-39) 3233 .... Charles Kemper	Aug.	9,'39.17....
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 58—Novelty (1-28-39) 3369	Jan.	2,'39..9½..
No. 59—Novelty (3-4-39) 3370	Feb.	6,'39..9....
No. 60—Novelty (3-4-39) 3371	Mar.	6,'39..9....
No. 61—Novelty (4-22-39) 3372	Apr.	3,'39..9....
No. 62—Novelty (5-20-39) 3373	May	1,'39..9....
No. 63—Novelty (6-3-39) 3374	June	5,'39..9....
No. 64—Novelty (9-9-39) 3375	July	3,'39.10....
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½..
No. 66—Novelty 4371	Sept.	18,'39†.8½..
No. 67—Novelty 4372	Oct.	9,'39†.9....
TWO-REEL MUSICALS		
Boy Meets Joy 4221 Pinky Tomlin-Joy Hodges	Sept.	6,'39†17....
Swing Hotel 4222	Oct.	18,'39†18....

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Hats and Dogs 4017 Wini Shaw	Dec.	31,'38.20....
Sophomore Swing (2-4-39) 4021 .... Harvest Moon Dancers	Jan.	21,'39.20....
Sundae Serenade 4020 Rosie Moran	Feb.	25,'39..2 rls.
Projection Room 4022 Arthur and Case	Mar.	4,'39..2 rls.
Small Town Idol, A (3-11-39) 4019 Ben Turpin	Feb.	11,'39.20....
Home Cheap Home 4023 Henry Armetta	Mar.	18,'39..2 rls
A Fat Chance 4024 Johnny Perkins	Mar.	25,'39..2 rls.
Rollin' In Rhythm 4025	Apr.	15,'39..2 rls.
Seeing Spots 4026 Duke McHale	Apr.	29,'39..2 rls.
You're Next to Closing 4027 .... Cross and Dunn	May	13,'39..2 rls.
Broadway Buckaroo (617-39) 4028 Red Skelton	June	3,'39.20....
Quiet Please (5-27-39) 4006 .... Fritz Feld (Color)	July	1,'39.20....
Wardrobe Girl 4029 Ginger Manners	June	17,'39.....
A Swing Opera 4030 Tess Gardella	July	22,'39..2 rls.
Seeing Red (8-26-39) 4018. Red Skelton	Aug.	26,'39.20....
Slapsie Maxie (9-16-39) 5303 .... Maxie Rosenbloom	Sept.	10,'39†17....
Remember When (9-16-39) 5101 .... Eaton Boys		20....
COLOR PARADE		
Points on Pointers 4606	Jan.	28,'39..1 rl..
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb.	25,'39.10....
The Roaming Camera (4-15-39) 4608	Mar.	25,'39.11....
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr.	22,'39.10....
For Your Convenience (6-17-39) 4610	May	20,'39.10....
Mechanix Illustrated, No. 5 4612	June	17,'39..1 rl..
Modern Methods (8-12-39) 4611	July	15,'39.10....
Mechanix Illustrated, No. 6 4613	Aug.	5,'39..1 rl..
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
High Peril (3-4-39) 4306	Feb.	18,'39.12....
A Minute from Death 4307.	Mar.	4,'39..1 rl..
Chained (4-15-39) 4308	Apr.	1,'39.12....
Voodoo Fires (5-27-39) 4309 .... Haunted House (6-24-39 4310	May June	6,'39.12.... 3,'39.12....
Lives in Peril 4311	July	1,'39..1 rl..
Three Minute Fuse (9-2-39) 4312	July	29,'39.11....
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Lincoln in the White House (1-14-39) 4004 .... Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb.	11,'39.20....
Sons of Liberty (3-25-39) 4005 .... Claude Rains	May	20,'39.20....
Bill of Rights (9-16-39) 4007	Aug.	19,'39†.20..
Monroe Doctrine 5001	Oct.	14,'39†.2 rls.
LOONEY TUNES		
No. 64—It's an Ill Wind 4807	Jan.	28,'39..1 rl..
No. 65—Porky's Tire Trouble 4808	Feb.	18,'39..1 rl..
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar.	11,'39..7....
No. 67—Chicken Jitters (4-1-39) 4810	Apr.	22,'39..1 rl..
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr.	1,'39..7....
No. 69—Kristopher Kolumbus, Jr. 4812	May	13,'39..1 rl..
No. 70—Polar Pals (6-17-39) 4813	June	3,'39..7...
No. 71—Scalp Trouble 4814	June	24,'39..1 rl..
No. 72—Porky's Picnic 4815	July	15,'39..1 rl..
No. 73—Wise Quack (8-19-39) 4816	Aug.	5,'39..7....
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl..
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7....
No. 76—Naughty Neighbors 5063	Oct.	7,'39†.7 rl..
MELODY MASTERS		
Clyde Lucas and Orch. (1-21-39) 4707	Jan.	7,'39.10....
Blue Barron and Orch. 4708	Jan.	21,'39..1 rl..
Jerry Livingston and Orch. 4709	Feb.	4,'39..1 rl..
Russ Morgan and Orch. (3-4-39) 4710	Feb.	25,'39.10....
Dave Apollon and Orch. 4711	Apr.	22,'39..1 rl..
Clyde McCoy and Orch. (5-27-39) 4712	Mar.	18,'39.10....
Artie Shaw and Orch. (4-8-39) 4713	Apr.	29,'39.10....
Larry Clinton and Orch. 4714	May	20,'39..1 rl..
Leith Stevens and Orch. (6-17-39) 4715	June	10,'39.10....
Rita Rio and Orch. 4716	July	1,'39..1 rl..
Will Osborne and Orch. (8-5-39) 4717	July	22,'39†10....
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl..
Swing Styles (9-16-39) 5501	Sept.	2,'39†10....
Vincent Lopez and His Orchestra 5502	Sept.	30,'39†.1 rl..
MERRIE MELODIES (In Color)		
No. 73—Dog Gone Modern (1-21-39) 4509	Jan.	14,'39..7....
No. 74—Ham-ateur Night 4510	Jan.	28,'39..7....
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb.	11,'39..7....
No. 76—Gold Rush Daze 4512	Feb.	25,'39..1 rl..
No. 77—A Day at the Zoo 4513	Mar.	11,'39..1 rl...
No. 78—Presto Chango 4514	Mar.	25,'39..1 rl..
No. 79—Bars and Stripes Forever 4515	Apr.	8,'39..1 rl..
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516.	Apr.	22,'39..7....
No. 81—Thugs with Dirty Mugs 4517	May	6,'39..1 rl..
No. 82—Naughty But Mice 4519	May	10,'39..1 rl..
No. 83—Believe It or Else 4520	June	3,'39..1 rl..
No. 84—Hobo Gadget Band (6-17-39) 4518	June	17,'39..7....
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10....
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl..
No. 87—Snow Man's Land 4523	July	29,'39..1 rl..
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug.	12,'39..7....
No. 89—Detouring America (9-9-39) 4525	Aug.	26,'39..7....
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl..
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
No. 92—Land of The Midnight Sun 5303	Sept.	23,'39†.1 rl..
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl..
TECHNICOLOR SPECIALS		
The Master's Touch 4408	Feb.	18,'39..1 rl..
Romance in Color 4404	Aug.	19,'39..1 rl..
SPECIAL		
Nine Million, The (2-18-39)		9....
VITAPHONE VARIETIES		
"Gadgeteers" 4906	Feb.	18,'39..1 rl..
Tax Trouble 4907 Grouch Club	Mar.	18,'39..1 rl..
The Crawfords "at Home" 4909	Apr.	15,'39..1 rl..
Dean of the Pasteboard (5-27-39) 4910 Luis Zingone	May	27,'39.10....
Right Way, The (6-17-39) 4908 .... Irene Rich	July	1,'39..9....
Witness Trouble 4911 Grouch Club	July	29,'39..1 rl..
One Day Stand (8-26-39) 4912	Aug.	19,'39.10....
Vote Trouble (9-16-39) 5701 Grouch Club	Sept.	9,'39†.9....

OTHER PRODUCT

Title	Rel. Date	Min.
ABPC		
Come Back to Erin (5-20-39)		33....
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
Warning, The (4-1-39)	Aug.	1,'39.32....
AMERICAN RED CROSS		
Footsteps (5-27-39)		11....
AMERICAN TRADING		
La Traviata		
Travel Talks		
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old (6-3-39)		25....
BRITISH		
Border Collie (8-12-39)		
Londoners, The (4-29-39)		35....
Reporter Investigates Liberty (5-6-39)		17....
CENTRAL		
Chinook's Children (6-3-39)		10....
ENNIS		
Memory Lingers On, The (8-5-39)		10....
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10....
Violin, The (9-23-39)		10....
G. P. O.		
"Do It Now" (9-30-39)		11....
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
MOTION PICTURE INDUSTRY		
For Auld Lang Syne (4-22-39)		10...
PATHE COMMERCIAL		
Miracles of Modernization (7-8-39)		8...
SPECTATOR-DENNING		
Point of View (6-3-39)		
U. S. FOREST SERVICE		
4,000 Gifts of the Forest (8-26-39)		2 rls
WORLD		
Ave Marie		
City, The (5-20-39)		44....
Jeune Fille Au Jardin		
Song of Ceylon		

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Mandrake, the Magician (5-13-39) .... Warren Hull-Doris Weston (1st episode 27 min.)	May	6,'39.....
Overland with Kit Carson (9-2-39) .... Bill Elliott-Iris Meredith	July	21,'39.....
Shadow, The 1140 .... (15 episodes)	Oct.	27,'39†.....

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 .... Charles Quigley-Herman Brix (each) (1st episode 30 min.)	June	10,'39.18....
Dick Tracy's G-Men (8-19-39) 872 .... Ralph Byrd (15 episodes) (1st episode 29 min.)	Sept.	2,'39.....
Lone Ranger Rides Again 870 .... Robert Livingston-Chief Thunder Cloud (15 episodes) (1st episode 30 min.) (Exploitation: Nov. 11,'39, p. 55.)	Feb.	25,'39..2 rls (each)
Zorro's Fighting Legion 873 .... Reed Hadley		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 .... Buster Crabbe	Apr.	11,'39.....
Green Hornet, The.... Gordon Jones-Anne Nagel		
Oregon Trail, The (5-20-39) 4581-95 .... John Mack Brown-Louise Stanley (15 episodes)	July	4,'39†21.... (each)
Phantom Creeps, The (9-2-39) 4681-92 .... Bela Lugosi-Dorothy Arnold	Oct.	17,'39†21.... (each)

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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THEATRE WANTED. PACIFIC COAST PREferably non-competitive town. P. O. BOX 2183, Hollywood.

WILL LEASE OR BUY SMALL EQUIPPED theatres in Southwest. M. F. STONE, c/o Christe's, Tallahassee, Fla.

WANT TO SELL YOUR THEATRE? WRITE particulars, "TROTTER", Watseka, Ill.

FOR LEASE, SMALL MOTION PICTURE THEAtre in eastern Ohio. Now running. BOX 1204, MOTION PICTURE HERALD.

THEATRE WANTED — LEASE. MARYLAND, Virginia, Pennsylvania or Delaware. Population 1500 to 4000. BOX 1205, MOTION PICTURE HERALD.

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GOOD USED POWERS AND SIMPLEX PROjector heads; used theatre seats and anything used in the theatre auditorium that is in good condition. Cash for bargains. Send complete details in first letter. BOX 1180-A, MOTION PICTURE HERALD.

POSITION WANTED

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PROJECTIONIST NINE YEARS EXPERIENCE complete tools for maintenance. References. BOX 1199, MOTION PICTURE HERALD.

WE SUPPLY RELIABLE, INVESTIGATED HELP, managers, projectionists, etc. Send for list of applicants. Free confidential service. AGENCY, 4008 Clarendon, Chicago.

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LISTEN, DO YOU NEED CHAIRS? SEND FOR new bulletin just released shows thousands good veneer, upholstered seats available, 75c up. S. O. S. CINEMA SUPPLY CORP., New York.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE THEATRE EQUIPMENT AT SACRIfice—400 upholstered seats, new screen, RCA sound, Strong lamps, Simplex projection. New V-type marquee 250 letters, new 12 foot upright neon sign, name "Lincoln," $1850.00 cash. Write RITZ THEATRE, Norfolk, Va.

TWO COMPLETELY REBUILT POWERS MAchines; also low-intensity lamps at a real bargain. BOX 1202, MOTION PICTURE HERALD, 624 S. Michigan Ave., Chicago, Ill.

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DON'T DEFER THE PURCHASE — DEFER THE payment! Use S.O.S. Easy Time Payment Plan—available on quality theatre equipment purchases. Write S. O. S. CINEMA SUPPLY CORP., New York.

GUARANTEED—PERFECT SOUND REPRODUCtion at prices you can afford. Coordinated sound systems give brilliant, natural undistorted sound. System for 400 seat theatre, $239.50. Others proportionately low. S. O. S. CINEMA SUPPLY CORP., New York.

HELP WANTED

OPERATORS AND MANAGERS—EVERY STATE—movie circuits. No. 519 STATE THEATRE, Pittsburgh, Pa.

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MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price, $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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PRESS OF
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NEW YORK

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IN the fifty years since Eastman supplied the film for the world's first movies, there have been many great Kodak emulsions designed especially for the motion picture industry. . . . Greatest of all are Eastman Plus-X, Super-XX, and Background-X . . . today's ruling favorites in the studio and on location. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

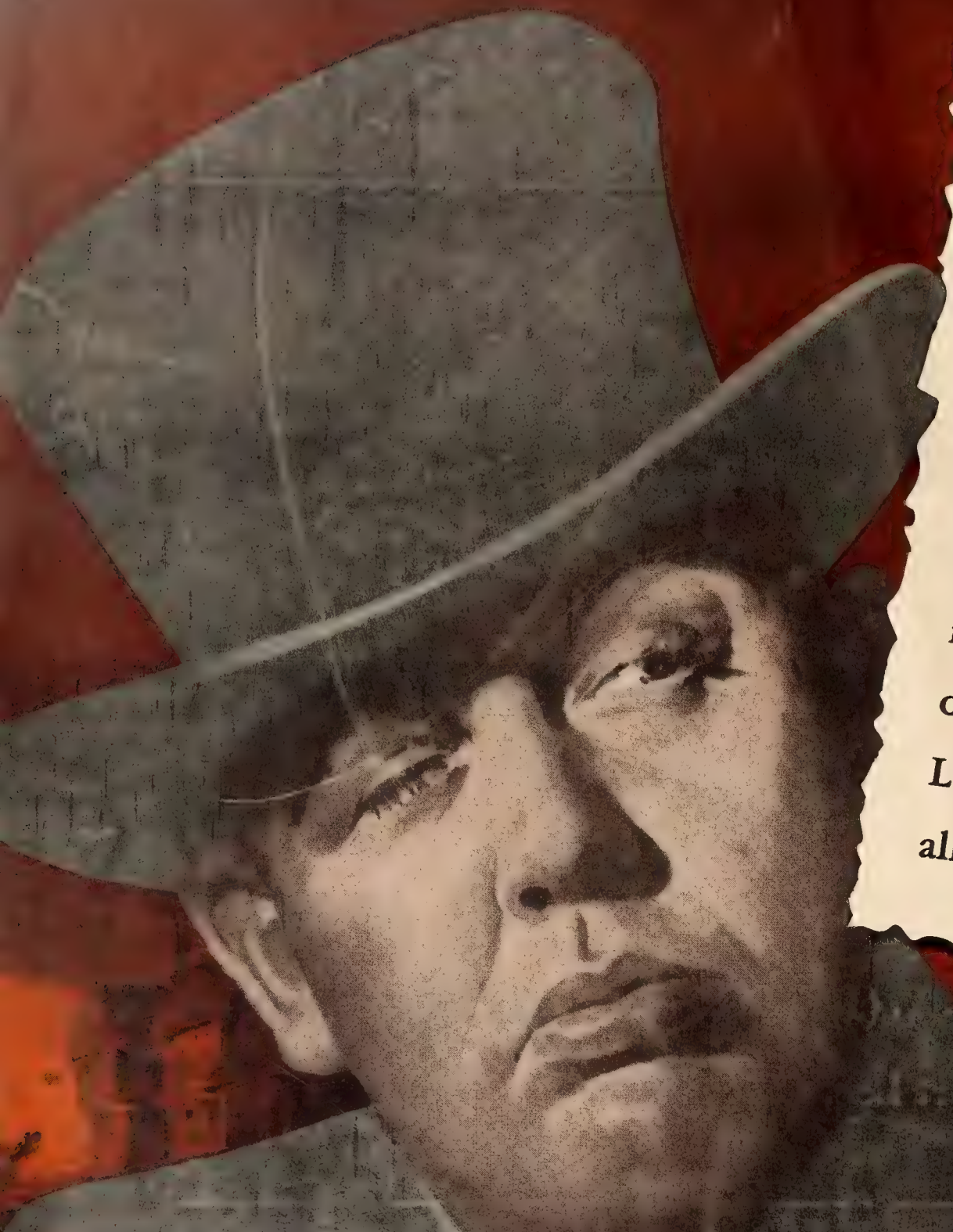
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PLUS-X
for general studio use

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for all difficult shots

BACKGROUND-X
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"In **'JAMAICA INN'** Laughton becomes anew the supreme diabolic of the screen . . . brilliantly, theatrically, a lusty roaring sort of melodrama which conjures the spell of excitement in a different style, an outstanding screen event. Laughton outdoes them all!"

—Los Angeles Times

CHARLES LAUGHTON in "JAMAICA INN"

with Maureen O'Hara • Leslie Banks • Emlyn Williams • Robert Newton
A Paramount Release • Directed by Alfred Hitchcock • Produced by Erich Pommer • From the novel by Daphne du Maurier • A Pommer-Laughton "Mayflower" Production

Paramount Pictures

Paramount Pictures

MOTION PICTURE HERALD



57 More Circuits Buy Majors' 1939-40 Product

Entertainment vs. War: Vaudeville, Songs, Books

31 Documentary Films in "Biggest Show" at Fair

Money "Freeze" Threatens U.S. Film Cash in Britain

In "Better Theatres":— Buyers Index, Revised

VOL. 137, NO. 2 In Two Sections—Section One OCTOBER 14, 1939

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GRETA GARBO in "NINOTCHKA"
An ERNST LUBITSCH Production
with Melvyn Douglas • Ina Claire
Screen Play by Charles Brackett,
Billy Wilder and Walter Reisch
Based on the Original Story by
Melchoir Lengyel • Directed by
Ernst Lubitsch.



GARBO GETS THE LUBITSCH TOUCH!



See it and you'll shout from the house-tops!

Garbo flirts—Garbo dances—Garbo drinks—Garbo howls—Garbo romances—Garbo kisses—Garbo hits the Paris hot spots, laughing, loving in the saucy, racy Lubitsch comedy of Paris in the wonderful days when a siren was a brunette and if a Frenchman turned out the light it was not on account of an air raid. Start telling your patrons now and don't stop!

"NINOTCHKA"

—don't pronounce it—SEE IT!



The Musical Miracle!

Heavenly

Zorina

(She's the new Movie Queen-a) in

"ON YOUR TOES"

Gayer! Girlier! Greater than the Play!
(By Rodgers and Hart, and George Abbott)

with EDDIE ALBERT • Alan Hale • Frank McHugh
Directed by RAY ENRIGHT • Screen Play by Jerry Wald and Richard Macaulay • Adaptation by Sig Herzig and Lawrence Riley
A First National Picture

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WHAT A PRODUCT STORY THIS TELLS FOR FAIR AND SQUARE WARNER B

JACK L. WARNER . HAL B. WALLIS
In Charge of Production *Executive Producer*

TH



Bigger, More Downright Sensational than 'Angels' and 'Each Dawn I Die'!

JAMES CAGNEY
and
PRISCILLA LANE
in
"THE ROARING TWENTIES"

The Shock-Crammed Days the G-Men Took Ten Years to Lick!

By Mark Hellinger with
HUMPHREY BOGART • GLADYS GEORGE
JEFFREY LYNN • FRANK McHUGH • PAUL KELLY

Directed by RAOUL WALSH • Screen Play by Jerry Wald, Richard Macaulay & Robert Rossen

HT

W!

THE PRIVATE LIVES OF
ABETH AND ESSEX
N YOUR TOES
OUR WIVES
F THE BLUEGRASS
RN OF DR. X

WE ARE NOT ALONE
A CHILD IS BORN
THE ROARING TWENTIES
YEARS WITHOUT DAYS
THE 'DEAD END' KIDS
ON DRESS PARADE

ALL THESE COMPLETED!

S.

Today

300 THEATRES ARE PLAYING HOLLYWOOD CAVALCADE

Every exhibitor who saw it wanted it *immediately*... the greatest demand for prints in the history of this company!

And the millions of patrons now crowding to see it prove it *the most sensational box-office attraction that ever hit this industry!*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 137, No. 2 — October 7, 1939

"FUDGING"

A TOUCH of sardonic entertainment can be had by the writers of motion picture advertising copy, under the slight but positive restraints of "the Code," in regarding the wriggling antics of the lads who are writing motor car copy.

Certain prohibitions anent horizontal art poses arose, you'll be remembering, in a critical period of some years ago in the cinema. It was hard for some layout experts to get perpendicular, and even now some tend to slant their effects toward the angle of repose.

Likewise, the motor car industry, crying of speed and more speed, a few years back discovered that meetings of motor vehicle commissioners and conclaves of police officers were beginning to talk about legislation for the installation of governors to mechanically enforce speed limits. Then came the stab of special attention in the widely circulated article "—And Sudden Death," by Mr. J. C. Furnas. About then the organized motor industry through its trade association machinery laid down the rule there'd be no more advertising of speed.

MEANWHILE the cars got faster and faster, as they do yet. The last big speed advertisement said: "The 100 mile an hour stock car has arrived." After that the copy began to read: "Ample power for emergencies," which was the limit of what could be said.

Progressively ever since the copy writers have been edging, fudging, on toward intimations of speed.

Last week an "independent" ventured out, still mind you with no mileage figures, but with ". . . at throttle touch the country outside becomes a crazy quilt . . . seems to shoot you forward on a giant wave . . . just nudge the throttle and you'll sprint by. . . ."

That's the way codes are broken down. The problems of speed are still there. Danger still rides the road.

△ △ △

EPISODE 1889

OUR piece about "The First Preview" and the affairs of fifty years ago, bringing in the name of President Benjamin Harrison, caused Mr. Will Hays to remember that his father, Mr. John Hays, successful country lawyer at Sullivan, Indiana, told of a call from the newly elected president in that remote 1889. "Now that I'm in, what can I do for you, John?"

Considering quickly this and that, which is the Hays habit, he replied: "Nothing, Ben—that is, nothing that I can afford to accept."

Few Presidents have had such an answer.

△ △ △

WE'VE long had an impression of the considerable responsibility of the function of reviewing motion pictures, but never more acutely than the other day when a review of "Maisie" in the July 1st issue of MOTION PICTURE HERALD caused Judge Brian Montague down at Del Rio in Texas, just two whoops and a holler from Mexico, to grant a new trial to one Eleuterio Gonzales, charged with criminal assault, because he had been convicted by a jury that had seen the picture. The conviction carried a sentence of 15 years. Mr. P. J. Poag, manager of the Strand at Del Rio, considered, in consequence, the picture powerful, the review, submitted in court, convincing.

△ △ △

A NOUN IS BORN

STATISTICALLY there are some imposing names in American business, and by reason of their connotations and significances and authorities they tend to become not only names but generic nouns—labels to you. For instance, there's Dun & Bradstreet, and Dow Jones, to say nothing of Price Waterhouse. In radio the name is Crossley, because of that concern's evaluating surveys of the listeners. So it comes that in a piece about Mr. Bob Hope in *Liberty* the other day Mr. Frederick L. Collins, author, is found saying: "Bob's movie Crossley—they call it a Quigley in the picture business—isn't so high yet as . . . "

That reminds us, coincidentally of course, that the annual poll of exhibitors, the world around, on the "Money Making Stars" is now in progress and that their "Quigley's" will be in due time presented, statistically in MOTION PICTURE HERALD, and both statistically and ornamentally in *Fame*, come New Year's.

That puts QP into history along with Fahrenheit.

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FILM CLINIC

WITH the motion picture bookshelf growing by yards every year and the critical literature of the art accumulating by the acre, one is inevitably impressed with the futility of endeavours to put the film picture on the printed page.

It was this editor who many the year ago excavated that Chinese adage: "One thousand tellings are not so good as one seeing." And nowhere does it so capably apply as to the motion picture, the device which tells by seeing.

And that it is which gives so vital importance, for every student of the screen, to the scheduled and orderly classified showings of excerpts from the progress of the screen through the products of the past, carried on by the Film Library of the Museum of Modern Art, in New York, and by occasional special programs in other centers.

A course now in progress at the Museum in New York runs through to November 8. There are two daily showings. These films may not exactly forecast where the motion picture is going, but they show where it has been, and some of the "why."

△ △ △

NATURE NOTES—The first pressing of cider at Mr. Colvin Brown's Mulberry Ledge up in Connecticut is developing considerable snap. Late this week he reported observing that a neighbor's police dog stops for traffic lights in Stamford. » » » The nuthatches have arrived from the North, but the mallards, fat and impudent, have postponed their departure for the South indefinitely. » » » Maurice McKenzie, able horticulturist of Long Ridge road and Indiana, is graduating from chrysanthemums into orchids—no doubt the consequence of the exotic influences of his years of the cinema. His best orchid will be named "Pat Casey."

Terry Ramsaye.

This Week

On the Dotted Line

A wave of product buying for the 1939-40 season, releasing buying power held up far past the usual period, is now reaching notable proportions. The ground swell was first felt in the middle weeks of September after a laggard summer during which circuit and independent buyers displayed unusual apathy toward new season negotiations. In recent weeks sales forces of the major distributors have been working overtime with contract forms and fountain pens, the record of announced deals showing at least 57 additional important contracts with large circuits closed since the first of the month. Despite the general buying trend, however, some sections, notably Chicago, were still delaying negotiations.

An analysis of the market and lists of new contracts announced by the companies are in the story starting on page 14.

Against Cuts

Suspicious of producer efforts to economize by cutting salaries and dropping personnel while at the same time granting studio workers and newsreel cameramen a 10 per cent wage increase, the Screen Actors Guild this week indicated it would "examine" the necessity for such economizing, and might even ask wage increases, especially for its extras. The Screen Directors' Guild and Screen Writers' Guild were reported allied with the SAG in this sentiment.

Meanwhile, in New York, a small CIO union, the United Theatrical and Motion Picture Service Employees, Local 258, initiated counter action from the Local 306, International Alliance of Theatrical Stage Employees, by reportedly claiming jurisdiction not only over "front office" theatre employees, but also over projectionists. The Local 306 protested to the CIO, and hurriedly chartered two new "front office" Locals, for the Bronx and Manhattan.

The story is on page 48.

Universal vs. Saenger

Universal is offering five year product franchises to any theatre owner who will open representative theatres in competition with the Saenger Circuit in any of the circuit's so-called "closed situations," in six southern states, *Motion Picture Daily* said Thursday, reporting the indication of a complete break with its Saenger customers in Louisiana, Mississippi, Alabama, Florida, Arkansas and Texas; Saenger in addition is booking for numerous other theatres in the same territory. A Universal home office sales executive was quoted as saying that "complete inability to obtain equitable terms caused the break."

Grand Jury

Frank Murphy, United States attorney general, will decide further moves in the federal grand jury investigation of alleged income tax evasion and labor racketeering in Hollywood, it was learned this week as the investigation was delayed to permit Mr. Murphy to read transcripts of the witnesses' testimony. Charles H. Carr, assistant U. S. attorney general in charge of the investigation, said Mr. Murphy would order the next move. He did not reconvene the grand jury in Los Angeles this week pending further word from Washington.

It was learned that Joseph M. Schenck and William Bioff, IATSE leader, would not be called before the jury, although Mr. Carr at first said he would summon them.

Cancellations

Following the publicly announced action of Warners Brothers and Metro-Goldwyn-Mayer several weeks ago, to grant trade practice and contract concessions, Paramount and Twentieth Century-Fox will effect increased cancellation priviliges, of 20, 15 and 10 per cent, on the same basis that the abandoned industry code provided, that is a sliding scale based on the average rental paid by the exhibitor.

MOTION PICTURE HERALD

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Boom Beginning?

A poll of major circuit executives reveals that business is better at this time than last year, and that they believe there will be a great increase in grosses "within 60 days," according to *Motion Picture Daily*. The increase is attributed to a general nationwide business upswing connected with the war and without revision of the Neutrality Act. National Theatres reports better business now than last year. Loew's cites an improvement in the last several weeks. Walter W. Vincent of the Wilmer and Vincent circuit, operating in coastal Virginia, points to industrial activity and expects benefits from the Administration's "Cash and Carry" proposals. Joseph Bernhard, general manager of Warner Theatres, says the steel mill activity in the Pittsburgh area will be reflected in 60 days at the box office. H. M. Richey, director of exhibitor relations for RKO, brought back to New York last week optimistic reports about business in Michigan, where he had attended the Michigan Allied convention in Kalamazoo. An Associated Press survey quotes economists that the country is embarked upon a lengthy, and healthy, business recovery.

MPTOA Officers Stay

The annual meeting of the board of directors of the Motion Picture Theatre Owners of America on October 23-24 at the Greenbrier hotel, at White Sulphur Springs, Va., is expected to result in reelection of all national officers; Ed Kuykendall, president; M. A. Lightman, Mitchell Wolfson, E. C. Beatty, A. Julian Brylawski, vice-presidents; Morris Loewenstein, secretary; Walter Vincent, treasurer, and Fred Wehrenberg, chairman of the board.

The board also will fill several executive vacancies, including that of general counsel and those created by expiration of terms of board members.

Mr. Kuykendall arrived in New York Wednesday from the Buffalo MPTO convention to arrange for the program of the directors' meeting, which he said would give "important attention" to the trade practice concessions of individual companies.

In Commons

Arguments in the British Parliament over confusing war censorship tactics of various Governmental departments reached motion pictures Wednesday night when the Government's failure to mobilize films for war use was severely criticized. Arthur Greenwood, labor leader in the House of Commons, appealed for mobilization of all film resources and a greater use of British newsreels. Sir Samuel Hoare, speaking for the Government, promised immediate action.

Crises

With Britain reported laying new exchange restrictions which might compel the holding in that country of large amounts of American revenues, and with business and receipts affected in nearly every country, there were plenty of problems for motion picture industry people here and in Europe to face this week. However, in all countries theatres are open and playing to the usual crowds; and Hollywood, despite rumors, is not expected to see suspended operations in any studio, except during the Christmas holidays, a normal lull.

The story starts on page 17.

Observance

The actual date upon which the industry fixed the observance of its Golden Jubilee was marked this week by widespread advertising and publicity designed to attract public attention to the industry as an institution and to box offices for profit on current productions. The campaigns were handled individually by circuit and independent exhibitors, using material prepared as guides by the jubilee committee of the Motion Picture Producers and Distributors. On October 6th, anniversary of the completion of the Edison Kinetoscope, Mrs. Mina M. Edison Hughes, widow of the inventor, broadcast a commemorative address on a nationwide hookup.

Details of the observance are on page 52.

Technical

The 46th semi-annual convention of the Society of Motion Picture Engineers, meeting Monday at the Hotel Pennsylvania in New York, will review technical achievement in the broad general fields of cinematography, sound recording and reproduction and projection during its three-day session. The delegates will visit the World's Fair and attend demonstrations by the Bell Telephone Company and other manufacturers.

The program of the convention is printed in full on page 36.

Realignment

Preparing for operations under the final reorganization plan, RKO Radio this week announced changes in sales personnel under which A. W. Smith, Jr., becomes eastern sales manager and Robert E. Mochrie southern manager. Meanwhile Atlas Corporation, leading factor in the reorganization, is making plans for new stock underwriting which will take into consideration conditions brought about by the war.

Personnel and corporate news of the company is on page 57.

Equity Balks

Actors' Equity, on Tuesday, became the first entertainment union to prevent a scheduled television broadcast and by so doing exercised the right to rule television, a right which, it already has been indicated, would be contested by the Screen Actors' Guild and the American Federation of Radio Artists.

A part of Max Gordon's new musical show, "Very Warm for May," had been planned for a television broadcast Wednesday night by the National Broadcasting Company. The plan was abandoned when Equity demanded the equivalent of a full week's salary for each performer taking part in the single program. NBC had hoped that the program would be a forerunner of regular television previews of Broadway shows.

Entertainment in War

The public in wartime shows little enthusiasm for entertainment which emphasizes the strain and anxiety of their ordinary daily life, but turns instead to diversion, relaxation. This is shown in a study of entertainment types which were most widely accepted during the only modern period comparable to present conditions—the years of World War I. The long run plays and best grossing motion pictures in that four-year period were listed by Motion Picture Herald last week. This week the study is rounded out with a consideration of the most loudly applauded vaudeville acts, the most popular songs and the best selling books.

The listings start on page 23.

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Hollywood and Stage

The long heralded return of Hollywood backing to the Broadway stage has, after many months of negotiations, taken a decisive step forward; the council of the Dramatists' Guild having given its approval to the new agreement submitted by a committee composed of J. Robert Rubin, Metro-Goldwyn-Mayer vice-president and general counsel; Jake Wilk, Warner Brothers' story editor; Sidney Fleisher, Guild attorney, and Luise Sillcox, executive secretary of the Guild.

The approval of the Guild council was given at a meeting last week; the plan will now be submitted to a committee of stage managers, and in all likelihood be subject to further discussions with the film representatives before being submitted to the Guild membership for final ratification.

The desire on the part of the Guild for decisive action one way or the other on the plan, with the New York theatrical season under way, was seen as influencing the council's action. Since 1936, when the Guild enforced new conditions, there have been only isolated instances of film companies backing stage plays as a source of supply of motion picture material.

Under the arrangement considered last week, an advance of $15,000 would be paid to authors of plays backed by film companies, in three installments; $5,000 after the signing of the contract, $2,500 after the second week of the play's run, and $7,500 after the third week. The film companies had rejected the suggestion of a $15,000 down payment, and seek a reduction of the amount.

Also sought by the film interests is a reduction of the weekly gross receipts of the play which would form the royalty; and a sliding scale of payment based on the play's operating costs, as well as a time limit on the percentage arrangement.

As financial backers of the play, the film companies would receive part of their payments back from the producer, who is entitled to 40 per cent of the dramatists' share.

Anti-Trust

Department of Justice officials this week refused to confirm reports that they are temporarily abandoning the New York anti-trust suit against the majors in order to concentrate on one or two of the suits brought against large independent circuits. Officials said that all cases will be pushed with vigor. Meanwhile arguments in the Pittsburgh anti-trust suit started on Tuesday, the trial of the Newburgh anti-trust case was expected momentarily and the A. B. Momand action in Oklahoma was set for trial December 11th.

For complete details see page 16.



THIS WEEK

TEA is served for a Rockefeller and the Rockettes at a reception in the Radio City Music Hall studio apartment at which the French Consul General, Count Charles de Fontnouvelle, presented the dancing troupe with the diploma of the Grand Prix de Paris. John D. Rockefeller, Jr., and W. G. Van Schmus, managing director at the Music Hall are at the left and right of the Rockette members.



EXPLOITATION. Mr. and Mrs. George M. Goben of Lucas, Iowa, 93 years of age, have been married 78 years,—long enough to be singled out by Walter Wanger exploitation experts as the longest married couple in the United States. The publicity gained, for the Gobens, a trip to Des Moines to see "Eternally Yours" and, for the exploiteers, awesome statistics on the longevity of wedded bliss.

A GENERAL and the press are guests of United Artists at the Hotel Pierre, New York, after a screening of "The Real Glory." Major General James G. Harbord, below right, RCA chairman and formerly of the Philippine Constabulary, liked the picture. With him at table are Bosley Crowther of the New York *Times* and Eileen Creelman of the *Sun*.

By Cosmo-Sileo





HERE we have evolution: from "It" to "Oomph." Way back then there was a redhead by the name Clara Bow and she was said to have "It," "and how." That was the discovery of Elinor Glyn. Now we have Ann Sheridan who is said to have "Oomph," "but definitely." That is the invention of the Warner-Einfeld-Blumenstock committee on the modernist movement. Miss Sheridan also has red hair. It is Oomph and Oomph is It. Possibly promotion is involved.





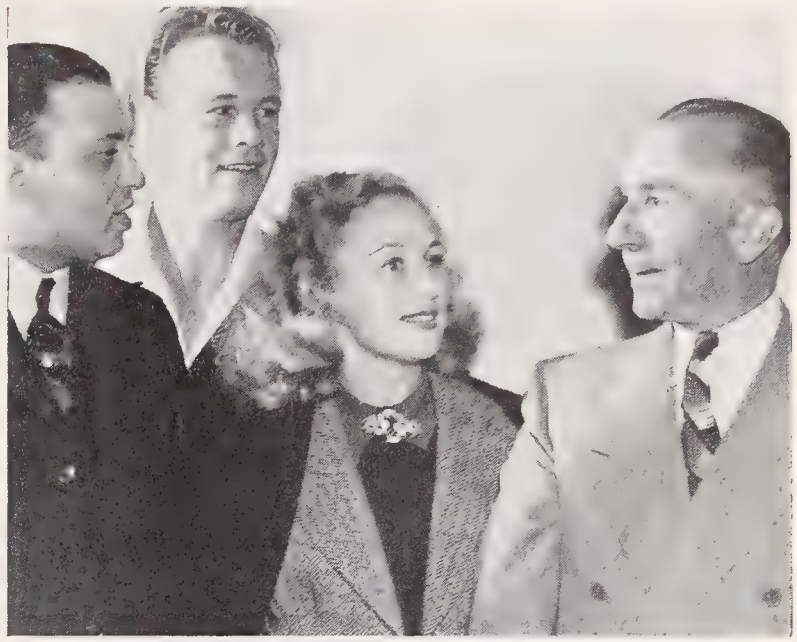
MISS PHYLLIS DUFFY, very much of Oklahoma, comes to New York as "Miss Cherokee Strip", a title awarded her as part of the annual commemoration of the opening to colonization of the Indian lands known as the Cherokee Strip. The award committee included George Limerich, city manager for Griffiths theatres in Enid, Okla., and 1938 Quigley Bronze Grand Award winner.

APPOINTMENT, left. A. W. Smith, Jr., former sales executive for Warners and United Artists, becomes eastern sales manager for RKO under a realignment of personnel announced by Ned E. Depinet, vice-president for distribution.



By Staff Photographer

REPRESENTING a foreign market not yet lost by the ravages of war, Baburao Patel, editor of *Filmindia* and president of the Film Trade Journalists Association of India, is the guest of Harry M. Warner in the Warner Burbank studios. Between guest and host are Wayne Morris and Lya Lys.





AFTER three years Natalie M. Kalmus, wife of the president of Technicolor and studio color director for the company, gives up her London headquarters and returns to Hollywood, reporting British production handicapped but not halted by the war. She is met at trainside by Robert Riley, George Cave and David Shattuck, executives of the company, and her nephew, Donald Smith.

PLANNING a new series of short subjects for Paramount release, based on *Liberty* Magazine "short short stories," Lou Diamond, head of that department for the company, discusses the project with Jerry Fairbanks, co-producer with Robert Carlisle of Scientific Films, visiting the home office from the coast. The series will be "Bits of Life."

DISTRIBUTION of $50,000 in 25 cities to institutions caring for children handicapped by infantile paralysis is begun by the Will Rogers Memorial Commission at a luncheon in New York, right. At the table are Amon G. Carter, publisher of the Fort Worth *Star-Telegram,* who presented a check for $14,595 to General Hugh S. Johnson, chairman of the recent Greater New York Infantile Paralysis Campaign; Will H. Hays and General Johnson.

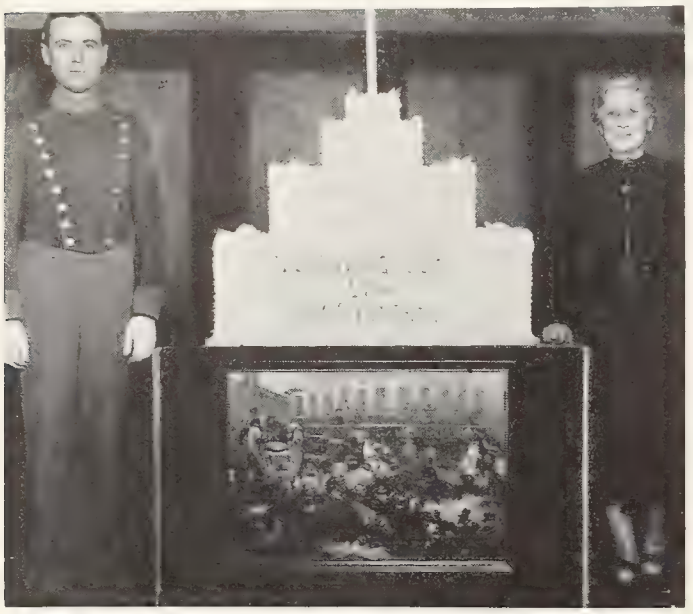
By Staff Photographer



By Staff Photographer



ON VINE STREET, the Film Row of Philadelphia, Dan Katlin, of the Music Hall in Lanesdale, Pa., meets I. Borowsky, of the Jewel and Rex, Philadelphia.



LIKE the Irishman's knife, which during a long life had three new blades and two new handles, the Academy of Music on New York's 14th Street celebrates its 87th anniversary although the present building, now a Skouras house, opened in 1926, is across the street from the original site. Guarding the birthday cake are William Whiteside, usher, and Marie Jaquins, 72, matron in the original theatre.



THE WESTINGHOUSE COMPANY, which started with air-brakes and hasn't stopped since, held a coming out party for its new hermetically sealed air conditioning compressor for cooling theatres, etc., at the Hotel Astor in New York this week, with Hendley N. Blackmon of East Pittsburgh the host. The mechanism, the only V-16 we ever saw that stands still, was viewed by many theatre operators.



PERSONAL APPEARANCE. Rosalind Russell attends the premiere of "The Women," at the Bridgeport Poli. With her is Jack Sidney, nephew of Louis K. Sidney, and assistant to Matt Saunders, manager.





BROTHER AND SISTER act in Hollywood. James Cagney and his sister, Jean, under contract to Paramount and working in her first picture role in "All Women Have Secrets."



IN KALAMAZOO, Allied of Michigan gathers in convention. Above, Oscar Kendall, William Schuttenhelm (Detroit *Globe and Democrat*), Joe Portell. Left, Ollie Brooks of Butterfield Theatres.

PROMINENT among first rank exhibitors of Dixie is Tony Sudekum, president of the Crescent Amusement who opened one of the first theatres in Nashville, shown below in a recent picture in his office.



WITH THE EXHIBITORS



AT THE MGM booth in Times Square. Above, Mr. and Mrs. A. B. Rhodes of the Texas and Lone Star, Jasper, Texas.



Left. C. Francis Davis, manager of the St. Johnsville and Binghampton in Binghampton, N. Y.

IN RKO LOUNGE. Right, Jose Antonio Cabrera, Olga Maria Cabrera and R. Cabrera of the Margot circuit, Managua, Nicaragua.

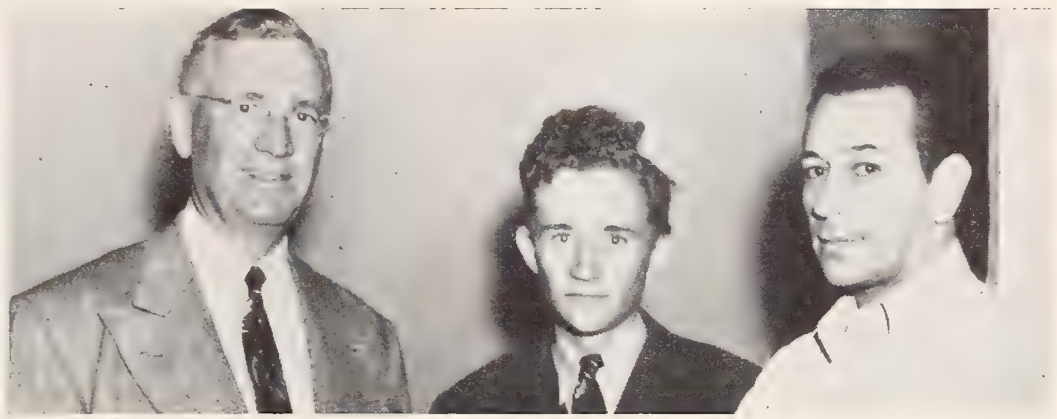


By Staff Photographer

VISITING THE WARNER STUDIOS. Right, Wayne A. Chase of the Lake theatre, Lake Odessa, Mich., meets a new Warner featured player, Lucille Fairbanks, on the "Royal Rodeo" set.



Below. Wister M. Elliott, operator of theatres in Vandergrift, Pa., and his son chat with George Raft.



Below. John G. Strathy of the Brock theatre, Whitby, Ont., in the RKO lounge.

By Staff Photographer



Below. U. Bourdon of the Alamo theatre in Chateaugay, Quebec.

By Staff Photographer

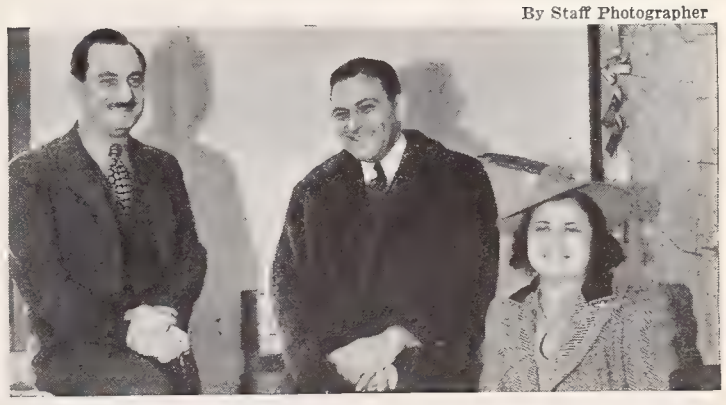


Below. Sylvia Brownberg, booker for the Mayfair, St. John's, N. B.

By Staff Photographer



By Staff Photographer



Mr. and Mrs. Dave Fineman, above right, of the Regent Square, Philadelphia, visit the Managers' Round Table with Lou Lifton, director of advertising and publicity for Monogram Pictures.

57 MORE CIRCUITS BUY TEN DISTRIBUTORS' FILMS

Hundreds of Theatres Involved in Deals Marking Spurt in Both Chain and Independent Purchases

New season film buying by exhibitors, both in independent and circuit operations, has taken a marked spurt. In the past 10 days the majors have closed 57 important full-block contracts with circuits, involving several hundreds of theatres, while negotiations are proceeding smoothly on scores of others.

An explanation of the growing interest of exhibitor buyers in arranging a source of supply for 1940—after months of marking time earlier in the season—appeared in the realization that the war might have some effect on the supply emanating from Hollywood, despite assurances by producers that no curtailment is contemplated because of the international "emergency." Before the war clouds broke, independents and unaffiliated circuits in virtually every section of the country were engaged in a sort of "sitdown" on buying pending disclosure of new concessions in contracts from distributors as a result of the anticipated major's trade program. The branding of that document as illegal by Thurman Arnold, United States assistant attorney general changed that situation, and buying of a sort began almost immediately thereafter.

Anticipating Rental Increase

The delayed formulation of the code, however, had set contract signing behind many previous years. Only 36 sizeable circuit deals had been closed by the majors up to mid-July, according to their own disclosures in regularly reporting circuit product deals through their regular press relation channels.

With the death of the code and the start of war, exhibitors and circuits started the rush to buy in mid-September. Besides the reasons already mentioned, scores of the prospective theatre customers were moved to act quickly because of the fear of expected rental increases arising from curtailed rentals from the warring nations, many a buyer bargaining for long term contracts in the hope that terms might be obtained at pre-war levels.

There are, however, some sections where buying by independents has not kept the general pace. Typical is Chicago.

A check-up of exchanges there shows that film buying on the part of the Chicago independents is still being delayed. Few deals have been made by exhibitors in that city and chances are that deals for the new season's product will be held off until the last possible minute.

Independents Wait

The reasons given for the delay are several. Each year the independents wait until they learn what deals the circuits have made before they make commitments. Due to the releasing system in Chicago they are able to tell what new product is clicking best at the Loop theatres and thus get some idea as to what to expect.

Another cause for delay is the suit now pending, which has been filed against Balaban & Katz and the major companies by the U. S. Government, charging violation of a consent decree handed down in federal court in 1932. If this decree is found violated and action is taken, the release system in Chicago probably will be changed considerably. For that reason the independents are hopeful that the Government will be able to prove their case and thus bring about a change in the local clearance system, which they feel is unfavorable to them. A change in this system would make considerable difference in product deals.

Right now the eyes of independent exhibitors are turned on the Essaness circuit. Deals with that group, a member of Allied Theatres of Illinois, powerful independent organization, are pending with various film companies, including Warners and 20th Century-Fox. Essaness deals made last year with Paramount and MGM are said to hold over this year. Essaness already has bought the RKO-Radio product for this season. The type of deals Essaness makes will probably have a bearing on the theatres that are competitive to the houses of this circuit. In Chicago the usual film buying procedure is to see what your competitor has bought before you make your deal.

No Concerted Action

As a group Allied Theatres of Illinois has taken no action to hold off film buying as has been done on previous occasions. When queried regarding film deals the organization members usually say, "What's the hurry?" Statements from producers and distributors that film rentals may go upward shortly because of the war, apparently have made no impression on Chicago exhibitors, who feel that they are paying top rentals now and that film companies will have to take what they are offered or no deal will result. At least that's the stand most exhibitors there are taking.

With the restoration of a voluntary 5 per cent cut taken last year by the Operators Union and new contracts signed with that group by local showmen, this problem appears settled for another year. Reports that the union may ask for an increase later on were neither confirmed nor denied by union officials.

Theatre Business Rises

In the meantime theatre business in the Chicago territory has taken a decided upswing. Especially in the steel mill area has this been pronounced with the advent of the fall season. The steel mills are running 95 per cent of capacity, indicating good business through the winter months at least.

Good crops throughout that part of the midwest and general business improvement also have made their favorable impression upon theatre box offices.

The only problems that noticeably now confront the industry in Chicagoland are the settlement of the pending suits and the selling and buying of the new product.

Warners Most Active

Warners in recent days has been among the most active circuit sellers, according to actual announcements coming from the New York home office sales departments through their press departments.

Gradwell L. Sears, general sales manager of Warner-First National, this week declared, "Exhibitor favor of Warners' new merchandising plan has manifested itself in a huge spurt in company sales, which have reached a new high. Practically all of the major circuits have closed with Warners for its complete lineup of 1939-40, plus Vitaphone shorts and trailers." He mentioned the new merchandising plan, referring to the company's own "trade practice program" as disclosed last month.

Circuit buyers in new Warner deals include the Dubinsky Circuit of 12 theatres in Kansas and Missouri; Commonwealth, 41 theatres in Iowa, Kansas and Missouri; Minnesota Amusements, 93 houses in Minnesota, South Dakota, Wisconsin; Interstate, 131 theatres in Texas and New Mexico; Graphic Theatres, 19 in New England; Kincey, 74 in Alabama, Tennessee and the Carolinas; Jefferson Amusement, 64 in Texas, and Great States, in Illinois.

Other new deals have been closed with M. A. Shea, for 42 houses in Massachusetts, New Hampshire, New York, Ohio, Pennsylvania and Rhode Island; Walter Reade Enterprises, 40 in New Jersey, New York; A. H. Blank, 78 in Iowa and Nebraska; Prudential Theatres, 51 in Long Island and lower New York State; Maine and New Hampshire Theatre, 39 in Maine, Massachusetts, Vermont and New Hampshire; St. Louis Amusement, 102 neighborhood theatres in St. Louis and environs; Chakeres Circuit, seven in Ohio; Hildinger Theatres, eight in New Jersey, and St. Louis Amusement Company.

Resume Fox West Coast Talks

As important as any Warner sales development this season is the resumption of negotiations with Fox West Coast for its 500-odd theatres, following a split between the buyer and seller over trading earlier in the season, when Warners started selling away from this large customer. Negotiations for healing the breach were started in New York several weeks ago and have been continuing since in Hollywood.

Previously Warner circuit customers for 1939-40 product included John Danz Circuit of 18 Sterling Theatres in Oregon and Washington; Gibraltar Enterprises of 30 in Colorado;

(Continued on opposite page)

SELF-REGULATION ASKED IN CANADA

Self-regulation in the motion picture business in Canada has been asked by N. A. Taylor, vice-president of the Independent Theatres Association of Ontario, in a statement referring to the move for trade reforms by the Anti-Protection League of Canada, which has requested distributors for national and regional conciliation boards. Mr. Taylor declared that "A national clearance board just now may turn the tide towards industry peace."

No definite reply has been received as yet by the League, which has asked for representative conciliation boards in six cities of the Dominion, with a national appeal board in Toronto. The matter probably will be taken up at the next regular gathering of the film exchange representatives under the auspices of the Film Section of the Toronto Board of Trade.

THEATRES ANTICIPATE RENTAL RISE

(Continued from opposite page)

Black Hills Amusements, 10 in South Dakota; Wilmer and Vincent, 20 in Pennsylvania and Virginia; Shea's Publix, 13 in Buffalo; J. J. Parker Circuit, six in Oregon; B. F. Shearer, four in Washington; Johnson Circuit, nine in Washington, and J. Blumenfeld Circuit of 15 around San Francisco; Comerford Theatres, 105 in Pennsylvania and New York.

Other early Warner circuit buyers were: Balaban and Katz in Illinois, the 105 theatres of Comerford Circuit in New York and Pennsylvania; Famous Players Canadian, 158 in Canada; Ike Libson Circuit, 14 in Ohio and Kentucky; Mullins and Pinanski, 96 throughout New England; Thalheimer Theatres; Schine Circuit, 119 in New York, Ohio and elsewhere in the east; M. A. Shea, 42 in Massachusetts, New York, Ohio, New Hampshire, Pennsylvania, Rhode Island; Loew's Metropolitan New York Circuit of 42; RKO's Metropolitan New York houses, numbering 37; Hamline Theatres, nine in Illinois; Fourth Avenue Theatres, 16 in Kentucky and Indiana, and RKO's 103 houses in several states.

New Columbia Deals

Griffith Amusements, one of the largest in the south, with 204 theatres in Oklahoma, Texas, Arizona, Kansas, Nebraska and Arkansas, is one of Columbia's new season's contractees, likewise Wometco Circuit of 19 houses around Miami and West Palm beaches.

Columbia earlier had sold the related National Theatres' 169, Fox West Coast, 42; Fox Wisconsin, 120; Fox Midwest, and the 65 Fox Intermountain Theatres.

UA and B&K In Deal

United Artists and Balaban & Katz have been progressing with their negotiations to furnish that important Illinois circuit with product in 1939-40, with indications Monday pointing to individual picture deals being made by the circuit on U. A. product. Only recently the circuit purchased two individual Goldwyn and a single Korda picture.

Some of United Artists' early buyers for 1939-40 product were the Interstate Circuit of 38 in New England; Notes Theatres, four in the District of Columbia; Robb and Rowley, 102 in Arkansas, Kansas, Oklahoma and Texas; Warner Theatres of 459 in 19 states; Durkee Enterprises, 23 in Maryland; Skouras Metropolitan Circuit, 67 in New York and New Jersey; Rome Enterprises, 14 in Maryland and the 400 theatres of National Theatres and its Fox West Coast affiliates in California to the midwest, and RKO's 103 theatres.

Monogram Active

W. Ray Johnston's Monogram Pictures has been most active in the past ten days in circuit selling, closing with Affiliated Theatres of 16 houses in New Jersey and Pennsylvania; Freeman and Newbold, Cincinnati; Jay Emanuel, with about nine in Pennsylvania; H. G. Anas, Pittsburgh; Gerald Hardy, Fresno, California; E. M. Loew Theatres, operating 42 in Connecticut, Maine, Massachusetts and Rhode Island; Kincey, 86 in the Carolinas and Virginias; Anderson Theatres, 10 in Illinois; Sheedon Grengs, Minneapolis; Harry Walken, in Omaha; E. F. Burgan, Kansas; the Morse Circuit of 17 in New England; Stein Circuit, St. Louis; Louis Long in California, Anderson Circuit, Waters Theatres of 12 in the south.

As far back as three weeks ago, George W. Weeks, Monogram's general sales manager, reported that company sales for 1939-40 are up about 20 per cent over last year.

New Paramount Deals

The backbone of Paramount's circuit sales, of course, are made to its partners and affiliates, operating well over 1,200 theatres from coast to coast, and where new franchises are in order the partners have been in negotiation and consummation these several weeks, one group or another traveling to New York home office executives from their respective field operations almost every week.

Paramount has closed new producct deals with the Anderson Circuit of 10 in Illinois and Alliance Theatres. Two weeks ago, Neil F. Agnew, general sales manager disclosed that at that time some 6,000 theatres had been sold for 1939-40.

One of the big Paramount partner franchises, of course, is Balaban and Katz's large circuit in the middle west. Other new deals previously consummated include Interstate, Hamline and RKO circuits, the latter with 103 houses.

11% *PLAY BINGO; EXHIBITORS TROUBLED*

Cincinnati exhibitors are viewing the situation as regards the competition of Bingo very gravely, it is reported. Police Chief Eugene Weatherly, in his recent report, said that "eleven per cent of all Cincinnatians 15 years or over are Bingo players". This compilation is predicated on statistics compiled since January 1st, from which time the game has been legal only when played under a permit issued by City Manager C. O. Sherrill.

Republic Sells Circuits

Another active new season seller of block product is Republic Pictures, which in the past few days has sold the Essaness Circuit of 27 in Chicago; Fanchon and Marco's first run houses in St. Louis; St. Louis Amusement, 26 in the same city; Robb and Rowley, 28 in Texas; Si Fabian Circuit, for Brooklyn, Albany, Schenectady, Troy and Cohoes, all in New York; Lucas and Jenkins, 44 in Georgia; E. J. Sparks, 74 in Florida; Lichtman Theatres, 20 in the District of Columbia, North Carolina and Virginia; the Great States Circuit in Illinois; and Loew's Metropolitan circuit of 42, for the serial, "Dick Tracy."

Previously, the company had sold its new product group to the Durkee Circuit of 20 in Maryland; Interstate Circuit, 32 in New England, and 21 Maine and New Hampshire Theatres in the same territory.

Also, in early Republic deals were Turner and Dahnken, with 34 theatres in California and Nevada; Butterfield, 105 in Michigan; National Theatres' 400 houses in the west and midwest; Griffith Amusement's 77 in Texas; Interstate, 131 in Texas and New Mexico; Jefferson Amusement, 64 in Texas; Notes Theatres, 4 in the District of Columbia; Waters Theatres, 12 in Alabama; Schine, 102 in New York, Ohio and elsewhere in the east; Warner Theatres, for seven territories on the west coast; Golden State Theatres, 27 in California; Publix Great States, 58 in Illinois; Saenger, 62 in the southeast.

20th Century-Fox Sells Canada

One of the largest buys of Twentieth Century-Fox in the past week was by Famous-Players Canadian Corporation, for its 160 theatres in the Dominion. Although the distributor has a long term contract with the circuit, it provides for yearly renewals.

Earlier Twentieth Century-Fox circuit sales were made to the RKO Circuit of 103, running from coast to coast; to about 250 of Warners 400 houses; nine theatres of W. N. Skirball; Balaban & Katz in Illinois; Butterfield, 105 in Michigan; Comerford, 105 in New York and Pennsylvania; National Theatres, being a continuance of the franchise with the 400 theatres in which the distributor has an interest with the Chase Bank, and Griffith Amusements, 77 in Texas.

Also in early deals: Interstate, 131, in Texas and New Mexico; Jefferson Amusement, 64, Texas; and Interstate of New England, 38 in New England; Ike Libson Circuit, five in Ohio; Maine and New Hampshire Theatres, 29 in New England; M. A. Lightman, 42 in the south; Minnesota Amusement, 93 in Minnesota, Wisconsin and the Dakotas; Mullins & Pinanski, 96 in New England; Rome Enterprises, 14 in Maryland; Robb & Rowley, 102 in Texas, Arkansas and Oklahoma; the Thalheimer Circuit; Waters Theatre Company, 12 in Alabama; Schine Circuit, 112 in New York and Ohio; M. A. Shea, 42 in New York, Ohio and elsewhere in the east; Loew's Metropolitan New Theatres, 42; RKO Metropolitan Theatres, 37; 250 of Warners 400 houses; E. E. Alger, 13 in Illinois; William Benton, eight in New York, and J. H. Cooper, nine in Colorado.

Other early deals: Cooperative of Michigan, 78 in that state; Si Fabian, 29 in New York; Harris Amusement, 14 in Michigan, Ohio and Pennsylvania; Kallett Theatres, 15 in New York; Lam Amusement, 12 in Alabama and Georgia; Lucas & Jenkins, 40 in Georgia, and Neighborhood Theatres, nine in Virginia.

Also, Lewen Pizor, nine in Pennsylvania; Randforce, 43 in New York; Saxe Amusement, 16 in Wisconsin; E. J. Sparks, 73 in Florida; Tri-State Theatres, 38 in Iowa, Illinois and Nebraska; Wilby-Kincey, 122 in South and North Carolina, Virginia, Alabama and Tennessee; Wometcco, 13 in Florida, and Durkee, 23 in Maryland.

More RKO Circuit Deals

Added to the several circuit purchases of RKO product are new deals closed by Shea Publix in western New York, the Basil Circuit of 11 in New York, Interstate's 115 theatres in Texas, and, of course, a continuation of the company's own 103 theatres. The Dipson circuit, Buffalo, bought RKO this week.

Universal Sells Many

Universal's midwest branch in Chicago, besides selling virtually all of the downstate groups in Illinois, has sold the Essaness Circuit of 28, Warners' 17 and Illinois-Indiana, with 27, all in Illinois.

This week, the company's Philadelphia office started negotiations with the Warner circuit, largest in that area.

Earlier, Universal has sold the 105 Comerford theatres in New York and Pennsylvania; 29 Maine and New Hampshire houses in New England; eight M. A. Lightman theatres in the south, 102 Schine theatres in New York and Ohio, 14 Dipson houses in New York, Ohio and elsewhere.

William A. Scully, general sales manager, reported that the company was selling an unusually large number of circuits for this time.

RKO's large circuit has bought Universal's product for 90 per cent of its situations.

Metro Started Early

One of the first to delve actively into circuit negotiations for the new year was Loew-Metro. Some of its important early sales were made to the 400 National-Fox West Coast Circuit in California and the midwest; to Butterfield Theatres, 96 in Michigan; Minnesota Amusement, 91 in Minnesota, Wisconsin and the Dakotas; Warners' 459 theatres, among others.

PITTSBURGH SUIT OPENS; U. S. DENIES A LETUP

Erie State Theatre Case in Pittsburgh Underway; Orange County Action Up

Arguments in one of the two-score anti-trust suits pending against majors as instituted by independents got under way this week in Pittsburgh, and trial of the Newburgh, N. Y., anti-trust suit may be begun on Friday or Monday in U. S. district court in New York City.

Meanwhile Department of Justice officials this week refused to confirm reports that they temporarily were abandoning the New York "key" anti-trust film case against the majors in order to concentrate on one or two of the suits brought against large independent circuits, among them the Schine circuit in New York State.

On the contrary, it was said, "all the cases" will be pushed with vigor.

It was suggested in Washington that reports that the New York case would be laid aside probably arose from the numerous delays which that suit has encountered. However, it was pointed out, this is merely "jockeying for position," likely to be encountered in any suit brought by the Government.

The Department of Justice this week granted the majors a further tentative extension to November 1st for filing exceptions to interrogatories.

First Served by UA

United Artists served the first defendant's interrogatories in the Government about two weeks ago, asking for names and addresses of Government witnesses to all of the industry practices alleged by the Department to be illegal. It is believed that the interrogatories of other defendants will differ in many respects from those of United Artists.

In filing the queries, defendant companies are adopting a procedure initiated by the Government in the New York case. The defendants have until October 17th to make known their exceptions to the interrogatories put to them by the Government. Thereafter, when it has been determined what portions of the federal interrogatories must be answered, several months may be required for the preparation of answers.

Under the procedure, industry attorneys now regard the start of trial as highly unlikely before spring or even next fall.

Pittsburgh Suit Starts

Argument in the suit of the Erie State Theatre Corporation against the majors and a dozen Erie theatres was started Tuesday in U. S. district court in Pittsburgh.

The State Theatre Corporation claimed that illegal agreements between distributors and Erie film theatre operators prevented it from purchasing better films. Damages totaling $450,000 are asked.

Defendants are the RKO Distributing Company and RKO Pictures, Paramount, Inc., United Artists, Twentieth Century-Fox, Universal, Columbia, Republic and Monogram.

Newburgh Case To Start

Opening of the trial of the anti-trust suit against George Walsh, Paramount theatre associate in Newburgh, N. Y., and five major distribution companies, was awaited in U. S. district court in New York City.

The action was brought by Orange County Theatres, which operates the Academy, Newburgh, and triple damages of $125,000 are asked. Inability to obtain the required product for profitable operation of the Academy is blamed to contracts between Mr. Walsh's theatres, Paramount, RKO, Universal, United Artists and Twentieth Century-Fox.

Set Oklahoma Hearing

At a hearing before A. P. Murrah, federal judge, in Oklahoma City last week, November 14th was set for the pre-trial conference and December 11th for trial of case on merits in A. B. Momand's application for an injunction to force Oklahoma City distributing companies to sell him second run product in Shawnee, Okla., where he operates the Odeon theatre.

On September 29th the Griffith Amusement Company of Oklahoma City, operator of three theatres in Shawnee in opposition to the Odeon, also a defendant in the suit, denied that it is attempting to stop competition from the Odeon theatre there, in an answer filed in federal district court to the suit brought by Oklahoma Theatres, Inc., operators of the Odeon.

Schine Motion Filed

On Tuesday John Knight, federal judge, in Buffalo, reserved decision on a motion for a bill of particulars asking for a "more definite and certain" complaint by the Department of Justice in its anti-trust suit against the Schine circuit which was filed by five mayor defendants and the circuit.

Lenrose Officers Examined

Examination of officers of the Lenrose Amusement Corporation, plaintiff in an anti-trust suit for $150,000 damages against the eight major companies and Motion Picture Producers and Distributors of America, was started last week in the office of Louis Nizer, New York, of the law firm of Phillips & Nizer. Testimony under stipulation filed in the federal court will be deemed equivalent to a bill of particulars. The plaintiff was owner of a Newark, N. J., theatre.

Examined in Gary Case

Max Halperin, Warner circuit booker, last week was examined in Chicago before Sigmund Davis, attorney, regarding Warner theatre booking classification in the Chicago territory, and various types of competition between circuit and independent theatres. Albert Gavit, attorney for W. H. Young, Gary theatre owner, will check both the Walter Immerman, Balaban & Katz general manager, and Halperin statements for the next move in the Gary case, assigned to Federal Judge Holly's court but with no trial date set.

Producers Corporation Plans Eight Pictures

Producers Corporation of America, an independently financed unit, has entered the production field in Hollywood, with plans for eight pictures in the coming year, the first to star John Charles Thomas, baritone, in Adela Rogers St. John's "Kingdom Come."

Officers of the new corporation are George Green, president; Carl Winston, vice-president; Howard Levi, treasurer, and Harry Sokolow, secretary. Mr. Green and Mr. Winston have been director-writers. No releasing arrangements for the new company's product have been revealed.

Warner Brothers plan to increase its program of historical short subjects for the new season.

LABOR COUNSEL ASKS "TRUST BUSTERS" CURB

Joseph Padway, chief counsel for the American Federation of Labor, charged this week that "trust busters" have invaded the rights of labor, and he appealed to Attorney General Frank Murphy to "curb and possibly suppress" activities of the anti-trust department.

Mr. Padway told the 59th annual American Federation of Labor convention in Cincinnati that Thurman Arnold, assistant attorney general in charge of anti-trust prosecutions (who is leading the Government's anti-trust prosecutions of the film industry), was a college professor and asked that "God deliver us from college professors and army generals in administrative positions."

Mr. Padway in his address referred to Mr. Arnold as "this crusader who has sought and probably procured more indictments against labor unions than he has against capital and industry or other persons who are charged with violating the anti-trust laws."

Film Library Museum Sets New Program

Museum of Modern Art Film Library in New York, which recently changed the time of its showings of famous films of the past from 2 and 4 P. M. to 3 and 5:30 P. M., has announced its program for the coming week.

On October 15th—War in Retrospect: "The Four Horsemen of the Apocalypse," Rudolph Valentino and Alice Terry (1921).

On October 16th—The Western Film: "The Great Train Robbery" (1903); "The Last Card," with William S. Hart (1915); "The Covered Wagon" (1923).

October 17th—Fairbanks and the Costume Piece: "Robin Hood," with Douglas Fairbanks (1922).

October 18th—The Swedish Film: "The Outlaw and His Wife" (1917); "The Story of Gosta Berling," with Lars Hanson and Greta Garbo (1923-24).

October 19th—The French Films by Louis Lumiere (1895); "The Runaway Horse" (1907); "Fantomas" (1913); "The Crazy Ray" (1923).

October 20th—The German Film (II): "Hamlet," with Asta Nielsen (1921); "The Last Laugh," with Emil Jannings (1924).

October 21st—Von Stroheim, the Realist: "Greed" (1924).

October 22nd—Comedies (I): "Dream of a Rarebit Fiend" (1906); "High and Dizzy," with Harold Lloyd (1920); "The Navigator," with Buster Keaton (1924).

There is no charge made for these film programs save for the usual entrance fee to the museum of 25 cents daily and 10 cents Sunday.

Arthur Silverstone, former general sales manager for United Artists in Great Britain, has been appointed assistant eastern general sales manager by Harry L. Gold, vice-president and eastern general sales manager of United Artists. Mr. Silverstone recently returned to the United States, after spending 16 years abroad.

BRITISH MONEY PLAN; FRENCH OUST REDS; CANADIAN COSTS INCREASE

Americans Face Possibility of "Freezing" of Cash in England; Canadian Accessories Prices Up 15%

As Great Britain rejected the "peace" offers of the German chancellor, Adolf Hitler, indicating to observers a lengthy European War, Britain planned to impose more stringent economic regulations upon foreign imports and exchange, which would seriously affect the American motion picture industry in Britain.

Representatives of the American companies learned of the new British plans at a meeting in the British Board of Trade offices in London on Tuesday. Oliver Stanley, board president, presided.

Money Delays Threatened

It was anticipated, before the meeting, that American distributors might be compelled to hold large amounts of money in England under more severe remittance restrictions.

This week, British exhibition interests were fighting for retention of the quota act provisions, and the American distributors for its revision.

It was said that British exhibitors believed that if the Americans were forced to hold large amounts of money in the country they would press for abolition of the Films Acts clause which provides for a minimum of $75,000 per picture. By doing this, the Americans could use larger amounts of the tied up money for high budget pictures.

On the other hand, it was pointed out that the production of expensive pictures would mean fewer pictures for the British market, and a shortage of product for British houses.

A conference of all branches of the motion picture industry was expected this week, in London.

In the meantime, the British Home Office approved the opening of theatres in London's West End, under a staggered system of hours. On alternate weeks, each group of houses is permitted to remain open till 10 P. M., the others closing at 6 P. M.

Reports from London indicate a return to "nearer normal" in motion picture attendance. The public was reported accepting re-issues, in many cases, without complaint.

Offices on Wardour Street—London's "Film Row"—have reopened, and there is even a resumption of "trade shows."

Blackouts are still bothersome, and production is stagnant. However, the Government is reported anxious that British production not be slowed up, and is expected to lend whatever support is necessary.

Transport of films, because of the gasoline rationing, is still a problem this week, but all branches of the industry are reported in constant conference to straighten out these, and all other, problems.

London film editors report a desire for lighter stories from Hollywood, and warn the coast not to cut down on production, because the British exhibitor's chief problem is film supply.

Canadian Accessories Prices Up 15 Per Cent

Canadian film exchanges in Toronto estimate that cost of advertising film accessories has risen 15 per cent since the war's beginning.

The Government has fixed the exchange rate difference at 11 per cent and payments to the United States must be "purchased" at this premium. There is a further four per cent increase because of the policy of the Customs and Excise branch of the Department of National Revenue.

This method consists of adding the 11 per cent premium on United States money on to the face value of the invoices for goods imported from the states because the prices quoted are ruled to be in American funds. This premium is added to the invoice before the duties are computed, with the result that a surtax is imposed on the shipments through the levying of the tariff on United States quoted value, plus the currency premium.

The 400-odd theatres of Ontario are complying with the Government regulation for the installment of auxiliary lighting equipment, as war precautions.

Film War News

British Government's consideration of limiting monetary remittances and foreign exchange causes concern among representatives of American distributors.

English companies and American branches in tug-o'-war over Quota Act changes, with a climax due this week.

Burdens of war already being felt by Canadian film industry; 400 Ontario theatres rush new auxiliary lighting equipment as wartime precaution; wartime radio censorship battle starts.

Holland, like many another "neutral", hard hit by the war around it.

Effect of war conditions upon the public's taste in entertainment is surveyed (see page 23).

"Professor Mamlock", anti-Hitler film, shown at Moscow Agricultural Exhibition, but theatres in the city bar it.

Berlin theatre trade was reported brisk and strong preferences shown for films of military nature, by returning film executive.

Soviet films presumed to be included in "purge" of Soviet Reds in France.

Hollywood producers, acting under "pressure" of curtailed film incomes from warring nations, move toward retrenchments, but talent opposes any salary cuts (see page 48).

Hollywood sees no heavy production letdown or studio closings as result of war.

Executives of majors in New York continue conferences on emergency, as MPPDA headquarters effects salary and personnel reductions, described as "temporary", due to foreign conditions and income of its members.

Eastman Kodak announces that war will not raise its film prices, unless "absolutely necessary".

Independent Theatre Owners of America, in New York, advises exhibitors not to "dissipate" product at this time.

"Parents should guard against the effect on children's minds of terrifying screen battle scenes and propaganda," warned Ray Lyman Wilbur, president of Stanford University and of Motion Picture Research Council.

Fight Against Canada's Wartime Censor Rulings

The cutting off from the air of a Montreal lawyer's speech has precipitated a fight over the wartime attitude of the Canadian Province of Quebec towards censorship.

The Canadian Broadcasting Corporation had insisted that all political speeches be censored by the Ottawa government. The Quebec government has regarded this as "Federal interference." Mr. Coderre, the lawyer in question and a campaigner, opened his speech with a declaration that he would not make his address because it had been censored. He was immediately cut off the air.

There is extensive censorship in Canada, particularly of radio, to which the corporation has thoroughly acceded. Last week, C. D. Howe, Canada's Federal Minister of Transport, denied that the government would take over the corporation. He said the Government would "supervise" and CBC officials remain in charge.

The CBC is giving special programs for the troops.

Last week, Sir Ernest McMillan, head of the Toronto Conservatory of Music and a leader in Canadian musical circles, pleaded for tolerance of German music.

Film Business in Holland Hit by War

Like many other neutrals, Holland finds her business drastically affected by the war; and the film business in that country partakes of these effects.

In the first days of the war, when the army was mobilized, people did not go to the theatres. Then, shipments of film to theatres was demoralized, because all transport was taken by troops.

The film industry's major organization, the Dutch Bioscoop Bund, having normalized shipments, there then occurred a government censorship of war material in newsreels.

Then there has been the calling into the army of numerous theatre managers and owners—who left without being able to arrange their affairs. The indemnity paid to them has not been sufficient to cover losses.

Soldiers are allowed into theatres at a 50 per cent admission reduction.

Cessation of British and French product has caused a film shortage; and films are coming in only with difficulty, as it is.

Inasmuch as American films have always dominated the market, representatives of American companies in Holland feel that now is the time to obtain 100 per cent domination.

The Dutch censors banned "Inside the Maginot Line," March of Time short subject.

Theatre owners of the country are worried by the broadcasting of news by the ANP, national radio station, at 8 P.M., best theatre hour.

"Professor Mamlock" Shown in Moscow

Strangely in contrast to the Soviet Union's newly professed friendship for Nazi Germany—heretofore its eternal enemy"—has been the showing of the anti-Nazi film, "Professor Mamlock" at the agricultural exhibition in that city,

(*Continued on following page*)

ECONOMY MOVES GROW IN INDUSTRY

(Continued from preceding page)

as reported by a representative of the New York Times, in that city.

However, the film has been withdrawn from the theatres of the city itself.

Reports Berlin Theatres Booming Before War

Joseph Pollack, formerly quite active in films in the United States, and founder of the National Screen trailer service, reported on his arrival in New York from Europe last week that Berlin theatres were doing well up to the outbreak of the war. Mr. Pollack left Germany four days before the war's outbreak.

German production has deteriorated, he said. Films of a military nature had been the most popular.

French Crush All Red Manifestations

Press reports from Paris telling of France's "crushing" of the Red elements within its borders, presumably are involving the exhibition there of Soviet films, of which there have been many. A decree of September 26th bans "under any form whatsoever, either direct or indirect, the propagation of the orders of the Third Internationale of the Communist Party."

Meanwhile, with French production slowed or stopped, and its foothold in the world markets threatened, the French Ministry of Information announced that all films in work when the war began would be completed. The year's production would amount to about 50 pictures, it was said.

From Paris, came word this week that 34 of the city's houses were now open till 11 P.M., some 24 of these being newsreel theatres. It was said 10 houses were playing American product; two, English.

Hollywood Denies Shutdown Stories

Partial excuse for the rumors in Hollywood regarding studio shutdowns is said to be that studios met the present emergency with more completed pictures in vaults than ever before; hence, Paramount's cessation of shooting during the Christmas holidays may be duplicated on other lots, but was not to be regarded as ominous.

Y. Frank Freeman, in charge of studio operations for Paramount, said this week that there would be no suspension of activity, but that all production in work and to be started soon, would be finished by December 20th, so that there would be a one week lull.

RKO was reported this week dropping eight low budget pictures, and using the money on higher bracket pictures.

Heavy reductions are being made in studio forces.

Hays Office Salary Cuts Go Into Effect

The Motion Picture Producers and Distributors of America last week announced salary cuts, in effect last weekend, and possible personnel cuts. The salary reductions range from five to 10 per cent on salaries from $50 to $100 per week, to 20 per cent on salaries over $100.

Will H. Hays, the organization president, voluntarily reduced his own salary.

The cut in the home New York home office salaries followed by one week similar cuts in the offices of the Motion Picture Producers Association, in Hollywood.

The measures were described as "temporary." The MPPDA income is based upon revenues of member companies, which were reduced by the war.

The organization's directors next week will continue the discussion of the war's effect on the industry. They met last Friday, but reached no conclusions. Their meeting was preceded by a meeting of the majors foreign managers, with, again, no decisive action taken.

Early last week, the Hollywood office of the MPPDA, through Alice Winter, its chairman of community service, told social and civic leaders that the picture world would be "the servant of all America in helping to keep us out of war and in giving us true impressions of what is going on in the world; and second, the screen product will probably emphasize two major topics, one of which will be the insistent war interest and the other will be relief from that interest by giving us light comedy."

ITOA Warns Exhibitors To Play Pictures Safely

"The Independent," organ of the New York Independent Theatre Owners Association, warned exhibitors editorially last week against dissipating their "good product," doubting at the same time whether Hollywood would keep its promise not to cut quality and production.

Eastman Promises Price Maintenance

The Eastman Kodak Company this week told its dealers that because during the years of the last war, prices were kept virtually constant, it expected to be able to do the same in this war.

Wilbur Warns Against Terrifying Children

President Ray Lyman Wilbur, of Leland Stanford University and national head of the Motion Picture Research Council, this week warned against two many war pictures, because of their effect upon children.

He added that the reduced market abroad for American motion pictures might be beneficial to the American public; they may now see pictures geared for their own mentality, he said.

Hollywood need not suffer, he noted, and added:

"If the public, through organization, can make its real wants known, we can get the kind of pictures we prefer. For thoughtful parents and citizens that means good pictures for all and special pictures for the children."

NORTHWEST MANAGERS BAN CANADIAN MONEY

Managers of both Oregon and Washington have issued explicit instructions to their box office cashiers to watch out for Canadian money. Owing to the exchange control set up by a special Canadian dominion board, it is uncertain when funds held by United States banks could be converted into American money. Many of the banks have refused to handle any Canadian money, so it appears that the theatres near the border will temporarily have to turn down their Canadian patronage.

$50,000 Rogers Memorial Fund Given Children

Distribution of $50,000 to institutions specializing in the care of handicapped children was begun Friday in 25 cities through funds contributed by the Will Rogers Memorial Commission. In 15 cities were held ceremonies at which zone chairmen of the Will Rogers National Theatre Week presented checks to the chapter chairmen of the Infantile Paralysis Foundation.

The largest gift was $14,595 presented on behalf of the Will Rogers Memorial Commission by Amon G. Carter, publisher of the Ft. Worth *Star-Telegram* to General Hugh S. Johnson, chairman of the recent Greater New York Infantile Paralysis Campaign. The presentation was at a luncheon on October 9th at the Rockefeller Center Luncheon Club.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, and Major L. E. Thompson of RKO, chairmen of the Will Rogers National Theatre Week, praised the cooperation of exhibitors.

Cites Rogers' Interest

Basil O'Connor, president of the Foundation, spoke of Will Rogers' interest in aiding the paralysis foundation at Warm Springs, Ga.

Others at the luncheon were: Richard C. Patterson, Jr., chairman of the board of RKO; John J. O'Connor, RKO circuit head; Joseph Bernhard, president, Warner Theatres; William Powers, representing Spyros Skouras, head of National Theatres; W. G. Van Schmus, managing director of the Music Hall; John C. Wright, Rivoli theatre; Harry Brandt, Brandt Theatres; Arthur Israel, representing Barney Balaban, president of Paramount; J. R. Springer and Samuel Goodman, Century Circuit; Walter Trumbull, assistant to Will H. Hays; Harry H. Buxbaum, Twentieth Century-Fox, and Terry Ramsaye, editor of MOTION PICTURE HERALD. The Will Rogers Memorial Commission was represented, in addition to Mr. Hays, by the following: Amon G. Carter, Col. J. M. Hartfield, James G. Blaine, J. J. Gallagher and John W. Elwood.

The Will Rogers Memorial Fund was represented by Senator J. Henry Walters, Harold Rodner and Herman Levine; the Will Rogers Memorial Campaign by Major L. E. Thompson and A. P. Waxman. Besides General Johnson and Mr. O'Connor, the Infantile Paralysis Foundation was represented by Keith Morgan, Tom Wrigley and George V. Reilly.

Other presentations were made the same day by the following: Los Angeles, Clayton T. Lynch, MGM; San Francisco, Dennis J. McNerny, U.A.; Hartford, Lou Wechsler, U.A.; Milwaukee, Arthur N. Schmitz, RKO; Portland, Louis Amacher, MGM; Dallas and Houston, Doak Roberts, Warners; Boston and Springfield, Morris Wolf, MGM; Kansas City, James Winn, Warners; Hoboken (New Jersey zone) Harry H. Buxbaum, Twentieth Century-Fox; Cleveland, Frank D. Drew, MGM; Oklahoma and Tulsa, Ralph B. Williams, RKO.

The National Theatres contribution of $5,310 was turned over to the Commission in Los Angeles this week by Charles P. Skouras.

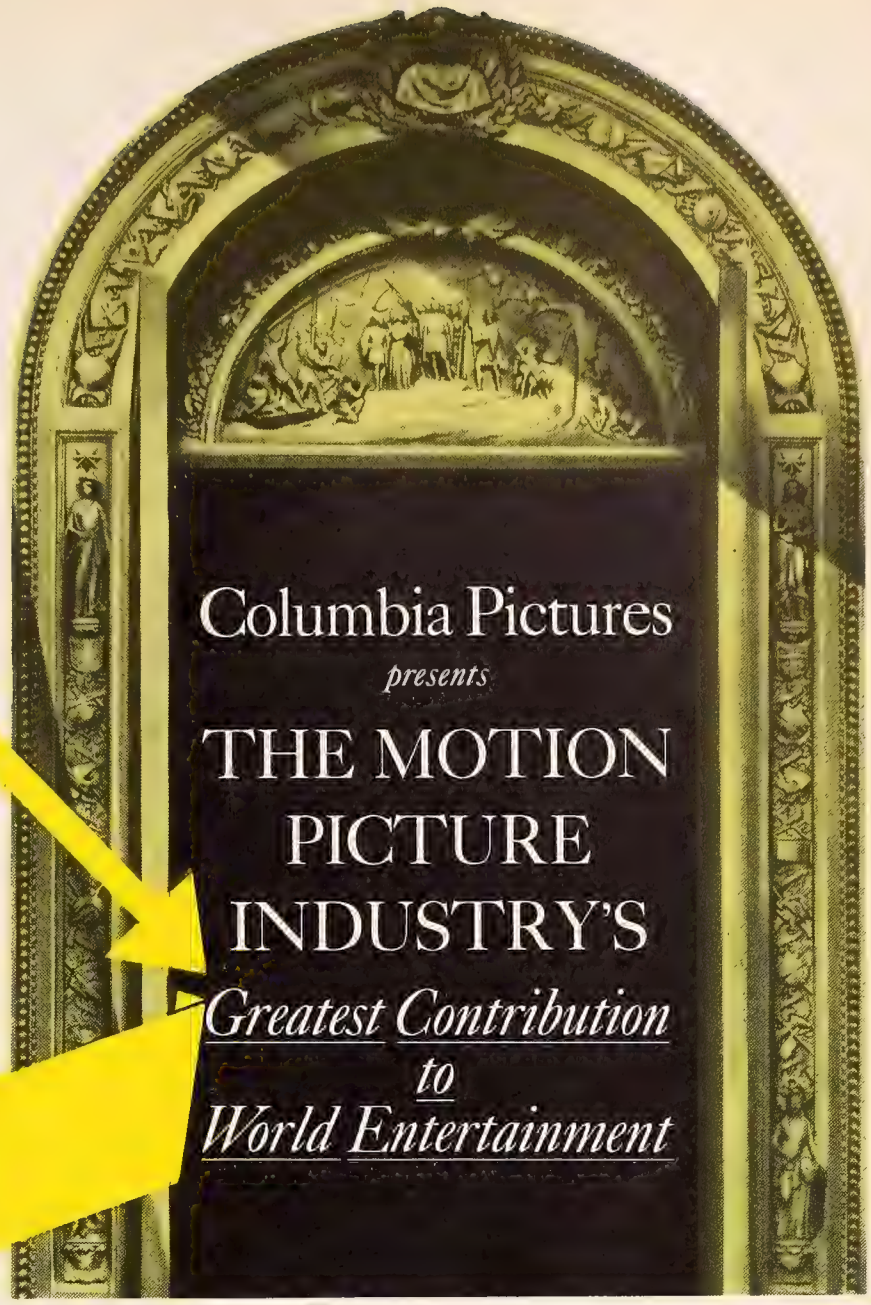
Hollywood

By ED SULLIVAN.

Hollywood, Cal., Oct. 4

Looking Glass

Princeton's lanky Jimmy Stewart not only gets into the United States Senate in "Mr. Smith Goes to Washington," the Frank Capra smash hit previewed here last night; it is entirely probable that Stewart also gained admittance to the inner chambers of the Academy of Motion Picture Arts and Sciences, because this is one of the rare performances of the 1939 year and by all odds the greatest performance that Stewart has delivered



''CAPRA HAS DONE IT AGAIN. THIS PICTURE TOPS MR. DEEDS AND YOU CAN'T TAKE IT WITH OU''--LOUELLA PARSONS, L. A. EXAMINER; ''MR. SMITH IS OF MONUMENTAL PROPORTIONS''--RED BOOK MAGAZINE

"Last night Columbia previewed Fran
TO WASHINGTON, and both Columbi
you look at it. It will be big at the box-offic
to give the picture its highest praise, let m

"Best talking picture ever made."
NORTH AMERICAN NEWSPAPER ALLIANCE

"Columbia and the exhibitor can now announce to a waiting world that Frank Capra has done it again . . . A commanding candidate for Academy and box-office honors." **MOTION PICTURE DAILY**

"Ace box-office hit gives Frank Capra another outstanding contender for Academy honors." **FILM DAILY**

"One of the best pictures ever made."
PHILA. INQUIRER

ECLIPSES ANYTHING EVER DONE''--UNITED PRESS; !''PROBA

"Timely and superlatively entertaining."
SCREEN AND RADIO WEEKLY

apra's latest picture, MR. SMITH GOES
ıd Capra have a terrific hit from any angle
ıd big with the critics. To say it briefly and
y CAPRA TOPS CAPRA."

SIDNEY SKOLSKY

"Hits an all-time high from practically every standpoint. No man, woman or child should miss it."

WOMAN'S HOME COMPANION

"Truly great picture." **HOLLYWOOD CITIZEN NEWS**

THE MOST HAIR-RAISING ADVENTURE
THAT HAS EVER BEEN CONCEIVED FOR
THE MOVIES''--L. A. TIMES

"The perfect American film." **L. A. NEWS**

"As good as anything we have ever seen."

20th CENTURY NEWS SYNDICATE

"One of the greatest pictures of all time."

HOLLYWOOD ILLUSTRATED SYNDICATE

FRANK CAPRA'S

Mr. Smith Goes To Washington

co-starring

JEAN **ARTHUR** ★ JAMES **STEWART**

with

CLAUDE **RAINS** • EDWARD **ARNOLD** • GUY **KIBBEE** • THOMAS **MITCHELL** • BEULAH **BONDI**

Directed by FRANK CAPRA • Screen play by SIDNEY BUCHMAN

A COLUMBIA PICTURE

''THE VERY FINEST PICTURE OF THE YEAR''--BOSTON GLOBE;

''TRULY GREAT PICTURE. MOST THRILLING COMEDY

DRAMA OF THIS OR ANY YEAR''--PHILA. PUBLIC

ENTERTAINMENT vs. WAR

PART II

PARALLELING the incidental treatment of war material on the stage and screen of the period of World War I, analysis of vaudeville, popular songs and best selling books, the three remaining channels of public entertainment of the day, shows little effect of the impact of military thunder or patriotic fever upon popular taste in entertainment. The lists presented herewith continue the study of entertainment in war begun last week with studies of the Broadway stage during the 1914-18 period and of the motion picture which only then was gaining its majority.

Standard Ingredients

Vaudeville at that time held the place now occupied and very much amplified by the sound motion picture. The stars of the day and their hold upon the public favor are regarded still with nostalgic reverence. Many of them have continued their careers in the newer modern fields. From a study of box office and booking records for the period of the war it is apparent that they relied, except for minor exceptions, on the standard comic, sentimental, romantic or spectacular ingredients which had made them great.

Elsie Janis' War Songs

The period and the special circumstances of course produced some manifestations of the war spirit, some of them still remembered. Elsie Janis made entertainment history with her military songs on the stage at home and later with her songs of home and mother for the men over there. Others were Lieutenant Gitz Rice and Sliding Billie Watson whose merriment gained him place among the two-a-day immortals.

But these and others like them were extraordinary products of the times. For the most part the war hysteria intruded on the vaudeville stage only by incidental reference. The record shows only a minute percentage of popular acts built entirely around war themes in the first years of the conflict. Even during the 1917-18 season with the United States at war there were only five such acts on a long list of favorites.

The people's favorite songs, a more accurate barometer of entertainment taste then than now, when their public life is more meteoric, showed a similar reaction. Aside from the comparatively few outright war ditties written actually as marching songs or purposefully to arouse war emotion, the output confined itself to the tested ingredients of moon, June, home and mother. Writers of the day were concerned principally with the development of jazz, then evolving from the "St. Louis Blues." It is notable that several of the songs which are remembered now as having a war flavor acquired that flavor because they became immensely popular with the soldiers at home and abroad.

Among the best selling books the emphasis on the materials of realism so readily at hand is slightly more marked than in any other reflection of public taste but even here it is not overwhelming. Best seller lists for the first years of the war show a low percentage of war books. In the last year of the conflict five of the first eleven could be classified as partaking of a contemporary war character but one, at least, of these sold especially well because of the name and reputation of its author, Mary Roberts Rinehart.

With this presentation of the vaudeville acts, songs and books which found particular favor with the public during the years of World War I, **MOTION PICTURE HERALD** ***rounds out a study of the effect of war conditions upon public taste in entertainment. The study was begun last week with analyses of the motion pictures and stage plays which made box-office history from 1914 to 1918.***

Vaudeville at Peak in 1914

THE opening of the war came when vaudeville was at the peak which preceded its rise in public favor by the motion picture, then in the full flood of its first wave of development as full "feature length" entertainment—and of the processes by which it took over vaudeville's functions. The standard bill of acrobats, comedians or monologists, song-and-dance teams and a final short dramatic sketch or elaborate stage presentation left little room for the injection of the war spirit except for the flag waving which traditionally was and is good for long and loud applause with or without war.

Among ten outstanding acts of the 1914-15 season only one—Alla Nazimova in a dramatic sketch called "War Brides"—touched on the European conflict. Among nearly 50 acts which received the heaviest bookings in the following season only three were of a definite war tinge. Our entry into the war in 1917 brought only one outstanding act to mark the event, Elsie Janis. In a much longer list of heavily booked acts for the 1917-18 season only five were of a war character.

In the following seasonal list of outstanding vaudeville acts and the supplementary list of popular entertainers those built entirely around war themes are denoted by asterisks and color:

1914-1915

Mr. and Mrs. Vernon Castle, dancing.
Van Hoven, "The Dippy Magician."
Maude Lambert and Ernest Ball, songs and piano.
Kitty Gordon, "Alma's Return."
Julius Tannen, "Chatterbox."
Jewel's Mannikins, marionettes.
Bowers, Watson, and Crooker, "The Three Rubes," comedy acrobatics.
Clayton, "The Man Who Knows."
*Nazimova, "War Brides."
Nora Bayes, singing comedienne.
The Four Bards, acrobats.
Bert Kalmar and Jessie Browne, "Nursery Land."

1915-1916

Pietro, piano accordionist.
James Mack, "Mother Goose."
Bobby Heath and Company, "Spring Time Song Revue."
Emmett Welch and His Minstrel Boys.
Master Gabriel and Company, "The Little Kick."
Windsor McKay, cartoonist.
William Rock and Frances White, "Dansant Characteristique."
Fritzi Scheff, Viennese prima donna.
Herb Williams and Hilda Wolfus, "Almost a Pianist."
Wilton Lackaye, "The Bomb."
Bert Melrose, "The International Clown."
Dorothy Jordan, songs.
Nat C. Goodwin, stories.
George White Presents Lucille Cavanaugh and Himself (songs and dances).
Billy Montgomery and George Perry, comedy-song pianologue.
Leo Edwards and Company, songs.
William Gibson and Texas Guinan, comedy sketch and songs.
Miller and Lyles, Negro comedy dance team.
Skelley and Sauvaun, comedy songs and dances.
George Rockwell and Al Wood, "Two Noble Nuts Navigating Oceans of Nonsense."
Eugenie Blair and Company, "A Woman's Honor," playlet.
George Primrose and Company, minstrel songs and dances.

(List continued on following page)

FEW WAR ACTS IN VAUDEVILLE

(Continued from preceding page)

Theodore Kosloff, Russian dances.
Willard Simms and Company, "Flinders' Furnished Flat."
Louis Mann and Company, satire on battlefield meeting of Richard Strauss and Elmond Rostand.
Madamoiselle Dazie, pantomime dancing.
George Bancroft, Broske Company, "The Highwayman."
*"Submarine F-7," a dramatic war sketch (no stars).
Sallie Fisher, "The Choir Rehearsal," musical playlet.
Alexandra Carlisle and Company, "Let Us Divorce," sketch.
Sophie Tucker, "Queen of Ragtime."
Carter The Great, magician.
*"The Submarine Attack," farce, with Helen Gleason.
Ruth St. Denis, with Ted Shawn, classical dancing.
Nat M. Wills, tramp monologue.
Ed Reynard and Company, ventriloquist.
Gertrude Hoffman, songs, dances, imitations.
Sam Bernard, comedian.
Eva Tanguay, comedienne.
*Louise Dresser, "Our Country," pantomime playlet.
Joseph Santley and Company, "The Girl on the Magazine."
Blossom Seeley and Company, "Blossom's Syncopated Studio."
The Three Dooleys, Ray, Gordon and Johnny; songs and dances.
Arthur McWatters and Grace Tyson, singing revue.
Wilfred Clark and Company, "His Reel Trouble," comedy.
Nat Carr, comedy monologue.
Florence Rockwell and Company, "The Jolt."
Evelyn Nesbitt and Company, song and dance specialty.
Mr. and Mrs. Jimmy Barry, "The Burglar."

1916-1917

Dooley and Gugel, comedy and song.
Eddie Foy and Seven Little Foys.
George Kelly, "Finders Keepers."
Florence Tempest and Marion Sunshine, "A Broadway Bouquet."
Doyle and Dixon, dancers.
*Elsie Janis, military songs.
Nan Halperin, songs.
Louis Mann, "The Good For Nothing."
Rose Coghlan, "The Deserter."
Jack Norworth, songs.
Lew Dockstader, blackface monologue.
Nat Goodwin, "A Blaze of Glory."
Sarah Padden and Company, "The Clod."

1917-1918

Amelia Bingham, "Big Moments from Big Plays."
Adelaide and Hughes, American representative dances.
The Four Marx Brothers, "Home Again."
Dolly Connolly and Percy Wenrich, songs and piano.
Charley Grapewin and Anna Chase, "Poughkeepsie."
The Dolly Sisters, with Jean Schwartz at the piano.
Maurice and Florence Walton, dances.
Rube Marquard and Billy Dooley, comedy sketch.
Nat Nazarro and Company, gymnastics.
Eddie Dowling, stories and recitations.
John Hyams and Leila McIntyre, "Maybloom," song playlet.
William H. Crane and Company, "Winter and Spring," playlet.
Mary Marble and Company, "In Far Cathay."

OLDTIMERS RECALL WARTIME VAUDEVILLE

Executives of today who recall the quality and tempo of vaudeville entertainment of the World War period confirm the thesis that martial spirit entered but little into the comedy of the day. Charles McDonald, New York division manager for the RKO circuit, said there was very little use of the war theme on the stage during the early years and certainly not too much even after we entered the conflict.

"They used the war songs," he said, and also the French songs which came in later. These featured the 'oo-la-la' style of singing. Generally, however, the vaudeville actors did not make the war a part of their routine."

A similar recollection was offered by Pat Casey, former B. F. Keith executive and now labor contact for film producers. "There were no changes among the big stars," Mr. Casey said, "the old favorites continued right through the years when we were in the war. The only difference was in the inclusion of a few war sketches and the singing of war and patriotic songs. The headliners kept away from the war situation as much as possible."

*Emmett Corrigan, "War Ballads," dramatic sketch.
Valeska Suratt, "The Purple Poppy," sketch.
Lady Duff Gordon, fashion parade.
Fred Allen, juggling, and comedy talk.
Hobart Bosworth and Company, "The Sea Wolf," sketch.
Julian Eltinge, "delineator of fashion types."
Robert Edeson and Company, "Pearls," sketch.
Edwin Arden and Company, "The Trap."
Laura Hope Crews and Company, "Divorceans."
*Effie Shannon and Company, "Her Bit."
Victor Moore, comedy recitations.
Annette Kellermann, fashion and swimming.
Joe Welch, monologue.
Courtney Sisters, Florence and Fay; songs.
Jack Gardner, songs and stories.
Blanch Ring, song hits.
Bessie Clayton and Company, dancing.
Grace La Rue, songs.
Bessie McCoy Davis and Company, singing and dancing.
Herman Timberg and Company, "The Viol Inn."
*Henrietta Crosman and Company, "Our Boys."
Georgie Jessel, monologue and songs.
Bert Melrose and Mae, acrobatic and dancing skit.
Four Harmony Kings, male quartette.
Emma Carus, songs, dance, and chatter.

1918

Frederick V. Bowers, song revue.
McIntyre and Heath, Georgia Minstrels.
Trixie Friganza, comedy talk and songs.
Harry Beresford and Company, "Mind Your Own Business," comedy sketch.
Eddie Leonard and Company, songs and dances.
*Sliding Billy Watson, military comedy.
Ben Bernie, violinist-comedian.
Polly Moran, singing and talking.
*Lieutenant Gitz Rice, songs.
Bert Leslie and Company, comedy sketch.
Bert Williams, songs and stories.
Ray Samuel, "The Blue Streak of Vaudeville."
Ben Bernie and Phil Baker, "Syncopated Funsters."
Avon Comedy Four, quartette.
Blanche Bates, "The World Mother."
Charles "Chic" Sale, "Rural Sunday School Benefit."

There were other acts more or less well known during the war. In the memories of oldtimers, some of the more prominent of these were:

The Four Mortons, comedy.
Frank Fogarty, "The Dublin Minstrel."
Julia Sanderson, songs.
Fannie Brice, songs and impersonations.
Ina Claire, comedy sketches.
Ed Wynn, comedy.
Houdini, magic.
Adele Ritchie, songs.
Jack Wilson and Kitty Gordon, blackface comedy.
Walter Kelley, "The Virginia Judge."
Willie and Eugene Howard, songs and comedy.
Homer Hason and Marguerite Keeler, comedy.
Van and Schenck, songs and dialect comedy.
Marshall P. Wilder, monologue.
Bickel and Watson, low comedy.
Stella Mayhew, light comedy.
Johnny Burke, comedy monologue.
*Gallagher and Barrett, comedy war act, "The Battle of Too Soons."
Gallagher and Shean, comedy, songs.
Maggie Cline, Irish comedy.
Frank Tinney, blackface comedy.
Tangie Shoes, low comedy.
Empire City Quartet, comedy.
Tommy Grey, comedy song writer.
Howard and North, comedy act.
Karno's "Night In an English Music Hall."
Daphne Pollard, comedy.
J. Harold Murray, songs.
Cecilie Lean and Cleo Mayfield, light comedy.
Yvette Rugel, songs.
Pat Rooney and Marion Bent, dancing.
Conoroy and LeMaire, comedy.
Ward and Curran, comedy.
Fay Templeton, light comedy.
*"The Yip-Yip-Yaphankers," songs and comedy on war.
Will Rogers, monologues.
Leo Carrillo, monologues.
Jack Benny, monologues.
Al Jolson, monologues.
James J. Morton, monologues.
Harry Lauder, comedy and songs.
Bernard Granville, monologues.
Nellie V. Nicholas, singing.
Belle Baker, songs.
Hugh Herbert and Company, comedy sketches.
Valerie Bergere and Company, sketch.
Mr. and Mrs. Mark Murphy, sketch.
Whippel-Huston and Company, sketch.
George Arliss and Company, sketch.
Morton and Glass, musical comedy sketch.
Cartmell and Harris, musical comedy sketch.
Eddie Cantor, comedy.
Rock and White, comedy.
Whiting and Burt, comedy.
The Millership Sisters, comedy.
Brendell and Burt, comedy.
Hoey and Lee, comedy.
Raymond and Caverly, comedy.
Bill Robinson, comedy.
W. C. Fields, comedy juggling.
Mosconi Brothers, novelty dancers.
Alan Dinehart and Company, dramatic and comedy sketches.

BEST SELLING SONGS OF 1914-18

Songs Echo War Periods

WARS in which America has had a hand have almost always been musically productive, as witness "Yankee Doodle", "America" and the "Star-Spangled Banner" of the War of 1812; "Battle Cry of Freedom", "Tramp, Tramp, Tramp, the Boys Are Marching" and "Just Before the Battle, Mother", all by George Root, and Henry Clay Work's "Marching Through Georgia", from the Civil War. In the Civil War period, too, Stephen Collins Foster, "born on the Fourth of July", as George M. Cohan later sang of himself in "Yankee Doodle Dandy", was writing his matchless Southern melodies, although a Northerner by birth.

The Spanish-American War was the exception to prove the rule. Very little music, martial or otherwise, produced in that period was of lasting quality. But that was an odd war to begin with—remember the canned beef—and the leading song hit was "Good-bye, Dolly Gray". But the war to make the world safe for democracy reverted to type, again musically speaking.

It was the transition period from ragtime to jazz and the formation of the American Society of Composers, Authors and Publishers, with the subsequent fading from the contemporary scene of the song-book and song-sheet "piracy" business. In that period, too, a new band of composers and lyricists had arisen. Isaac Goldberg, Harvard, 1910, and among other achievements considered the outstanding Savoyard authority in this country, in his book, "Tin Pan Alley", 1930, calls the composers and lyricists "veritable gamins" lured to 14th Street in New York, "from their native hills and meadows".

And they were names not soon to be forgotten. Among them were Irving Berlin, W. C. Handy, Victor Herbert, Oley Speaks, Jerome Kern, Walter Donaldson, Harry Von Tilzer, Ivor Novello with his "Keep the Home-fires Burning", Sigmund Romberg and George M. Cohan who, like Stephen Foster, was born on the Fourth of July. They were all of the times if not all the "veritable gamins" that Dr. Goldberg speaks of.

The war tunes began to appear sparingly. In 1914 Herman Darewski wrote "Sister Susie's Sewing Shirts for Soldiers", the only war theme song to appear in the list of some 17 most popular songs for that year. In the next year the count increased to three war songs of the 20 most popular, namely, "Keep the Home-fires Burning", "I Didn't Raise My Boy To Be a Soldier" and that old favorite, "Pack Up Your Troubles in Your Old Kit Bag and Smile".

In 1916, an off year for songs of "derring-do", there were but two out of the 18 but in 1917 some half of the 21 most popular songs had war themes. The increase in 1917 followed America's entry into the Great Struggle and continued through 1918. In that final year of the war out of a listing of 50 most popular songs of the year 24 were, in one way or another, of the war.

A point worth noting in this listing of the songs of 1914–1918 that follows is: that with few exceptions, such as "I'd Like to See the Kaiser with a Lily in His Hand", they were of the sentimental brand. The war song writers of the Great War were not warlike in thought. Their songs were directed to the heartstrings. The war theme songs are indicated by asterisks and color.

1914

By the Beautiful Sea. Harry Carroll. Shapiro, Bernstein & Company.

Can't Yo' Heah Me Callin', Caroline. Caro Roma. M. Witmark & Sons.

He's a Devil in His Own Home Town. Irving Berlin. Waterson, Berlin & Snyder Company.

I Love the Ladies. Jean Schwartz. Waterson, Berlin & Snyder.

I Want to Go Back to Michigan—Down on the Farm. Irving Berlin. Waterson, Berlin & Snyder.

I Wonder Where My Lovin' Man Has Gone. Richard Whiting and Charles Cooke. Jerome H. Remick.

A Little Bit of Heaven, Sure They Call It Ireland. Ernest R. Ball. M. Witmark & Sons.

Missouri Waltz. Frederick Knight Logan. Forster Music Publisher, Chicago.

On the 5:15. Henry I. Marshall. Remick.

Poor Pauline. Raymond Walker. Broadway Music Corporation.

St. Louis Blues. W. C. Handy. Handy Brothers Music Co.

*Sister Susie's Sewing Shirts for Soldiers. Herman E. Darewski. T. B. Harms and Francis Day and Hunter.

Sylvia. Oley Speaks. G. Schirmer, Inc.

They Didn't Believe Me. Jerome Kern. Jerome H. Remick & Co.

This Is the Life. Irving Berlin. Waterson, Berlin & Snyder.

When It's Night Time Down in Burgundy. Herman Paley. Jerome H. Remick & Co.

When You Wore a Tulip and I Wore a Big Red Rose. Percy Wenrich. Leo Feist, Inc.

1915

Araby. Irving Berlin. Waterson, Berlin & Snyder.

Auf Wiedersehn. Sigmund Romberg. G. Schirmer, Inc.

Babes in the Wood. Jerome Kern. T. B. Harms and Francis, Day & Hunter.

Hello, Frisco! Louis A. Hirsch. M. Witmark & Sons.

Hello, Hawaii, How Are You? Jean Schwartz. Waterson, Berlin & Co.

How'd You Like to Spoon with Me? Jerome D. Kern. T. B. Harms Co.

*I Didn't Raise My Boy to Be a Soldier. Al Piantadosi. Leo Feist, Inc.

In a Monastery Garden. Albert William Ketelbey. J. H. Larway.

It's Tulip Time in Holland. Richard W. Whiting. Jerome H. Remick & Co.

*Keep the Home-fires Burning. Ivor Novello. Chappell & Co.

Memories. Egbert Van Alstyne. Jerome H. Remick & Co.

M-O-T-H-E-R, a Word that Means the World to Me. Theodore F. Morse. Leo Feist, Inc.

My Little Girl. Albert Von Tilzer. Broadway Music Corp.

My Mother's Rosary. George W. Meyer. Waterson, Berlin & Snyder.

Neapolitan Love Song. Victor Herbert. M. Witmark & Sons.

The Old Refrain. Fritz Kreisler. Carl Fischer, Inc.

On the Beach at Waikiki. Henry Kailimai, Honolulu. Bergstrom Music Co.

*Pack Up Your Troubles in Your Old Kit-bag and Smile, Smile, Smile. Felix Powell. Francis, Day & Hunter.

There's a Broken Heart for Every Light on Broadway. Fred Fisher. Leo Feist, Inc.

You Know and I Know. Jerome Kern. T. B. Harms and Francis, Day & Hunter.

1916

Arrah Go On, I'm Gonna Go Back to Oregon. Bert Grant. Waterson, Berlin & Snyder.

Baby Shoes. Al Piantadosi. Shapiro, Bernstein & Co.

"Forever" Is a Long, Long Time. Albert Von Tilzer. Artmusic, Inc.

*Good-bye, Good Luck, God Bless You. Ernest R. Ball. M. Witmark & Sons.

Ireland Must Be Heaven, for My Mother Came from There. Joe McCarthy, Howard Johnson and Fred Fisher. Leo Feist, Inc.

Katinka. Rudolf Friml. G. Schirmer, Inc.

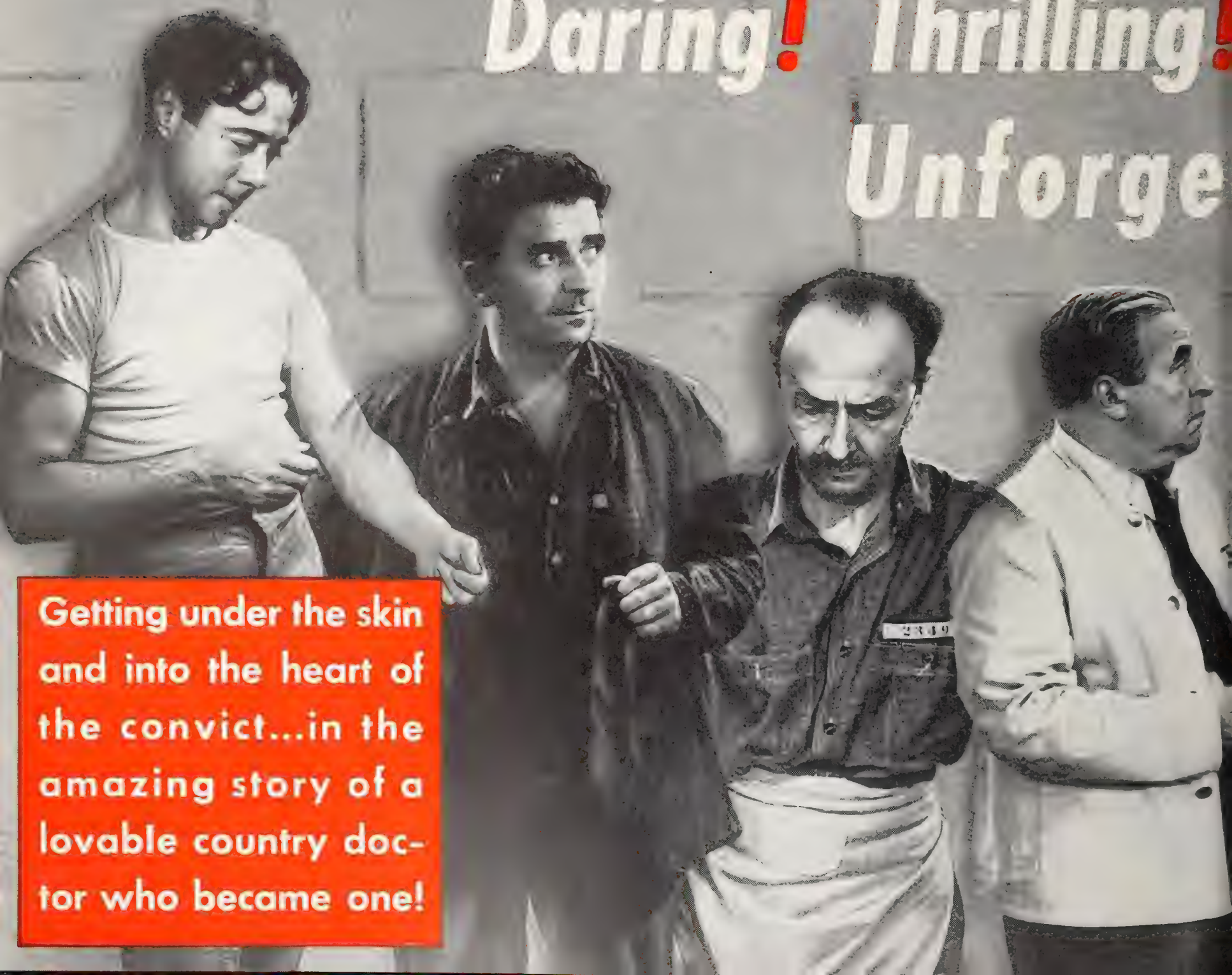
Li'l Liza Jane. Countess Ada De Lachau. Sherman, Clay & Co.

Mammy's Little Coal Black Rose. Richard A. Whiting. Jerome H. Remick & Co.

(*Continued on page 28*)

THOSE HIGH

Startling! Shocking! Daring! Thrilling! Unforge



Getting under the skin and into the heart of the convict...in the amazing story of a lovable country doctor who became one!

GREY WALLS

Stirring! Sensational! Astounding!



BALLAD AND COMEDY IN WAR AIRS

(Continued from page 25)

M-i-s-s-i-s-s-i-p-p-i. Harry Tierney. Wm. Jerome Corp.

Nola. Felix Arndt. Sam Fox Co.

Oh! How She Could Yacki, Hacki, Wicki, Woo. Albert Von Tilzer. Broadway Music Corp.

Poor Butterfly. Raymond Hubbell. T. B. Harms and Francis, Day & Hunter.

*Roses of Picardy. Haydn Wood. Chappell & Co., London.

There's a Little Bit of Bad in Every Good Little Girl. Fred Fisher. Leo Feist, Inc.

They're Wearing 'em Higher in Hawaii. Halsey K. Mohr. Shapiro, Bernstein & Co.

What Do You Want to Make Those Eyes at Me For? Joe McCarthy, Howard Johnson and James V. Monaco. Leo Feist, Inc.

Where Did Robinson Crusoe Go with Friday on Saturday Night? George W. Meyer. Waterson, Berlin & Snyder.

Yacka Hula Hickey Dula. E. Ray Goetz, Joe Young and Pete Wendling. Waterson, Berlin & Snyder.

1917

*Au Revoir, but Not Goodbye, Soldier Boy. Albert Von Tilzer. Broadway Music Corp.

Beale Street Blues. W. C. Handy. Handy Brothers Music Co.

The Bells of St. Mary's. A. Emmett Adams. Chappell & Co., London.

*Bring Back My Daddy to Me. George M. Meyer. Leo Feist, Inc.

The Darktown Strutters' Ball. Shelton Brooks. Leo Feist, Inc.

Give a Man a Horse He Can Ride. Geoffrey O'Hara. Huntzinger & Dilsworth.

Give Me the Moonlight, Give Me the Girl. Albert Von Tilzer. Broadway Music Corp.

*Good-bye, Broadway, Hello France! Billy Baskette. Leo Feist, Inc.

*Good-bye, Ma. Good-bye Pa! Good-bye Mule. Barclay Walker. Shapiro, Bernstein & Co.

*I Don't Know Where I'm Going, but I'm on My Way. George Fairman. Harry Von Tilzer Music Co.

*I Don't Want to Get Well. Harry Jentes. Leo Feist, Inc.

*I May Be Gone for a Long, Long Time. Albert Von Tilzer. Broadway Music Corp.

Indianola. S. R. Henry and D. Onivas. Jos. W. Stern & Co.

*Lorraine—My Beautiful Alsace Lorraine. Fred Fisher. McCarthy & Fisher.

*Over There. George M. Cohan. Leo Feist, Inc.

*Smiles. Lee G. Roberts. Jerome H. Remick & Co.

They Go Wild, Simply Wild Over Me. Fred Fisher. McCarthy & Fisher, Inc.

Tiger Rag. Original Dixie-land Jazz Band. Leo Feist, Inc.

Wait Till the Cows Come Home. Ivan Caryll. Chappell & Co.

*We're Going Over. Andrew B. Sterling, Bernie Grossman and Arthur Lange. Joe Morris Co.

*When the Boys Come Home. Oley Speaks. G. Schirmer, Inc.

"HEIGH-HO" AND THE WAR

The old songs like "Tipperary" and "Long, Long Trail", adopted by the British Tommies for war songs, are still being sung in England, but the most popular tune among the troops, currently, is "Heigh-Ho" from "Snow White and the Seven Dwarfs".

The soldiers have changed it to "Heigh-Ho, Heigh-Ho, Away to War We Go" instead of "Heigh-Ho, Heigh-Ho, Away to Work We Go".

As far as the French are concerned, this is not a musical war. In 1914 the troops departed singing and cheering with crowds hurling flowers. At the front, when the Poilus relax, the old songs, such as "Madelon", remain the most popular.

1918

After You've Gone. Henry Creamer and Turner Layton. Broadway Music Corp.

Bagdad. Al Jolson. G. Schirmer, Inc.

Beautiful Ohio. Mary Earl. Shapiro, Bernstein & Co.

*Bing! Bang! Bing 'em on the Rhine. Jack Mahoney and Allan Flynn. Jerome H. Remick & Co.

The Daughter of Rosie O'Grady. Walter Donoldson. M. Witmark & Sons.

Dear Little Boy of Mine. Ernest R. Ball. M. Witmark & Sons.

Everybody Ought to Know How to Do the Tickle Toe. Louis A. Hirsh. M. Witmark & Sons.

Everything Is Peaches Down In Georgia. Milton Ager and George W. Meyer. Leo Feist, Inc.

Good Morning, Mr. Zip-Zip-Zip! Robert Lloyd. Leo Feist, Inc.

*Hello Central! Give Me No Man's Land. Jean Schwartz, Waterson, Berlin & Snyder Co.

*Hinky-Dinky Parlez-Vous (A Mad'moiselle From Armentieres). Anon.

Hindustan. Oliver G. Wallace and Harold Weeks. Forster Music Publisher, Inc.

How'd You Like to Be My Daddy? Ted Snyder. Waterson, Berlin & Snyder.

*I'm Gonna Pin My Medal on the Girl I Left Behind. Irving Berlin. Waterson, Berlin & Snyder.

I'm Sorry I Made You Cry. John Mears, Harry Tierney and Joseph McCarthy. McCarthy & Fisher.

I'll Say She Does. Bud DeSylva, Gus Kahn and Al Jolson. Jerome H. Remick & Co.

*I'd Like to See the Kaiser with a Lily in His Hand. Henry Leslie, Howard Johnson and Billy Frisch. Leo Feist, Inc.

*If He Can Fight Like He Can Love, Good Night Germany! George W. Meyer. Leo Feist, Inc.

Ja-Da. Bob Carleton. Leo Feist, Inc.

*Just a Baby's Prayer at Twilight. M. K. Jerome. Waterson, Berlin & Snyder.

*Just Like Washington Crossed the Delaware, General Pershing Will Cross the Rhine. George W. Meyer. Leo Feist, Inc.

K-K-K-Katy. Geoffrey O'Hara. Leo Feist.

*Keep Your Head Down, "Fritzie Boy." Gitz Rice. Leo Feist, Inc.

*Lafayette—We Hear You Calling. Mary Earl. Shapiro, Bernstein & Co.

*Madelon. Camille Robert, Jerome H. Remick & Co.

Mickey. Neil Moret. Waterson, Berlin & Snyder.

*My Belgian Rose. George Benoit, Robert Levenson and Ted Garton. Leo Feist, Inc.

*Oh! Frenchy. Con Conrad. Broadway Music Corp.

*Oh! How I Hate to Get Up in the Morning. Irving Berlin. Waterson, Berlin & Snyder.

*Oh! How I Wish I Could Sleep Until My My Daddy Comes Home. Pete Wendling. Waterson, Berlin & Snyder.

*Oui, Oui, Marie. Fred Fisher. McCarthy & Fisher.

Rock-a-bye Your Baby with a Dixie Melody. Jean Schwartz. Waterson, Berlin & Snyder.

*The Rose of No Man's Land. Joseph A. Brennan. Leo Feist, Inc.

Sometime. Rudolph Friml. G. Schirmer, Inc.

Sometimes I Feel Like a Motherless Child. Henry Thacker Burleigh. G. Ricordi & Co.

Spooky Ookum. Victor Herbert. M. Witmark & Sons.

Sunrise and You. Arthur A. Penn. M. Witmark & Sons.

That Tumble-Down Shack in Athlone. Monte Carlo and Alma M. Sanders. Waterson, Berlin & Snyder.

That Wonderful Mother of Mine. Walter Goodwin. M. Witmark & Sons.

There's a Light in Your Eyes. Ivan Caryll. Chappell & Co.

*They Were All Out of Step but Jim. Irving Berlin. Waterson, Berlin & Snyder.

*Three Wonderful Letters from Home. Irving Berlin. Waterson, Berlin & Snyder.

Till We Meet Again. Richard A. Whiting. Jerome H. Remick & Co.

'Tis Me O Lord—Standin' in the Need of Pray'r. Henry Thacker Burleigh. G. Ricordi & Co.

*The U. S. Field Artillery March. John Philip Sousa. Carl Fischer, Inc.

*We Don't Want the Bacon—What We Want Is a Peace of the Rhine. Howard Carr, Harry Russell and Jimmie Havens. Shapiro, Bernstein & Co.

*When Alexander Takes His Ragtime Band to France. Alfred Bryan, Cliff Hess and Edgar Leslie. Waterson, Berlin & Snyder.

*When You Come Back. George M. Cohan. M. Witmark & Sons.

When You Look into the Heart of a Rose. Florence Methven. Leo Feist, Inc.

*Would You Rather Be a Colonel with an Eagle on Your Shoulder, or a Private with a Chicken on Your Kne? Archie Gottler. Leo Feist, Inc.

WAR'S EFFECTS ON BOOK THEMES

Leaders in Book Parade

FOR the first two years of the European conflict, the leaders in the book parade were such non-military contributions as "The Eyes of the World" by Harold Bell Wright, "Pollyanna" and "Pollyanna Grows Up" by Eleanor H. Porter, two books by Booth Tarkington, "Penrod" and "The Turmoil", "Michael O'Halloran" by Gene Stratton-Porter and "K" by Mary Roberts Rinehart. It was in 1916 that a work with a definite war background first made the listing of best sellers. A novel by H. G. Wells, "Mr. Britling Sees It Through", made fourth place for that year and for the following annual list achieved first position in the fiction lineup. The book's popularity in this country can be credited largely to the literary reputation of its author.

Although the opening years of the war saw the publication of works on the war situation, especially in the field of history and foreign affairs, such as "The Guns of Europe" by Joseph A. Altsheler, "America and the World War" by Theodore Roosevelt, and Stanley Shaw's "The Kaiser", none of the works in this division attained country-wide popularity to merit its inclusion in the columns of best sellers. The American entrance on the war stage cued the rise of interest of the United States reading sections in European war affairs. The Wells work continued its popularity position and shared place with other war works such as the phenomenally successful books as "Over the Top" by Arthur Guy Empey, "Carry On" by Coningsby Dawson, "My Four Years in Germany" and "Face to Face with Kaiserism" by James W. Gerard, "A Minstrel in France" by Harry Lauder, "Private Peat" by Harold R. Peat and "Outwitting the Hun" by Pat O'Brien. A great deal of the sales success of these books can be credited to the reputations of the authors and the lecture work conducted by Empey, Peat and O'Brien in this country.

Despite the appearance of war-toned tomes in readers' preferences during the closing period of the war, the American book-buying public still preserved an interested eye and pocketbook for spending its money and time in reading popular and general romantic fiction. Such favorite fictioners as Ethel M. Dell, Temple Bailey, Zane Grey and Edgar Rice Burroughs were still able to win places in best sellers' tabulations for their non-military writings against the timely competition of the war works. Such a juxtaposition of opposite book themes on the same popular sellers would apparently seem to indicate that the literary maxim that the story is the thing still holds with the reading public, come hell, high water or war.

Books of a war character are indicated by an asterisk and color in the following lists of best sellers compiled by *Publisher's Weekly* and *Books of the Month*:

1914

1. The Eyes of the World. Harold Bell Wright, Book Supply. Preachment against the the world's way of looking at things.
2. Pollyanna. Eleanor H. Porter, Page. Wonders and influence of child love.
3. The Inside of the Cup. Winston Churchill, Macmillan. Story of a clergyman in a middle western city.
4. The Salamander. Owen Johnson, Bobbs-Merrill. A romance of a girl in the big city, whose mode of life resembles the salamander's reputed reputation to be able to live in fire.
5. The Fortunate Youth. William J. Locke, Lane. A fairy story with a mixture of reality and unreality.
6. T. Tembarom. Frances Hodgson Burnett, Century Co. A "success story."
7. Penrod. Booth Tarkington, Doubleday, Page. A study of a human boy.
8. Diane of the Green Van. Leona Dalrymple, Reilly and Britton. Story of a "young and beautiful American heiress" who has wearied of conventional society life and chooses to go wandering across the country in a big green van fitted up as cozily as any boudoir.
9. The Devil's Garden. William Babington Maxwell, Bobbs-Merrill. A tale of a husband, his wife and her ex-lover.
10. The Prince of Graustark. George Barr McCutcheon, Dodd, Mead. Romance set in a mythical kingdom.

1915

1. The Turmoil. Booth Tarkington, Harper. Concerning the cult of big business.
2. A Far Country. Winston Churchill, Macmillan. Variation on the "prodigal son" theme.
3. Michael O'Halloran. Gene Stratton-Porter, Doubleday, Page. About an Irish newsboy and his "Mr. Fixit" doings.
4. Pollyanna Grows Up. Eleanor H. Porter, Page. Further adventures of Pollyanna.
5. "K." Mary Roberts Rinehart, Houghton Mifflin. Story of love and hard work.
6. Jaffrey. William J. Locke, Lane. A romance.
7. Felix O'Day. Francis Hopkinson Smith, Scribner. About an Irishman with the name of "Felix O'Day."
8. The Harbor, Ernest Poole, Macmillan. Semi-allegorical and semi-autobiographical treatment of life in terms of a harbor.
9. The Lone Star Ranger. Zane Grey, Harper. A romance of the border.
10. Angela's Business. Henry S. Harrison, Houghton Mifflin. About the woman movement.

1916

1. Seventeen. Booth Tarkington, Harper. Tale of youth, especially of one called Willie Baxter.
2. When a Man's a Man. Harold Bell Wright, Book Supply Co. Preachment about the good a man may derive from life in the southwest amid plains and mountains.
3. Just David. Eleanor H. Porter, Houghton Mifflin. Story of a child prodigy told in a sentimental fashion.
- *4. **Mr. Britling Sees It Through.** H. G. Wells, Macmillan. Novel of England in wartime as seen through the person of the book's title.
5. Life and Gabriella. Ellen Glasgow, Doubleday, Page. The story of a woman's courage in the face of an unhappy married life.
6. The Real Adventure. Henry Kitchell Webster, Bobbs-Merrill. Marriage narrative.
7. Bars of Iron. Ethel M. Dell, Putnam. A romance.
8. Nan of Music Mountain. Frank H. Spearman, Scribner. Story of the west with a girl and gun romance flavor.
9. Dear Enemy. Jean Webster, Century. Story told in letters about an orphan asylum, somewhat similar to "Daddy Long Legs."
10. The Heart of Rachel. Kathleen Norris, Doubleday, Page. Norris notations on marriage and divorce.

1917

- *1. **Mr. Britling Sees It Through.** H. G. Wells, Macmillan. Novel of England in

(Continued on following page)

GLORIFYING THE AMERICAN WAY

Tin Pan Alley is already well stocked for the war. The titles are quite different from those that appeared in the years 1914-18. These songs are all about America and are probably representative of the opinion now prevalent in this country that we should stay out of this war.

Irving Berlin, who wrote so many popular songs in the years of the First World War, has "God Bless America". Other titles and their authors are: "God's Country" by Harold Arlen, "America, We All Love You" by Joe Weber and Charles McCarthy, "Stand by America" by Ethel Wall, "I Am an American" by Benjamin Neal, "The Eyes of the Fleet" by Lieut.-Com. McEdluff, "Our Glorious America" by Kenneth Clark, and "My Own U. S. A." by Frank Westdahl.

MOST WAR BOOKS IN NON-FICTION

(Continued from preceding page)

wartime as seen through the person of the book's title.

2. The Light in the Clearing. Irving Bacheller, Bobbs-Merrill. A tale of the north country in first half of the nineteenth century.

*3. The Red Planet. William J. Locke, Lane. A story of England in wartime.

4. The Road to Understanding. Eleanor H. Porter, Houghton Mifflin. Story of an unfortunate marriage.

5. Wildfire. Zane Grey, Harper. About a wild horse, its capture and taming.

*6. Christine. Alice Cholmondeley, Macmillan. Letters of a girl music student studying in Germany at the outbreak of the War.

7. His Family. Ernest Poole, Macmillan. About the older and younger generations.

8. The Definite Object. Jeffrey Farnol, Little, Brown. Romance of New York City.

9. The Hundredth Chance. Ethel M. Dell, Putnam. About love and a horse trainer.

*The First Hundred Thousand. Ian Hay, pseud. (John Hay Beith), Houghton Mifflin. Straight from the trenches.

*My Home in the Field of Honor. Frances W. Huard, Doran. American woman's share in the opening weeks of the Great War.

*A Student in Arms. Donald Hankey, Dutton. Sketches, conversations and essays suggested by the war.

*Over the Top. Arthur Guy Empey, Putnam. An account of trench warfare by an American who served in the British Army for a year and a half.

*Carry On. Coningsby Dawson, Lane, Letters in wartime

*Getting Together. Ian Hay, pseud., (John Hay Beith), Houghton Mifflin. Tale of the fighter in the First World War.

*My Second Year of War. Frederick Palmer, Dodd. Writings of an American correspondent at the front.

*The Land of Deepening Shadow. Daniel Thomas Curtin. American war correspondent in Germany during the hostilities.

*Italy, France and Britain at War. H. G. Wells, Macmillan. Wells at the front.

*The Worn Doorstep. Margaret Sherwood, Little. Letters addressed to a lover killed in the war.

*Rhymes of a Red Cross Man. Robert W. Service, Barse and Hopkins.

*The Plattsburg Manual. Olin O. Ellis and Enoch Barton Garey, Century. Handbook for federal training camps.

*Raymond. Sir Oliver Lodge, Doran. On life and death of a young man who fell on the battlefront.

*Poems. Alan Seeger, Scribner. The work of the promising poet killed in action, some of which was written on the war.

God, the Invisible King. H. G. Wells, Macmillan. Wellsian conception of God.

Laugh and Live. Douglas Fairbanks, Britton. Chatty essays on such topics as building up a a personality, cleanliness of body and mind, mental and physical preparedness.

Better Meals for Less Money. Mary Green, pseud. (Mrs. Marietta McPherson), Holt. More for your money in the line of foods.

WAR COSTS AFFECT BOOK PUBLISHING

Rising costs in labor and material, together with the conditions at home and abroad, seriously affect book publishing in war time. In 1914 there were 12,010 titles published in this country including 2,852 imported works, a high in the book business since 1910 and a total not to be reached again for over ten years.

There was a decrease of 500 imported titles for 1915 and the total for all works published in this country at that time fell to 9,734. Although the number of imports diminished by 700 for 1916, the total published for that year rose by 700 over the low mark of 1915. 1917 can be called the publication year for war books in this country.

Despite the popularity of such works here, imports continued to drop by 300 odd titles with a corresponding decrease in the totals of books published. The disruption of shipping caused a low of 903 imported titles for 1918.

The figures for American book production and book imports for 1914-1918 were:

	Books Published in the U. S. Including Imports	Imported Books Published in U. S.
1914.....	12,010	2,852
1915.....	9,734	2,338
1916.....	10,445	1,648
1917.....	10,060	1,324
1918.....	9,237	903

The final year of the war, 1918, was the most disastrous for the publishing business generally.

1918

1. The U. P. Trail. Zane Grey, Harper. Railroad western.

2. The Tree of Heaven. May Sinclair, Macmillan. Social novel.

*3. The Amazing Interlude. Mary Roberts Rinehart, Doran. Romance with a war background.

*4. Dere Mable. Edward Streeter, Stokes. Love letters of a rookie.

5. Oh, Money! Money!, Eleanor H. Porter, Mifflin. The effect of money on the lives of three people.

6. Greatheart. Ethel M. Dell, Putnam. Love story.

*7. The Major. Ralph Connor, pseud. (Charles William Gordon), Doran. Novel of war, patriotism and propaganda.

*8. The Pawns Count. E. Phillips Oppenheim, Little Brown. Mystery melodrama with a touch of a war background.

9. A Daughter of the Land. Gene Stratton-Porter, Doubleday, Page. Story of a family and the land on which they live.

*10. Sonia. Stephen McKenna, Doran. Locialized in England and timed from the prewar days to the first years of the European War.

11. His Second Wife. Ernest Poole, Macmillan. Story of a girl marrying her dead sister's husband.

*My Four Years in Germany. James W. Gerard. The late Ambassador to the German Imperial court and the account of his four years' experience.

*The Glory of the Trenches. Coningsby Dawson, Lane. What men fight for: religion in the trenches.

*Over the Top. Arthur Guy Empey, Putnam. An account of trench warfare by an American who served in the British army for a year and a half.

*A Minstrel in France. Harry Lauder, Hearst International. The actor's tour of the battlefronts.

*Private Peat. Harold R. Peat, Bobbs-Merrill. A Canadian soldier's experience.

*Outwitting the Hun. Pat O'Brien, Harper. Personal experiences of war, especially of an escape from a German prison camp.

*Face to Face with Kaiserism. James W. Gerard, Doran. Indictment of Kaiserism.

*Carry On. Coningsby Dawson, Lane. Letters in wartime.

*Out to Win. Coningsby Dawson, Lane. America's attitude to her part in the war.

*Under Fire. Henri Barbusse, translated by Fitzwater Wray, Dutton. Epic of France at war.

*Rhymes of a Red Cross Man. Robert W. Service, Barse and Hopkins.

*Treasury of War Poetry. George Herbert Clark, Houghton, Mifflin. British and American poems of the world War, 1914-1917.

*With the Colors. Everard J. Appleton, Stewart and Kidd. Songs of the American service.

Recollections. Viscount John M. Morley, 2 vols., Macmillan. Memoirs of an English statesman.

Laugh and Live. Douglas Fairbanks, Britton. Chatty essays on such topics as building up a personality, cleanliness of body and mind, mental and physical preparedness.

Mark Twain's Letters. 2 vols., edited by Albert Bigelow Paine, Harper.

Adventures and Letters of Richard Harding Davis, edited by C. H. Davis, Scribner. About the famous newspaper man, war correspondent, story teller and soldier of of fortune.

*Over Here. Edgar Guest, Reilly and Britton. Poems of patriotism.

Diplomatic Days. Edith O'Shaughnessy, Harper. Mexico 1911-1912.

*Poems. Alan Seeger, Scribner. A number of the poems in this work had as their theme the World War, in which the young poet lost his life in action.

NATIONWIDE HEADLINE NEWS...



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ENTERTAINMENT THRILLING AS A POWER DIVE!...

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THE KEYSTONE OF YOUR FUTURE

A new brood of American eagles, thousands strong, winging into the sky for love and glory! Written by the author of "Test Pilot!" A picture for the youthful hearts of all this nation's millions . . . adventure!...*romance!*...ACTION!



Its front-page punch further enhanced by the farflung advance publicity and advertising available only to Cosmopolitan Productions!

Eastman Using 187-Foot Screen In Fair Exhibit

Foreign governments, cities and states, commercial and civic organizations, the United States Government and various documentary film makers have placed on screens of scores of buildings, exhibits and "little theatres" at New York's World's Fair, what is called probably the greatest concentration of historical, educational, travel, scientific and miscellaneous assortment of socalled documentary and non-theatrical subjects. Their messages are aimed to sell almost everything imaginable. In but a single instance is attention drawn to the camera, and this at the Kodak Exhibit, where a screen, 187-feet wide, is used by Eastman to show "the beauty and simplicity of full-color photography today, and point the way toward its wider use in the 'world of tomorrow.'"

Arc on the Wall

The screen spreads in a broad arc high up on the wall of a great semi-circular chamber. Below, a crowd watches, as across this screen there moves what the usually conservative Eastman company describes as "the greatest show of color photography on earth."

Familiar scenes melt into places strange and far away. Time is condensed along with space as the world passes in review across the screen from left to right—the 187-foot screen can be divided to give 11 different scenes. Summer scenes fade swiftly into winter, and just as swiftly back in a kaleidoscopic march. Sometimes they show one scene 187 feet wide.

The wide scene is projected by a roughly cubical, full-ton twin projector, described as "unique in optical history." Eleven smaller twin projectors for the smaller pictures are concealed in a booth erected higher, near the roof. Tiny colorfilm transparencies, each about one and one-half inches, made on standard Kodachrome Film, pass through these gates—to become full-color screen pictures approximately 50,000 times larger in area. Each of the 11 screen-pictures is 17 feet wide and 22 feet high, and the 11 fill the 187-foot screen. (The pictures on the 17 by 22-foot sections each average the size of the average theatre screen; the 187 by 22-foot large screen compares with the largest screen in U. S. theatres, at New York's Music Hall, which is 70 feet wide by 40 feet high.)

1/10,000 Inch Accuracy

As each small full-color transparency comes into position, it is registered in place to an accuracy of 1/10,000 inch, through a combination of optical and mechanical registration. Eastman Kodak observes that this is a degree of registration never before attained in projection equipment. Moreover, this same registering system operates so that even while the transparency is in motion in the projector gates, its enlarged image is held rock-steady on the screen.

Each of the 11 hidden projectors is synchronized with the others by an elaborate electrical interlock, operating through a fully-automatic control system. It took months and many thousands of dollars to design and build the apparatus.

Through the electrical interlock and control, the projection system can be operated with complete flexibility. Some pictures projected on certain of the 11 screens can be changed in speeds differing from others—one group remaining on the screen a half-minute, while others are changed up to four times a second. Fades, dissolves, motion effects also can be presented—"all in a continuous flow of mellow, glowing color," as Kodak describes the screen-pictures.

The "heart" of the projection system control is a specially notched sound-film, which not only carries the voice of a commentator and special musical accompaniment, but also regulates the movement of the projector shutters and the shifting of pictures—keeping pictures and comment in perfect synchronism.

Designed in Eastman's laboratories in Kodak Park, Rochester, these projectors are described as applying a wholly new principle to color-film projection, being so adaptable that they can be used for any type of slide projection which calls for high magnifications.

The illuminating system of each projector is centrally housed, with the ring gears and film drums revolving around it. Water cells are used for cooling, and a blast of air, chilled almost to freezing, is directed on each projector gate. Large-aperture, long focus projection lenses are used, and specially designed shutters are utilized for many screen effects.

For the World's Fair color show, photographers of Eastman prepared a special collection of more than 100,000 Kodachrome transparencies. The design of the Kodak projectors make it possible to change the whole color show overnight, by unbolting one group of slides, and replacing them with another.

Pictures are shown continuously from 10 to 10, each show 12 minutes.

Gregg Reports ERPI Far East Business Up 40%

An increase of 40 per cent in Electrical Research Products, Inc., business in the Far East and Australia in the first eight months of the current year over the same period last year was reported this week by E. S. Gregg, general foreign manager, on his return to New York from a three and one-half months tour of the two territories.

Mr. Gregg attributed the increase to the introduction of new equipment and other factors. He evidenced no pessimism over the effects of the war on ERPI's foreign business, voicing the opinion that the increased circulation of money due to war purchases throughout the world may aid theatre business in many world markets.

B&K Separate Deals with United Artists Indicated

Individual film deals may be negotiated by Balaban & Katz with United Artists, it was indicated this week prior to the departure from New York of John Balaban, B&K head, for Chicago. Although Mr. Balaban had planned to discuss a product deal with L. J. Schlaifer, United Artists western sales head, while in New York, no meeting was arranged and the matter will go over to a later date.

B&K recently closed for two Samuel Goldwyn and one Alexander Korda pictures, and a similar procedure of negotiating for individual releases as available may be followed.

Film Alliance Has 25 Pictures Ready

Film Alliance of the U. S., Inc., has 25 pictures for 1939-40 release through key city exchanges. Among them are: "Second Bureau," starring Danielle Darrieux; "The Pirate"; "The Citadel of Silence," with Annabella; "The Deserter," Jean Pierre Aumont and Corinne Luchaire; "Sunset in Vienna"; "Hostages," Annie Vernay; "Cavalcade of Love," Simone Simon. Euglish studios are expected to account for nine of Film Alliance's program; the others are to come from French studios.

Press Club and Autos to Sponsor Film Openings

Both Columbia and Paramount in the coming week will put on big-ballyhoo exhibitions of new pictures under circumstances each claim to be unprecedented, the former sending off its new "Mr. Smith Goes to Washington" under the first support ever given by the National Press Club of Washington to a film premiere, and Paramount getting the sponsorship of the automobile industry in Detroit for the first time, for its new "Disputed Passage."

The President and Mrs. Roosevelt, members of the Cabinet, the Diplomatic Corps and members of Congress will be invited to attend the premiere of "Mr. Smith Goes to Washington" on October 17. The National Press Club's Glee Club will make its debut at the opening of the picture. Efforts are being made to secure the services of either the Marine or Navy Band. Newspaper men from New York, Boston, Philadelphia and Baltimore will be invited to hear part of the Neutrality debate in the Senate and then attend a cocktail party given by the Press Club before witnessing the premiere of the motion picture.

Frank Capra, producer of "Mr. Smith Goes to Washington," will attend the Washington premiere.

The automobile industry will stage a parade of the 1940 models to mark the premiere of "Disputed Passage." After the parade the new cars will be on display in front of the Michigan theatre so that the public may get a "preview" of the new autos and at the same time be on hand to attend the premiere of "Disputed Passage." The combination of the advance auto show and the opening of a picture whose action takes place at the medical school of the University of Michigan is expected to occasion a great civic celebration.

Six "World Premieres"

No less than six "world premieres" are announced by Twentieth Century-Fox in New York for the introduction of its "Drums Along the Mohawk," to take place in New York's Mohawk Valley on November 2nd for its 14-reel color feature, one of the longest to be released in color. The theatres and towns selected: Palace, Albany; Proctor's, Schenectady; Rialto, Amsterdam; Glove, Gloversville; Olympic, Utica, and the Capitol in Rome.

The studio will send east a company of players who will be routed over the six neighboring towns on the night of the opening.

Reorganize Dufaycolor

Dufaycolor Co., Inc., filed a petition for reorganization under the Chandler Act, in New York District Court on Tuesday, listing liabilities of $518,197, and assets of $119,717. Under the proposed plan, general unsecured creditors will receive three per cent notes payable in greater part three years after the plan's acceptance. Color Corporation is the largest creditor. Dufaycolor will attempt to raise $500,000 in the next six months, as working capital.

THE HOLLYWOOD SCENE

$50,000,000

Hollywood's production bill for October, 1939, will be $50,000,000 and then some. The figure represents the approximate cost of 31 "big" films now in production and to be completed in the month and 24 high bracket ventures that will start prior to November 1st. For the 31, a total cost of $25,425,000 has been rung up on the cash register. An estimate of $19,100,000 was haazrded as the charges for the two dozen to come. The total cost for both groups is $44,325,000.

In the $4,475,000 difference are included five pictures which 20th Century-Fox has in the work cost of which will be nearly $3,300,000 and three debited to Paramount at an average cost of $200,000 each. The pictures, together with various others that will start, will run the month's production costs to well over $50,000,000.

Fox's $7,025,000 for Six

The flag bearer of the October parade is 20th Century-Fox, whose banner bears the figure $7,025,000 for six productions. The price tag on "The Bluebird," which is being very efficiently made, is quite close to $1,500,000. "Drums along the Mohawk" was brought in at a similar figure. "Swanee River" is down on the books for a million and "Little Old New York" won't be finished for much less. Sonja Henie will skate a $900,000 tune in "Everything Happens at Night" and more than a million will be spent to photograph John Steinbeck's "Grapes of Wrath."

Columbia expects the total cost of its two big October pictures, "The Incredible Mrs. Williams" and "His Girl Friday," will border on the $900,000 mark. Universal is spreading around $2,375,000 over four October productions, "Tower of London," "Green Hell," "Destry Rides Again" and "First Love." The two first named cost the most with the Marlene Dietrich and Deanna Durbin films splitting the balance.

$4,000,000 at RKO Radio

RKO Radio's stake in the month's pot is about $4,000,000 as the cards it holds read: "The Hunchback of Notre Dame," $1,500,000; "Abe Lincoln in Illinois" and "Vigil in the Night," $750,000 each and "Swiss Family Robinson" and "That's Right, You're Wrong" $500,000 respectively. MGM put up a round $3,000,000 for its October activity. "Northwest Passage," production of which continued over a year, accounts for about half of it with the finishing "Balalaika" and the in-the-work "Broadway Melody of 1940" accounting for more than what was left.

It is acknowledged at Paramount that the total cost for three pictures, "Typhoon," "The Gay Days of Victor Herbert" and "Road to Singapore" will exceed $2,500,000. Warner Bros., not spending any extravagant sums at the moment, has "The Fighting 69th" down for $900,000 and lists "Invisible Stripes" at $750,000 and "Brother Rat and the Baby" at $600,000 at least.

Between them, skipping over Charlie Chaplin who undoubtedly will spend around $1,500,000 on "The Dictators," United Artists producers have a $2,000,000 production cost. The Hal Roach-Lewis Milestone "Of Mice and Men" will be brought in at around $400,000. Samuel Goldwyn has penciled more than $600,000 as the price of "Raffles." Send "Another Coffin," Wanger Productions, will bear a similar price tag, as will Selznick's "Rebecca."

FAN MAIL GOES TO YOUNGSTERS

In order, Judy Garland, Mickey Rooney and Ann Rutherford now are the leading recipients of fan mail at MGM.

Not only has the youthful trio outstripped the erstwhile leaders—Joan Crawford, Clark Gable and Norma Shearer—in number of letters received, but more requests are received for autographed photos of the Misses Garland and Rutherford and young Mr. Rooney than of any of the studio's older stars.

Average Cost $800,000

The average cost of the 24 "big" pictures slated to start during the month will be approximately $800,000, a trifle less than is the average for the 31 to be completed. Among the 31, production economies, effected since the outbreak of Europe's war, are beginning to work.

Nevertheless, a recapitulation of the $19,000,000 to be spent during the month shows that Paramount has allotted $2,050,000 to three productions. "Buck Benny Rides Again" has been earmarked at $850,000. The "Safari" budget reads something like $700,000 and a good $500,000, including the cost of a location trip, has been set aside for "Good Old Siwash." RKO-Radio has set up a sum of more than $600,000 which Orson Welles may draw on to make "Hearts of Darkness."

The making of "My Son, My Son," Edward Small production, will entail an expense of a million plus. Samuel Goldwyn's next two pictures, "The Outlaw" with Gary Cooper and "Sweetheart of Turret No. 1," will involve about $2,000,000. At the same time Hal Roach will be spending around three quarters of a million for "1,000,000 B. C." and another $200,000 for a Laurel and Hardy featurette. Walter Wanger's production of Vincent Sheean's "Personal History" is rated as a $700,000 picture. ture.

MGM has $3,750,000 in the till with which to make four big October pictures. Cost estimate on "Lover Come Back to Me" is $1,250,000 while "Shop Around the Corner" will stand at about a million. "The Earl of Chicago" is estimated at $750,000 as is "Young Tom Edison."

At Universal $2,000,000 has been allotted to four pictures. "Charlie McCarthy—Detective" and the May West-W. C. Fields picture will probably take the lion's share of it with "The Invisible Man Returns" and "No Power On Earth" being in the high budget class. Republic's "Wagons Westward" is in the same class as last year's "Man of Conquest" which has been classified as a $650,000 picture.

The intensive production program at 20th-Century-Fox will taper off with two pictures, Gene Autry and Jane Withers in "Shooting High" and a followup on the "Hotel for Women" idea. Together they will require a million and a half.

Like MGM, Warners also has reserved $3,750,000 for October production. Four pictures are contemplated. "Virginia City," with Errol Flynn, will need $1,125,000, and "The Life of Dr. Ehrlich" is estimated at $750,000. A million will go for "We Shall Meet Again," a Bette Davis picture, and the all-star "Three Cheers for the Irish" will cost around $750,000.

9 Start, 14 Finish

Between the time it devotes to thinking of football and that used up in speculating on war and its repercussions, Hollywood started nine and finished fourteen pictures in the first week in October.

RKO-Radio was the busiest studio. Three started there. Newcomers Jimmy Lydon and Joan Dradell, with J. M. Kerrigan and Arthur Hohl will be featured in "Sunset." "Mexican Spitfire" began with Lupe Velez, Donald Woods, Leon Errol and Linda Hayes in the leading role. "The Play's The Thing" Productions launched its initial effort, "Swiss Family Robinson," in which Thomas Mitchell, Edna Best, Freddie Bartholomew, Terry Kilburn and Tim Holt are the principals.

Two pictures started at Paramount. Bing Crosby, Dorothy Lamour, Bop Hope and Judith Barrett are the top line names in "Road to Singapore." Charles Ruggles, William Frawley, Robert Paige and Janice Logan head the "Opened by Mistake" cast.

Work started at Monogram on "Roll Wagons Roll," an Edward Finney production starring Tex Ritter. At the same time cameras began turning at Warner Bros. on "Timber" in which John Payne, Gloria Dickson and Stanley Fields are the feature names.

So crowded for space that the facilities of two studios are needed to accommodate its activities, 20th Century-Fox launched two productions to raise the total of films actually in work to ten. With John Ford directing, the much talked of "Grapes of Wrath" got under way. Henry Fonda, Dorris Bowdon, Charlie Grapewin, Jane Darwell, John Carradine, Eddie Quillan, Russell Simpson, John Qualen, Frank Darien and Frank Sully will interpret the principal John Steinbeck characters. In the second picture, "He Married His Wife," Joe McCrea, Nancy Kelly, Roland Young, Mary Boland, Mary Healy and Lyle Talbot will be featured.

Finishing three each, three companies accounted for nine of the fourteen finished pictures. Off the active list at MGM are "Northwest Passage," "Bad Little Angel" and "Judge Hardy and Son." The Paramount trio includes "Typhoon," "The Gay Days of Victor Herbert" and "The Farmer's Daughter." "The City," "The Man Who Wouldn't Talk" and "20,000 Men a Year" are in the 20th Century-Fox group.

Two productions came off the line at Republic, "Washington Cowboy" and "Covered Trailer." Universal likewise checked off a pair, "Tower of London" and "Test Driver."

RKO-Radio's "The Hunchback of Notre Dame" reached the finish line.

FILM ENGINEERS AND TECHNICIANS OPEN SESSION IN NEW YORK MONDAY

Mayor LaGuardia Will Welcome SMPE at Opening Luncheon; Television Exhibition at World's Fair First Night

The motion picture's engineers, technicians and laboratory workers will make their semi-annual emergence from their work benches on Monday for purposes of open discussion of technical progress and procedure at the fall meeting of the Society of Motion Picture Engineers, beginning a four-day conference at the Hotel Pennsylvania in New York, which also will be attended by manufacturers and executives of motion picture equipment companies and others. The meeting will be the 46th semi-annual gathering since the Society was founded in 1916.

Fiorello H. LaGuardia of New York will leave his "summer City Hall" at Flushing Meadows World's Fair to extend the city's welcome at the opening luncheon Monday, when he will be presented by E. A. Williford, SMPE president.

Official visit of the convention to the World's Fair will be made Monday evening, concluding with a special television demonstration by NBC and RCA at RCA's Exhibit.

Socially, the convention will highlight its semi-annual banquet and dance Wednesday night in the Pennsylvania hotel, where officers-elect for 1940 will be introduced, winners of the SMPE Progress Medal and SMPE Journal Award will be announced.

Group-sessions will be conducted for general matters, laboratory practice, projection, 16mm films, sound, color, television, studio-practice, and other divisions, as detailed in the complete program, which follows:

MONDAY, OCTOBER 16

9:00 to 12 Noon

Banquet Room; Registration.
Banquet Room; General and Business Session.
Report of the Convention Arrangements Committee; W. C. Kunzmann, Convention Vice-President.
Report of the Membership and Admissions Committee; E. R. Geib, Chairman.
Welcome by the President; E. A. Williford.
Society Business:
Election Officers for 1940.
Proposed Amendments of the By-Laws.
"Partial Deafness and Hearing Aid Design," W. C. Beasley, National Institute of Health, U. S. Public Service, Bethesda, Md.
"The Problem of Distortion in the Human Ear," S. S. Stevens, Department of Psychology, Harvard University, Cambridge, Mass.
Progress Report of the Academy Research Sub-Committee on Acoustical Characteristics; F. Durst, Chairman, Hollywood, Calif.

12:30 P. M.

Grand Ballroom; Informal Get-Together Luncheon; E. A. Williford, Chairman.
Address of Welcome by the Honorable Fiorello H. LaGuardia, Mayor of the City of New York.
Guests: Hon. Bruce Barton, Mr. W. G. Van Schmus.

2:00 P. M.

Banquet Room; General Session.
"Science and the Motion Picture," H. Roger, Rolab Photo-Science Laboratories, Sandy Hook, Conn. (Demonstration.)
"Photographic Duping of Variable-Area Sound," F. W. Roberts and E. Taenzer, Ace Film Laboratories, Brooklyn, N. Y. (Demonstration.)
"Volume Distortion," S. L. Reiches, Cleveland, Ohio. (Demonstration.)
"Optical Control of Wave-Shape and Amplitude Characteristics in Variable-Density Recording," G. L. Dimmick, RCA Manufacturing Co., Camden, N. J. (Demonstration.)
"Synthetic Reverberation for Motion Picture Studios"; P. C. Goldmark and P. S. Hendricks, Columbia Broadcasting Co., New York, N. Y. (Demonstration.)
"Backward Perspective—a Review in Retrospect of the Work of the Museum of Modern Art Film Library since 1936"; D. L. Baxter, Museum of Modern Art Film Library, New York, N. Y. (Demonstration.)

8:00 P. M.

Chrysler Auditorium, New York World's Fair.
"Three Dimensional Motion Pictures"; J. A. Norling, Loucks & Norling, New York, N. Y. (Demonstration.) Delegates must congregate in the Chrysler Auditorium promptly at 8 p.m.

8:35 P. M.

"Automatic Slide Projectors for the New York World's Fair," F. Tuttle, Eastman Kodak Co., Rochester, N. Y. (Demonstration.)

9:00 P. M.

RCA Exhibit, New York World's Fair. Special Demonstration of Television by engineers of the RCA. As this will be a special exhibit for the SMPE Convention, after the usual closing hour, members and guests are requested to be on hand promptly at 9:00 P. M.

9:45 P. M.

American Telephone & Telegraph Building, New York World's Fair.
Demonstration of Two-Channel Recording and Reproduction with Steel Tape, with participation by the visiting delegates, followed by a demonstration of the "Voder." Aural acuity tests will also be made by means of special tone-hearing test machines. These demonstrations will be a special contribution to the Convention Program by the American Telephone and Telegraph Company, after the usual closing hour of the Exhibit. It is important that all delegates be present by 9:45 P. M.

TUESDAY, OCTOBER 17

10:00 A. M.

Banquet Room; Laboratory Session.
Report of the Laboratory Practice Committee; D. E. Hyndman, Chairman.
"Photographic Tone Reproduction—Theory and Practice;" L. A. Jones, Eastman Kodak Co., Rochester, N. Y.
"Sensitometry of Subtractive Color Film;" R. H. Bingham and H. Hoerlin, Agfa Ansco Corp., Binghampton, N. Y.
"A Sound-Track Center-Line Measuring Device;" F. W. Roberts and H. R. Cook, Jr., Ace Film Laboratories, Brooklyn, N. Y.

2:00 P. M.

This afternoon has been left open in order that delegates to the Convention may visit the World's Fair. Trains for the Fair can be taken at the Pennsylvania Station directly opposite the Hotel Pennsylvania. Trains run every fifteen minutes; time to the Fair is 10 minutes (fare, 10c).
Full information concerning the attractions at the Fair may be obtained at the General Registration Desk in the lobby of the Hotel.

8:00 P. M.

Joint Meeting with the New York Electrical Society, in the Auditorium of the Engineering Societies Building, 29 West 39th Street, New York, N. Y.
Speaker: Homer Dudley, Bell Telephone Laboratories, New York, N. Y.
In the Bell Telephone Laboratories Mr. Dudley and his associates have developed electric circuits for the artificial production of speech. One form of the device is itself voice-controlled, thus differing fundamentally from the Voder of the World's Fair which is controlled by keys and pedals. It has been christened the "Vocoder" or voice coder."
The speaker will demonstrate the effects which result when the code is varied.

Admittance by Convention registration card only.

WEDNESDAY, OCTOBER 18

10:00 A. M.

Banquet Room; Projection Session.
"Future Development in the Field of the Projectionist"; A. N. Goldsmith, New York, N. Y.
"Motion Picture Auditorium Lighting;" B. Schlanger, New York, N. Y.
"Simplex 4-Star Double-Film Attachment;" W. Borberg and B. Pirner, International Projector Corp., New York, N. Y.
"The Projectionist's Part in Maintenance and Servicing;" J. R. Prater, Congress Theater, Palouse, Wash.
"Suggestions for Encouraging Study by Projectionists;" F. H. Richardson, Quigley Publishing Co., New York, N. Y.
"Delivering Laboratory Results to Theater Patrons;" J. R. Prater, Congress Theater, Palouse, Wash.
"A Review of the Question of 50-mm. Film, with Suggestions and Recommendations;" H. Griffin, International Projector Corp., New York, N. Y.
Report of the Projection Practice Committee; H. Rubin, Chairman.
"Projection Room Planning for Safety;" E. R. Morin, State of Connecticut, Department of State Police, Hartford, Conn.

2:00 P. M.

Banquet Room; General Session.
Report of the Television Committee; A. N. Goldsmith, Chairman.
"Television Control Equipment for Film Transmission;" R. L. Campbell, Allen B. DuMont Laboratories, Passaic, N. J.
"A Narrow-Band Transmission System for Animated Line Images;" A. M. Skellett, Bell Telephone Laboratories, New York, N. Y. (Demonstration.)
Report of the Studio Lighting Committee; C. W. Handley, Chairman.
"Starting Characteristics of Speech Sound;" R. O. Drew and E. W. Kellogg, RCA Manufacturing Co., Camden, N. J.
"The Importance of Cooperation between Story Construction and Sound to Achieve a New Personality in Motion Pictures;" L. L. Ryder, Paramount Studios, Hollywood, Calif.

8:30 P. M.

Grand Ballroom; Semi-Annual Banquet and Dance.
Introduction of Officers-Elect for 1940.
Presentation of the SMPE Progress Medal.
Presentation of the SMPE Journal Award.
Entertainment and Dancing.

THURSDAY, OCTOBER 19, 1939

10 A. M.

Banquet Room; Sixteen-Mm. Session.
"Some Industrial Applications of Current 16-Mm. Sound Motion Picture Equipment;" W. H. Offenhauser, Jr., and F. H. Hargrove, Berndt-Mauer Corp., New York, N. Y.
"The Production of 16-Mm. Sound Pictures for Promoting Safety in the Mineral Industries;" M. J. Ankeny, Bureau of Mines, U. S. Department of the Interior, Pittsburgh, Pa. (Demonstration.)
"Lenses for Amateur Motion Picture Equipment (16-Mm. and 8-Mm.);" R. Kingslake, Eastman Kodak Co., Rochester, N. Y.
Report of the Non-Theatrical Equipment Committee; R. C. Holslag, Chairman.
"A New Non-Intermittent Motion Picture Projector;" F. Ehrenhaft and F. G. Back, New York, N. Y. (Demonstration.)
"A Flexible Time-Lapse Outfit;" A. B. Fuller and W. W. Eaton, Eastman Kodak Co., Rochester, N. Y.

2:00 P. M.

Banquet Room; Sound Session.
"Considerations Relating to Warbled Frequency Films;" E. S. Seeley, Altec Service Corp., New York, N. Y.
"Investigation of the Influence of the Negative on the Ground-Noise of Photographic Sound Prints;" O. Sandvik and W. K. Grimwood, Eastman Kodak Co., Rochester, N. Y.
Report of the Standards Committee; E. K. Carver, Chairman.
"Tape Splicers for Film Developing Machines;" J. G. Capstaff and J. S. Beggs, Eastman Kodak Co., Rochester, N. Y.
"Fine-Grain Films Applied to Variable-Density Sound Recording;" C. R. Daily, Paramount Studios, Hollywood, Calif.
"A Multiduty Motor System;" A. L. Holcomb, Electrical Research Products, Inc., Hollywood, Calif.
"Class B Push-Pull for Original Recording"; C. L. Lootens, Republic Productions, Inc., Hollywood, Calif.
"New High-Quality Sound System;" G. Friedl, Jr., H. Barnett, and E. J. Shortt, International Projector Corp., New York, N. Y.
"Development and Application of the Triple-Head Background Projector;" B. Haskins, Warner Bros. First National Studios, Burbank, Calif.

LUNCHEON AND BANQUET

The usual informal get-together luncheon will be held in the Grand Ballroom of the Hotel on Monday, October 16th. The Semi-Annual Banquet and Dance will be held in the Grand Bollroom of the Hotel Pennsylvania on Wednesday, October 18th, at 8:30 P. M. At the banquet the annual presentation of the SMPE Progress Medal and the Journal Award will be made, and the officers-elect for 1940 will be introduced.

FRENCH TRAIN WOMEN TO BE PROJECTIONISTS

With most of the regular projectionists answering the national call to arms to fight on the Western front, French theatres are having difficulty in reopening. As a result of the shortage of projectionists, film companies are now training women who fill the vacancies.

IN THE CUTTING ROOM

Runaway Angel

(MGM)

An Allegory

A short time ago MGM produced "On Borrowed Time," a picture that dared to get out of the rut. With "Runaway Angel" (formerly titled "Looking After Sandy"), the studio is attempting another unusual entertainment venture. The picture will tell the story of an orphaned girl whose influence and faith guide the destinies of an interesting group of persons. The orphan believes herself to be a jinx, because all who try to befriend her get hurt, but she has a strangely strong belief in what Bible passages mean, and her interpretations and applications of those passages bring happiness where previously misfortune and greed reigned.

The story is semi-modern in context and locales—New York and Brooklyn in the late 1880's. It is from a novel written by Margaret Turnbull a decade ago. It was adapted by Dorothy Yost. "Runaway Angel" is an Albert Levoy picture, which William Thiele, who made "Beg, Borrow and Steal" and "Bridal Suite," is directing.

Virginia Wiedler, last in "The Hardys Out West" and "The Women," will be the star. The featured cast lists Gene Reynolds, featured in "Boys' Town" and starred in "They Shall Have Music." Ian Hunter and Lois Wilson, who is returning to the screen, Henry Hull, Guy Kibbee and Reginald Owen. The principal supporting cast will include Elizabeth Patterson, Arthur Aylesworth, Esther Dale, Ann Todd, Russell Hicks, Harlan Briggs and Barbara Bedford.

Release date: *Oct.* 27, 1938.

Reno

(RKO Radio)

Melodramatic Romance

In one way this will be the story of "the biggest little city in the world," Reno, Nevada, the divorce capital of the nation, a wide open city. In another way, it is the story of a man who fought to rescue his daughter from the Frankenstein he had helped to create—the divorce mill. The divorce mill saved Reno from becoming a ghost town after its mining potentialities had petered out. The divorce mill made more money for Reno than all the gambling. But many probably are going to be much more interested in the personal story than in the recording of history. A great many men very likely will be interested primarily because Richard Dix will be the star and because there are more than a few competent screen artisans in the cast. Dix recently has had successful roles in "Man of Conquest" and "Here I am a Stranger," and Gail Patrick numbers "Man of Conquest" among her best pictures. Then there will be Anita Louise, Paul Cavanaugh, last in "The Underpup," Astrid Allwyn, Hobart Cavanaugh, Laura Hope Crews, Louis Jean Heydt, Joyce Compton and Frank Faylen.

John Twist is the adaptor of Ellis St. Joseph's original story. Robert Sisk is producing and John Farrow is directing.

Release date: *Nov.* 17, 1939.

Northwest Passage

(MGM)

Historical Adventure

Few recent books have been as widely read as Kenneth Roberts' historical novel, "Northwest Passage." Few productions ever attempted by MGM have been such ambitious undertakings. In digest the film will present an authentic historical picture of the days when the state of Maine was still a frontier, when men still dreamed of discovering the then mythical northwest passage to the riches of Asia. That setting and the pre-Revolutionary War events which took place in it provide the occasion for the story of Major Robert Rogers, one of the most interesting figures of Colonial history, and the romantic story of an aristocratic Tory scion, Langdon Towne, and Ann Potter, a girl from the slums of London. In simple, "Northwest Passage" is a story of Indian wars and of love.

Two-time Academy award winner, Spencer Tracy will be seen as the indomitable Major Rogers, Robert Young as "Towne" and Laraine Day as Ann Potter. Another two-time academy winner, Walter Brennan, has a featured role. Donald MacBride, Isabel Jewell, Helen MacKeller, Lumsden Hare and Regis Toomey are in the supporting cast. It is to be expected that such a pretentious production will have the values of great big exterior and interior settings and that thousands of extras will appear as Indians, pioneers, soldiers, and what not.

Producer Hunt Stromberg chose as director King Vidor, maker of the great "The Big Parade," the original "Stella Dallas," "The Champ" and others.

Release date: To be determined.

Remember the Night

(Paramount)

Dramatic Romance

A little while ago Mitchell Leisen directed "Midnight," a gay and airy picture that registered well with many. Immediately preceding were such music-glamour pictures as "Artists And Models Abroad," two of Paramount's "Big Broadcast" annuals and "Swing High, Swing Low." To get an idea of the character of Mr. Leisen's present endeavor, "Remember the Night," one must go back to 1935 and "Hands Across the Table" and "Four Hours to Kill."

The story to be told, an original screen play by Preston Sturges, writer of such photoplays as "If I Were King," "Imitation of Life," "We Live Again" and "The Power and the Glory," is a melodramatic romance. It's fiction, but it's about down-to-earth folk. It's one of those things that might have happened. The hero is an assistant district attorney, the heroine a jewel thief. They fall in love. The trial goes on with the assistant D. A. prosecuting the girl he loves.

Fred MacMurray, last in the surprising "Honeymoon in Bali," is the man. Barbara Stanwyck is the girl. Beulah Bondi, Elizabeth Patterson, "Snowflake" and Tom Kennedy head the supporting troupe. There is a feeling at Paramount that "Remember the Night" will prove the "sleeper" attraction of the season.

Release date: Jan. 26, 1940 (*tentative*).

Destry Rides Again

(Universal)

Western

The heroine of this picture will be a glamorous feminine character, star entertainer at the Last Chance saloon, a lady who fights, sings and gambles, a woman who finds out too late that love is the greatest thing in life. The hero is a deputy sheriff who fights for law and order by putting aside his six shooters and brings a new kind of justice to the roaring frontier. That set-up is according to formula for wild and wooly western stories. It is very non-formula, however, that the heroine will be Marlene Dietrich in a role that sharply contrasts with her earlier screen appearances. This bit of casting appears to give showmen a running head start in exploiting "Destry Rides Again." It certainly is a production answer to the cries of those managers and patrons who yell that their screen idols be given different characterizations.

With Miss Dietrich's name serving as a peg upon which to hang everything else, the feature also will make available a platoon of other worthy personalities. James Stewart, now in "Mr. Smith Goes to Washington," will be the peace loving but quick thinking hero-sheriff, and Brian Donlevy, riding the crest of a popularity wave because of "Jesse James," "Union Pacific" and "Beau Geste," will be the lead villain. For prime supporting names the show will offer Charles Winniger, Mischa Auer, Una Merkel, Irene Hervey and Allan Jenkins.

A Joe Pasternak production, whose record at Universal is a string of successful pictures, direction is in the hands of George Marshall, who had "You Can't Cheat an Honest Man," with Edward Bergen-Charlie McCarthy and William O. Fields.

The songs which Miss Dietrich will sing, "Little Joe," rip-roaring cowboy melody, and "You've Got That Look," a teasing ballad to be sung in typical Dietrich style, were composed by Frank Loesser and Frederick Hollander, authors of "Two Sleepy People" and "Moonlight and Shadows."

Release Date: *To be determined.*

Covered Trailer

(Republic)

Domestic Comedy

Plain comedy will be the entertainment substance of "Covered Trailer." That lure is the first exploitation factor of this Republic production.

Of more direct significance to many, however, is the fact that the picture is one of the "Higgins Family" series. It will feature the regular troupe, James, Lucile and Russell Gleason, Harry Davenport, Tommy Ryan and Maude Eburne. The picture also will have the services of Mary Beth Hughes, who now is in "Fast and Furious," Maurice Murphy and Willie Best.

The story, an original by Jack Townley and Coates Webster, which Townley and Ralph Spence adapted for production and direction by Gus Meins, is a comedy of misadventure. The Higginses, individually and collectively, get into jams financial, pride effacing and criminal.

Release date: *To be announced.*

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Ninotchka

(MGM)

Comedy

The Hollywood crowd leaving Grauman's Chinese theatre Friday night after viewing "Ninotchka" was groggy. It had just received the surprise of its collective life. It had just seen Greta Garbo in a gay and airy comedy. It had seen Garbo as a slick, suave comedienne. It agreed that "Ninotchka" will prove one of the year's big money pictures.

It's no revelation that a great transition has been effected in Miss Garbo. In various ways MGM's publicity corps has been preparing the public to expect something startling when it sees "Ninotchka." It offers a showman's carnival.

Miss Garbo is absolutely different. She kids herself; she gets tipsy; when she falls in love she forgets her Spartan-like Bolshevik training to find great joy in pursuing the things which the Paris bourgeois pursue. They way she does her job not only proves her own artistry but more than justifies the daring of Ernst Lubitsch, producer-director, who had the courage to present the screen's emotional actress as a screen clown.

Next, naturally, is the supporting cast. Audiences have seen Melvyn Douglas in so many funny pictures since "Theodora Goes Wild" that they are well acquainted with what he can do. Many, after they have followed the merry-mad gyrations of the three "Reds," Sig Rumann, Felix Bressart and Alexander Granach, may hold the opinion that they come near stealing the show. Ina Claire, Bela Lugosi, Gregory Gaye, Rolfe Sedan, Edwin Maxwell and Richard Carle round out a hand picked cast that gives sparkle to a show, which pauses for only 10 of its 110 minutes to become serious.

The screen story itself is a sleekly smooth job. Using Melchior Lengyel's original, writers Charles Brackett, Billy Wilder and Walter Riesch embellished it with zippy dialogue and cleverly constructed situations.

The plot may be summed up tersely. Bolshevik "Ninotchka" goes from Moscow to Paris to see that red agents, "Iranoff," "Buljanoff" and "Kopalski," commissioned to sell the imperial jewels, don't indulge in any monkey business. But a man-about Paris, "Leon," appears and the stoic disciple of Lenin, who in the picture cannot help but smile when he sees what happens, falls in love with him. After that, it's pretty much of a case of to heck with communism for the fun of being in love in Paris. The business of disposing of the jewels is taken care of as a sub plot. Yet when that is over "Ninotchka" is only back in Moscow long enough to get orders to proceed to Constantinople where "Leon" induces her to marry him.

Previewed at Grauman's Chinese Theatre. The insiders who knew what was going to happen sat back like so many happy cats that ate the canary as they listened to the laughing audience.—GUS MCCARTHY.

Produced and distributed by MGM. Produced and directed by Ernst Lubitsch. Screen play by Charles Brackett, Billy Wilder and Walter Reisch. Original story by Melchior Lengyel. Musical score by Werner R. Heymann. Gene Ruggiero film editor. Photographed by William Daniels. P.C.A. certificate number 5494. Running time, 110 minutes. Release date: October 13, 1939. General audience classification.

CAST

Ninotchka	Greta Garbo
Leon	Melvyn Douglas
Swana	Ina Claire
Razinin	Bela Lugosi
Iranoff	Sig Rumann
Buljanoff	Felix Bressart
Kopalski	Alexander Grenach
Rakonin	Gregory Gaye
Hotel Manager	Rolfe Sedan
Mercier	Edwin Maxwell
Gaston	Richard Carle

Mutiny in the Big House

(Monogram)

Story of a Heroic Priest

One of the most ambitious and successful works to come from the Monogram workshops is this pulsating prison problem play of a character conflict between a crusading chaplain and a hardened convict for the future of a newly committed inmate. The film carries a glowing dedicatory message on the work done by prison chaplains and in particular on the heroism of the Benedictine cleric, Rev. Patrick O'Neil, who quelled a big house break at Canon City, Col., and received the Carnegie medal for bravery.

The production carries additional appeal and value to educational and social betterment groups. For others the showman can promise a smartly contrived and briskly stimulating scenario exhibition. Romance is missing from the plot but this only adds to the credibility and punch. Sentimental and comic sequences, especially of a senile inmate who knows no home but his prison cell, and the song and dance preparations for the institution's show, leaven the mixture.

Charles Bickford plays "Father Joe" into a clergyman character as memorable as "Father Flanagan" of "Boy's Town." As the prison big number, Barton MacLane offers a convincing and experienced portrayal. The supporting company, although of not very great name prominence, supplies the principals with strong character playing assistance. William Nigh gave the piece a fast directorial pace. Martin Mooney, who concocted the original theme, as suggested by Father O'Neil's actual story, and Robert D. Andrews, as screen play author, have cleverly combined excitement material with some sound and sensible statements on correctional handling of prison personnel.

Both "Father Joe" and "Red Manson" make a play to win the friendship of a new prisoner, "Johnny Davis," who has been sentenced for forging a check to pay for a sick mother's doctor bills. The priest finds work for him in the prison library. "Red," the boy's cellmate, uses one of the books from the shelves to formulate a code message for a prison break and, despite the clergyman's protestations, the prison heads believe "Johnny" implicated. The break takes place in the jail's workshop and "Father Joe" goes to plead for reason and mercy with "Red," the ringleader. "Johnny" saves the life of the priest and is wounded. The revolt is broken and the boy has good prospects for a parole.

Seen at a special showing in New York for an invited audience. The fadeout was given a round of applause.—JOSEPH F. COUGHLIN.

Produced and distributed by Monogram Pictures. Associate producer, Grant Withers. Director, William Nigh. Original story, Martin Mooney. Screen play, Robert D. Andrews. Cameraman, Harry Neumann. Soundman, Karl Zint. Technical director, E. R. Hickson. Film editor, Russell Schoengarth. P.C.A. Certificate No. 5666. Release date, October 25, 1939. Running time, 83 minutes. General audience classification.

CAST

Father Joe	Charles Bickford
Red	Barton MacLane
Warden	Pat Moriarity
Johnny	Dennis Moore
Captain Samson	William Royle
Pop Schultz	George Cleveland
Bitsy	Charlie Foy
Frankie	Russell Hopton
Milo	Jeffrey Sayre
Del	Eddie Foster
Evans	Jack Daley
Daniels	Dave O'Brien
Benson	Wheeler Oakman
Harris	Charles King
Mike	Nigel de Brulier
Doc	Merrill McCormick

Pack Up Your Troubles

(20th Century - Fox)

Farce, War Style

"Pack Up Your Troubles" is one of the greatest farces with World War background, since "Two Arabian Nights." It has the three Ritz Brothers in as silly an exhibition of their talents as they have had, Jane Withers, whose boxoffice power is something to be reckoned with, and the supporting players, among them Lynn Bari, Joseph Schildkraut, Stanley Fields, Fritz Leiber and Lionel Royce.

It is a worthwhile picture to exploit as a caricature of World War days, but it must be handled delicately.

The Ritz Brothers, having played a German act in vaudeville, get involved in the World War, capture the general, and make everything come out all right.

Previewed at the Alexander theatre, Glendale, Cal., to an enthusiastic audience.—V. K.

Produced and distributed by 20th Century-Fox. Directed by H. Bruce Humberstone. Original screenplay by Lou Breslow and Owen Francis. Photographed by Lucien Andriot. P. C. A. certificate No. 5567. Release date, Oct. 27, 1939. General audience classification.

CAST

Collette	Jane Withers
The Ritz Brothers	Themselves
Yvonne	Lynn Bari
Hugo Ludwig	Joseph Schildkraut
Sergeant "Angel Face"	Walter Stanley Fields
Pierre Ferrani	Fritz Leiber
General Von Boech	Lionel Royce
Colonel Giraud	Georges Renavent
Madam Marchand	Adrienne d'Ambricourt
Adjutant	Leon Ames
Mueller	William Von Brincken
Sentry	Ed Gargan
Kane	Robert Emmett Keane
Colonel Schlager	Henry Victor

The Flying Deuces

(RKO - Boris Morros)

Laurel and Hardy Farce

Only Stan Laurel and Oliver Hardy can enact their particular brand of farce, which makes up the greater content of "The Flying Deuces,"

(Continued on page 42)

GLORYGIRL JANIE...

slip of a blonde who shoots like a soldier and loves like a wildcat . . . *and*

FIGHTING JIM SMITH...

mighty frontiersman . . . matchless in battle, rock-bound in courage, helpless in a woman's arms . . .

IN RKO RADIO'S ROARING EPIC OF PIONEER DAYS!



THEIR ROMANCE RODE THE CONFLICT OF PENNSYLVANIA'S PIONEER DAYS!

Too real to be fiction; too exciting to be history — the screen's greatest blending of both, this mammoth melodrama of the turbulent times whose glorious thrill will never die! . . . A MOVIE made for moviegoers! . . . A great, big, rousing action show built on the foundation that experienced showmen KNOW means BIGGEST BOX-OFFICE!



ALLEGHENY UPRISING

starring

CLAIRE TREVOR
JOHN WAYNE *with*

GEORGE SANDERS • BRIAN DONLEVY
WILFRID LAWSON • ROBERT BARRAT
JOHN F. HAMILTON • MORONI OLSEN
EDDIE QUILLAN . . .

Produced by P. J. Wolfson
Directed by William A. Seiter
PANDRO S. BERMAN
in Charge of Production
Screen Play by P. J. Wolfson

RKO RADIO PICTURES

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

James Earnhardt, conductor of the Taylor theatre at Edenton, North Carolina, arrived in New York the other day to visit the World's Fair, and he isn't feeling particularly happy over his arrival either.

He had been in town but a few hours when a high fever brought a doctor's diagnosis of scarlet fever. They shipped him to a local hospital's isolation ward, without any wasted moments, and there they ordered him to a long and forced confinement, despite his protestations that the fever was nothing more than the reaction of a precautionary injection of diphtheria serum taken from his own doctor down in North Carolina before his departure for the north. A lot of long distance telephoning in the tempo of the frantic finally brought verification of Earnhardt's story from his physician in the south, and with the aid of RKO distributor friends, half a dozen affidavits and an order from the New York Board of Health, Exhibitor Earnhardt obtained a release—to find that meanwhile the hospital had burned all his clothes when they first confined him.

▽

Reading just like a Hollywood scenario writer's word-picture of a Hollywood producer's version of a newspaper office, the New York Daily News tells of how, "In a downtown newspaper office, a telephone jangled, and the city editor, wise in the ways of his craft, picked up the receiver."

▽

Myrtle, a 5,500-pound elephant, one of three in Adelaide Nelson's Dancing Elephants act at the films-and-vaudeville RKO Shubert, in Cincinnati, crashed through the stage floor during the second show at 4:30 P. M. last Friday, the opening day, and plunged 15 feet to the cement basement floor in full view of the audience.

Until noon Saturday all efforts to induce the elephant to ascent a hastily constructed ramp were unavailing. Even the fire department was called into action without success. Arrangements were made with a rigging company to use a hydraulic lift, when John Boles, headlining the show, conceived the idea of turning high-pressure fire hoses on the animal's posterior apex. Almost immediately, the elephant walked to the stage, via the ramp.

▽

A catchy little ditty—"We're Going to Hang Out the Washing on the Siegfried Line"—is being played in London night clubs and theatres as a successor to the first World War song, "It's a Long Way to Tipperary."

With the tune reminiscent of "Pack Up Your Troubles in Your Old Kit Bag," the words of the chorus go like this:

We're going to hang out the washing on
the Siegfried Line;
Have you any dirty washing, mother
dear?
We're going to hang out the washing on
the Siegfried Line
'Cause the washing day is here.
Whether the weather may be wet or fine,
We'll just rub along with a care.
We're going to hang out the washing on
the Siegfried Line
If the Siegfried Line's still there.

The Nazis in news broadcasts are complaining that "the lines do not ring true," adding: "The washing will be very dirty before it is hung out on the Siegfried line."

OUR INFORMATION DEPARTMENT, called upon countless times in its daily duties to answer the questions of inquisitive callers who not infrequently petition for settlement of most perplexing problems, bows in professional admiration to Albert Mitchell, who, as "The Answer Man" on New Jersey's Radio Station WOR, is on the receiving end of some of the strangest queries emanating from the querying mind of a curious public—Mr. Mitchell, by the way, turning our way whenever he has an "unanswerable" question cinemawise. Some typical Mitchell query curiosities from the last mails:

Who has the silver dollar that George Washington threw across the Potomac?

If the Mississippi River is the Mother of Waters, what is the Father of Waters?

Who is referred to in the song, "My Heart Belongs to Daddy"?

How did the knights get their helmets off when they met a lady?

How many "Good Nights" are said among employees and employers at the end of each day?

From whom did the U. S. Government purchase the casket for the Unknown Soldier?

When a person inherits a million dollars, must he go into Society?

What does (England's) Princess Elizabeth wear around her neck?

Is there such a thing as a dead mule?

If someone has broken his arm, is it possible to hear the crack?

If cats have kittens and dogs have pups, what do mice have?

My friend and I had a discussion about the sadness of President McKinley's funeral. I said the horses cried. Was I right or wrong?

I would like to know when my husband was born, and in what state.

How many quarts in an average cow?

Can a pigeon fly if it has sore feet?

When ants fall, do they hurt themselves?

Do horses get mad when they get new horseshoes?

If one Siamese twin pinched the other, would the first one feel it?

▽

Last Sunday's 1939 World's Series baseball game finale was broadcast by Walter (Red) Barber and Bob Elson by Mutual Broadcasting System over Station WKRC, in Cincinnati, which station is owned by the competitive CBS, the ball game originating at Crosley Field, owned by Powel Crosley, Jr., who owns the Reds' ball team and also is president of the Crosley Corporation, which operates Stations WLW and WSAI in Cincinnati, outlets for the National Broadcasting Company's Red and Blue programs.

▽

Baseball's Dizzy Dean, satisfied now that he isn't going to be of much major league pitching use next summer, has asked the Cubs for time out for at least a season, and reputedly craves to pilot the Hollywood baseball club on a year's drop-in, or longer if the 12 months' "rest" does not bring back his pitching. Old Diz will, as usual, provide his own sound.

▽

Harry Fishlove, Chicago, makes up fish bowls to sell as a Walt Disney licensee, for "Pinocchio," Mr. Disney's second feature cartoon, coming up.

Seeking a giveaway that would appeal to the men, who are not particularly attracted by dishes given to women, the Oak Park, Jay Means' Kansas City house, offered free "kisses from two beautiful blondes."

Advertised the Oak Park: "Last time we held this devastating giveaway, one blonde could not properly care for the rush, and it was necessary to issue 'shortage cards.' You were disappointed. Today we have two blondes. Come, see and taste for yourself!"

The gentlemen who rushed into the Oak Park were a little sheepish as they accepted their kisses from two attractive girls. They were the candy kind.

▽

There's a good piece of business in RKO's new "Fifth Avenue Girl" wherein the socialite wife and her millionaire mate are reconciled through the medium of a big, old-fashioned beefstew. The scene so impressed our A-Mike Vogel of the Managers' Round Table department that he engaged, before RKO's press agents, in one of those typically long Vogel anecdoting chin-fests, of the days he spent with beefstew as far back as American army kitchen days in the woods of France in the World War. The press agents, in turn, became so impressed—or, maybe they were seeking relief—that they turned their heart and hospitality over to Mike with a big beefstew stew at Dinty Moore's, off Longacre Square in New York. Mike stewed for hours. Good ol' stew.

▽

Eddie Grainger, brother of Republic's Jimmy, is sort of getting set for a long spell in this business. As general manager of the M. A. Shea theatre circuit in the east, he has a ten-year contract, which does not expire for another seven years, in 1946. This week he signed a five-year extension, taking him up to 1951.

▽

***Marital note,* from an announcement by Twentieth Century-Fox:**

The title of Twentieth Century-Fox's "The Simple Life" has been changed to "The Honeymoon Is Over."

▽

And now it's the United Retail and Wholesale Employees of America that's trying to unionize the movie business.

▽

Top this, if you can, for fawncy names for a new-born—William (Herald reporter in Chicago) Crouch's appellation of Jon Napier Crouch appended to his new son.

▽

Quibbling Department, from a headline in *Variety*:

NUDITY CAN BE ART,
JUDGE RULES, BUT
G-STRING? . . . NEVER!

▽

When a city transformer breakdown in the neighborhood of Warner Brothers' Madison theatre in Albany darkened all places and all but murdered business the other busy Saturday night, Manager Al LaFlamme took a long shot that the lights would re-light shortly, and continued to sell tickets from a candle-lit box office in a candle-lit lobby with a ticket-taker holding a flashlight to guide patrons. LaFlamme won out eventually—but he started to get a little nervous when the current stoppage rounded an hour.

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 38)

first of the Boris Morros productions for RKO release. They go through their antics for one of their best vehicles and, although some of it belongs to a certain dated era, the comedy is hilarious, judging from audience reaction at the preview. It is Morros' first release for RKO.

The story, which will please Laurel and Hardy fans and then some, is a remake of the French "Les Aviateurs," the rights to which Morros purchased. Credit for the "original" story and screenplay is given Ralph Spence, Alfred Schiller, Charles Rogers and Harry Langdon.

A. Edward Sutherland directed in a competent manner. Laurel and Hardy are the prime factors, which is what was wanted anyway. They are supported by Jean Parker, Reginald Gardiner, Charles Middleton, Jean Del Val, Clem Wilenchick, and James Finlayson.

Previewed at the Pantages Theatre, Hollywood, to an audience that howled.—V. K.

Produced by Boris Morros Productions. Distributed by RKO. A Boris Morros Production. Directed by A. Edward Sutherland. Original story and screenplay by Ralph Spence, Alfred Schiller, Charles. Rogers and Harry Langdon. Photographed by Art Lloyd. Art director, Boris Leven. Edited by Jack Dennis. Assistant director, Robert Stillman. Musical director, Edward Paul. Music by John Leipold and Lee Shuken. P. C. A. Certificate No. 5668. Running time when seen in Hollywood, 65 minutes. Release date, Oct. 20, 1939. General audience classification.

CAST

Stan	Stan Laurel
Oilie	Oliver Hardy
Georgette	Jean Parker
Francois	Reginald Gardiner
Commandant	Charles Middleton
Sergeant	Jean Del Val
Corporal	Clem Wilenchick
Jailer	James Finlayson

Sued for Libel

(RKO Radio)

Melodrama

Woven into this picture story are three elements, comedy, romance and mystery-melodrama, which common folk understand and usually appreciate. What happens, more than who makes the things happen, is the showmanship exploitation value of "Sued for Libel."

Basically the production is a newspaper story. In it is detailed what occurs when a supposed practical joke backfires and those who started out to have fun find themselves involved in two kinds of worry, a libel suit and a series of murders which cause the hero to turn detective in order to save some innocent, if playful, persons.

No big screen names are concerned. Kent Taylor, Linda Hayes and Richard Lane are principals. Keye Luke, Morgan Conway, Lillian Bond, Emory Parnell, Roger Pryor, Thurston Hall and Roy Gordon compose the troupe which does good work in support.

In the newspaper yarn, with its unique variations coming out of the horseplay that follows romantic rivalry, personal danger, suspense and heroism have their moments prior to the climax in which the crimes are solved and faces saved. Cliff Reid, who has handled a great many of this company's standby offerings, turning out such attractions as "The Informer," "Lost Patrol" and "Bringing Up Baby," produced and Leslie Goodwins, maker of the recent "The Day the Bookies Wept," directed.

Action is the film's keynote, yet dialogue and situations, sometimes involved and complicated, give the picture a swing that leads to more than one or two surprises.

Previewed at the RKO Hillstreet theatre, in Hollywood, the contrast between the feature attraction, "Fifth Avenue Girl," and the preview produced some startling effects. The balcony crowd nevertheless waited around until the screen story had proved what it had anticipated.—Gus McCarthy.

Produced and distributed by RKO-Radio Pictures. Producer, Cliff Reid. Director, Leslie Goodwins. Production executive, Lee Marcus. Screen play, Jerry Cady. Story, Wolfe Kaufman. Musical director, Roy Webb. Photographer, Jack MacKenzie, ASC. Art director, Van Nest Polglase. Associate, Field Gray. Gowns, Renie. Sound recorder, Richard Van Hessen. Film editor, Desmond Marquette. Magic sequences supervised by Hubert Brill. Approved by International Alliance of Magicians. P. C. A. Certificate No. 5620. Running time, when seen in Hollywood, 65 minutes. Release date, to be set. General audience.

CAST

Steve	Kent Taylor
Maggie	Linda Hayes
Muriel	Lillian Bond
Pomeroy	Morgan Conway
Smiley	Richard Lane
Corbin	Roger Pryor
Hastings	Thurston Hall
Walsh	Emory Parnell
Colonel White	Roy Gordon
Chang Howe	Keye Luke
Judge	Eddie Earl
Dr. Bailer	Jack Arnold
Mrs. Trent	Leona Roberts

Television Spy

(Paramount)

Espionage, Anonymous

This unimpressively fabricated melodrama purports to show what might happen if an American inventor perfected long distance television and foreign agents found out about it. After imagining that said invention has been achieved, however, imaginations of the four writers credited with the script seem to have gone dead, for nothing exciting to children over 10 follows. Nor did the actors manage to imagine themselves seriously enough employed to make their doings and sayings seem realistic.

The film is from the Harold Hurley side of Paramount, produced by Edward T. Lowe and directed by Edward Dmytryk. The best charactization is by William Collier, Sr., playing an invalid and irascible millionaire who finances the invention of the long distance equipment.

A certain timeliness accrues from slight early dialogue mention of the value of such an invention to any nation at war, but this is not developed.

Previewed at the studio.—W. R. W.

Produced and distributed by Paramount. Associate producer, Edward T. Lowe. Directed by Edward Dmytryk. Screen play by Horace McCoy. William R. Lipman and Lillie Hayward. Story by Endre Bohem. Photographed by Harry Fishbeck. Edited by Anne Bauchens. P.C.A. certificate No. 5481. Release date, October 20, 1939. Running time, when seen in Hollywood, 55 minutes. General audience classification.

CAST

Douglas Cameron	William Henry
Gwen Lawson	Judith Barrett
James Llewellyn	William Collier, Sr.
Forbes	Anthony Quinn
Dick Randolph	Richard Denning
Boris	John Eldredge
Reni Vonich	Dorothy Tree
Carl Venner	Morgan Conway
Burton Lawson	Minor Watson
William Sheldon	Byron Foulger

The Arizona Kid

(Republic)

Western

The war between the states and the action in and around Missouri form the background for this Roy Rogers western. The bit shown of the war at large is in montage form, for here the important thing is guerrilla warfare, and that between two factions in the Confederate Army. Rogers' job, as a captain of scouts, is to capture a guerrilla band led by a former officer of the Army of the South.

Although there are uniforms aplenty in evidence the film is strictly in the western tradition, but the story does become a little confused at times in trying to cover too much territory and the action suffers in consequence. Rogers sings two or three songs, the last in a climactic part of the film.

George "Gabby" Hayes continues as Rogers' constant companion and in his own special way adds much to the picture. The girl is Sally March, a "Gateway to Hollywood" contestant, and the villain of the piece is Stuart Hamblen, better known for his radio and vaudeville work.

The story: Roy Rogers, a native of Kelso, Mo., but for many years living in Arizona, returns to his native town with his friend "Gabby." They have a run-in with "McBride," who practically controls the town. When war is declared Missouri remains in the federal government but in and around Kelso the sympathy is towards the South. "McBride" becomes a captain in the Confederate Army but is reprimanded for looting and other crimes. He becomes a guerrilla band leader. Roy is sent after him with his band, and after several unsuccessful attempts finally gets his man.

Reviewed in a projection room in New York. —P. C. M., Jr.

Produced and distributed by Republic. Associate producer-director, Joseph Kane. Screen play by Luci Ward and Gerald Geraghty. Original story by Luci Ward. Production manager, Al Wilson. Photography by William Nobles. Editor, Lester Orlebeck. Musical director, Cy Feuer. P. C. A. Certificate No. 5656. Running time, 61 minutes. Release date, September 29, 1939. General audience classification.

CAST

Roy	Roy Rogers
Gabby	George "Gabby" Hayes
Laura	Sally March
McBride	Stuart Hamblen
Bess Warren	Dorothy Sebastian
Dr. Radford	Earl Dwire
Dave	David Kerwin
Sheldon	Peter Fargo
Melton	Fred Burns

Rio

(Universal)

Melodrama

The significance of the title of this mild melodrama of a money and marriage mixup is difficult to interpret from the picture's thesis. True, a great part of the play's action transpires in the South American city of Rio de Janeiro, but outside of some cabaret and carnival scenes the story could have been deposited in any other situation.

An array of upper bracket names and talent has been assembled for the histrionic lineup but the opportunities are few. Basil Rathbone and Victor McLaglen have roles that could be very well executed by performers of less valuable abilities. Sigrid Gurie regulates her performance along the stylization of an harassed heroine of the early days. Robert Cummings is less sprightly than usual—perhaps it was the mustache.

John Braham directed from a screen play by Stephen Morehouse Avery, Frank Partos, Edwin Justus Mayer and Aben Kandel.

"Reynard" is sentenced to a French penal colony off South America for forgery and embezzlement. To be near him, his wife, "Irene," and his semi-valet and bodyguard, "Dirk," make headquarters in Rio de Janeiro. "Irene" finds employment as a cafe singer and a bit of unwelcome romance from "Bill Gregory," an American engineer, who is having an uneven battle with his conscience and a case of acute alcoholism. The pair fall in love finally, which partly accounts for "Gregory's" stand on the water wagon. In the meantime, "Reynard" has

(Continued on page 44)

Across America Is Heard.THE ROAR OF BOX-OFFICE ACTION IN ITS FIRST 6 ENGAGEMENTS!

NEW YORK CITY ... *Rivoli*

Fourth smash week as Broadway answers the marquee appeal of Gary Cooper, plus Andrea Leeds, plus David Niven, sensational star of "Bachelor Mother".

SAN FRANCISCO ... *United Artists*

Held over for third week of indefinite run. First Saturday and Sunday biggest two days in more than three years.

ALBANY ... *Strand*

Moe Silver, Warner Bros. Theatres' operating head in Albany, reports biggest seven days since Christmas week.

NEW HAVEN ... *Roger Sherman*

Opening day beats "The Hurricane", previous U. A. high grosser at the Roger Sherman.

HARTFORD ... *Strand*

The stampede is on as opening day is 157% of house average.



(Continued from page 42)

been reported killed in attempting an escape. The husband makes his expected entrance as the romantic pair are arranging marital plans. In attempting violence on his successor, "Reynard" is at last placed on the deceased list.

Previewed at a projection room showing for the New York trade press.—J. F. C.

Produced and distributed by Universal Pictures. Director, John Brahm. Original story, Jean Negulesco. Screen play, Stephen Morehouse Avery, Frank Partos, Edwin Justus Mayer, Aben Kandel. Cameraman, Hal Mohr. Art director, Jack Otterson. Soundman, William Hedgcock. Miss Gurie's gowns, Madame Pola. Film editor, Phil Cahn. Musical director, Charles Previn. Assistant director, Phil Karlstein. P. C. A. Certificate No. 5720. Release date, September 29, 1939. Running time, 75 minutes. General audience classification.

CAST

Paul Reynard.....Basil Rathbone
Dirk.....Victor McLaglen
Irene Reynard.....Sigrid Gurie
Bill Gregory.....Robert Cummings
Roberto.....Leo Carrillo
Cafe Manager.....Billy Gilbert
Mushy.....Irving Bacon
Old Convict.....Maurice Moscovich

I Met a Murderer

(York Pictures)

Realistic Drama

"I Met a Murderer" is a dreary tale and the telling of it is just as dreary. There is a realistic and artistic approach but the picture has comparatively little to entertain the average film audience. In brief it is a tale of a young farmer, who is goaded into murdering his wife, becomes a fugitive, falls in love with a girl novelist, and then, finally trapped on the English coast, drowns himself. The locale is England and all the photography is out of doors.

The picture was independently produced by three of England's younger cinema generation. Roy Kellino directed, photographed and adapted the story from a screen play by James Mason and Pamela (Mrs.) Kellino. Mason and Mrs. Kellino also play the leads. The only other featured players are Sylvia Coleridge, playing the nagging wife who is murdered, and William Devlin, as the wife's brother.

Interesting, too, is the film's emphasis on facial expression and the camera rather than dialogue to describe a scene. What dialogue there is of the monosyllabic variety, yet the film, depending so much on dramatic intensity is singularly lacking in that quality.

Reviewed at the 55th Street Playhouse, New York. A small afternoon audience viewed the film in silence, but was quite demonstrative shortly thereafter when a cartoon was on the screen.—P. C. M., Jr.

Distributed by York Pictures Company, Inc. Produced by Gamma Films, London. Directed, photographed and adapted by Roy Kellino from a screen story by James Mason and Pamela Kellino. Musical score by Eric Ansell. Screened in its entirety in Buckinghamshire, Berkshire and the British Channel Coast. Running time, 70 minutes. Release date, October 2, 1939. Adult audience classification.

CAST

Mark, a Farmer.....James Mason
Martha, His Wife.....Sylvia Coleridge
Jay, Her Brother.....William Devlin
Jo, a Novelist.....Pamela Kellino

Sabotage

(Republic)

Melodrama and Romance

The sensitivity of this country to the threat of espionage resulting from a spy trial in New York last year has brought a succession of films dealing in that topic. This Republic film, part melodrama and part romance, concerns an espionage ring of unnamed affiliation doing its dirty work in an aircraft factory. The story is an original screen play by Lionel Houser and Alice Altschuler and was directed by Harold Young.

The cast includes Arleen Whelan, Gordon Oliver, Charley Grapewin, Lucien Littlefield, Paul Guilfoyle and J. M. Kerrigan.

A young mechanic, "Tommy Grayson," employee of the Midland Aircraft Corporation, meets "Gail," show girl of a touring musical comedy, and the two plan to marry. Meanwhile sabotage has been discovered at the factory and on his wedding day "Tommy" is arrested by the Federal Bureau of Investigation.

"Tommy's" father, "Major Matt Grayson," is determined to clear his son and enlists the help of three old cronies who live at the veteran's home. The trail leads them to "Barsht," another mechanic at the factory, and through him to other members of the espionage ring. In a melodramatic climax the "Major," his cronies, other aged veterans of the home take the law into their own hands and obtain the confessions.

Reviewed in a projection room in New York. —Paul C. Mooney, Jr.

Produced and distributed by Republic. Associate producer, Herman Schlom. Directed by Harold Young. Original screen play by Lionel Houser, Alice Altschuler. Production manager, Al Wilson. Photographed by Reggie Lanning. Supervising editor, Murray Seldeen. Editor, William Morgan. Art director, John Victor Mackay. Musical director, Cy Feuer. Costumes by Adele Palmer. P.C.A. Certificate No. 5655. Running time, 69 minutes. Release date, October 13, 1939. General audience classification.

CAST

Gail.....Arleen Whelan
Tommy.....Gordon Olivier
Major Grayson.....Charley Grapewin
Eli.....Lucien Littlefield
Barsht.....Paul Guilfoyle
Mel.....J. M. Kerrigan
Edith.....Dorothy Peterson
Joe.....Don Douglas
Gardner.....Joseph Sawyer
Mrs. Hopkins.....Maude Eburne
A. Kruger.....Horace MacMahon
Matt.....Johnny Russell
Cop.....Wade Boteler
Smitty.....Frank Darien

Peru

(Paramount)

Travelogue

The Color Cruise cameraman here visits one of South America's most pictorially interesting nations, Peru, from its rugged coastline to the towering Andes. Peru is a study in contrast. On the Pacific coast fishermen live a primitive existence but in Lima, Peru's greatest city, life is on the grander scale. The invasion by camera includes stops at cathedrals, a carnival, pre-Inca ruins and a bull fight. Running time, nine minutes.

Going Places, No. 68

(Universal)

Bird Study

Many of the strange birds of the Western Hemisphere have been captured by the camera in this interesting short subject. First is shown the toucan with its large beak and its gentle manner. There is the macaw of the parrot family with its powerful bill. The remainder of the short has to do with the habits and amusing antics of such birds as the crane, the owl, Canadian geese, coromants, the pelican and other birds found in this and neighboring countries.—Running time, 9 minutes.

Cupid Rides The Range

(RKO Radio)

Musical Western

Another in the Ray Whitley western musicals, the subject depends mostly on Ray's singing, accompanied by the 6 Bar Cowboys, with the plot as a secondary factor. Ray is in love with the Spanish Lolita but Lolita's father has promised her to Banning, an unscrupulous business man. Ray and Lolita, after many narrow escapes, manage to rid themselves of Banning. Ray and the 6 Bar Cowboys have ample opportunity to serenade Lolita.—Running time, 18 minutes.

History Repeats Itself

(Vitaphone)

Radio Rogues

A situation involving fake operators of a corporation that is supposed to have a machine which projects any scene from past history is here employed to allow the Radio Rogues to mimic film and radio stars. The Rogues imitate Jimmy Durante, Ned Sparks, Baby Snooks, Lionel Barrymore, Edward G. Robinson, Bing Crosby, Bob Burns, Jack Benny, Rochester, Ben Bernie and Charles Laughton. Directed by Lloyd French.—Running time, 10 minutes.

Screen Snapshots, No. 1

(Columbia)

Make-up

The first issue in series 19 of "Screen Snapshots" is an interesting excursion into the inner sanctums of Hollywood make-up artists. There are other, and famous, make-up artists in Hollywood who appear in this reel, but the Westmore brothers, are overwhelmingly ahead at least in point of numbers and footage. The art of make-up is demonstrated on such well-known performers as Penny Singleton, Gloria Dickson, Rosemary Lane, Janet Beecher, Jean Arthur, Fay Bainter, Melvyn Douglas, Akim Tamiroff and Charles Laughton.—Running time, 10 minutes.

Unseen Guardians

(MGM)

Passing Parade Particular

Paying tribute to a trio of society's policing patrol is the business of this Passing Parade number. Selecting three instances of organizations whose work to protect the public's interest is either unknown or carelessly overlooked, the miniature reveals the work of the Federal Post Office inspectors in safeguarding the mails against fraudulent use, the testing work done by the Underwriters' Laboratories in analyzing and checking claims over the contents of product, and finally the method of an orphan asylum in selecting parents suitable for adopting children. After viewing the laudable work of each one of the agencies, the audience will feel the valuable reaction of having been entertained and instructed at the same time without any loss to either end result—Running time, 11 minutes.

Going Places, No. 67

(Universal)

Travel Tour

The camera invades darkest Africa and reveals the advances made by civilization. Beautiful estate and plantations are shown. Many onetime savages are employed in the various industries of the continent. Further inland are seen mysterious temples built by savages as far back as 2,000 B.C., believed at one time to be the center of African civilization. Finally the gold mining industry is brought to the screen.—Running time, 9 minutes.

Blamed for a Blonde

(RKO Radio)

Comedy

Roy Atwell, the exponent of the twisted words, runs into many misfortunes with a blonde salesgirl and his wife. When the sales girl comes to Mr. Atwell's home to demonstrate a cooking set which is to be a surprise gift for his wife, the Missus misinterprets the situation. Roy gets his words so twisted that he only gets himself into more trouble. An amusing and entertaining short subject.—Running time, 16 minutes.

Oily to Bed, Oily to Rise

(Columbia)

Three Stooges

Moe, Curly and Larry, otherwise known as the Three Stooges, continue unchecked their accustomed antics. Conforming to the title, if they did, would possibly result in making Moe healthy, Curly wealthy and Larry wise, but here are exceptions. The boys have done most

everything but discover an oil well, so in this subject they discover an oil well. There's dirty work afoot, too, what with swindlers trying to defraud a widow and her three lovely daughters, but the Rover boys, who greatly resemble the Stooges, rush to save the widow, and the three lovely daughters, for themselves. Dick Curtis, Eddie Laughton, James Craig, Eva McKenzie, Dorothy Moore, Linda Winters, Lorna Gray and Dick Fiske are in support. Running time, 18½ minutes.

Stranger Than Fiction, No. 67
(Universal)
Oddity

Number 67 of Universal's "Stranger Than Fiction" series contains many interesting items. The first is a collection of the various types of guns and pistols used as far back as 1815. A Bridgeport artist has made a duplicate in miniature of the White House, all in mother of pearl salvaged from the handles of old penknives. Ralph Veady, a college student of Bellflower, Cal., lost both legs in an accident some years back, but this doesn't keep him from enjoying sports the same as other folk. The camera shows Veady ice-skating with specially built skates. The remainder of the subject concerns a miniature fleet of the U. S. Navy, a farmer of Perry, Okla., who uses an old hearse as a truck and pleasure car, and finally a scene of fishing without the aid of tackle. The fish, cornered at one end of a pond, jump into the boats.—Running time, 9½ minutes.

Ice Frolic
(Vitaphone)
Broadway Brevity

Eleanor (Snooky) Gardner, a youngster of some seven years, is the star of this two-reel Broadway Brevity subject, which also has Mabel Taliaferro, The Merry Macs, Adele Inge, Alfred Trenkler and Peggy Fahy and Richard Toucey. Snooky, watching the skaters from her house, wants to go out and join them but her mother insists the youngster practice her singing. Snooky falls asleep and dreams of an ice carnival in which she has the leading role.—Running time, 20 minutes.

Sheep in the Meadow
(20th Century-Fox)
Terry-Toon

A black and white pastorale from the Terry-Toon studios depicts the big bad wolf and his nasty temperament in seducing one of the sheep from the meadow for slaughtering purposes. The dirty trick is prevented by a last minute rescue-arrival of the shepherd lad. The idyll has been done before and in certain respects to better results, but it is of some interest.—Running time, seven minutes.

Information Please, No. 1
(RKO Pathe)
Radio Program on Film

Pathe has invaded the radio field and returned with a reel of the popular program "Information please." John Kieran, Frank P. Adams, Rex Stout and Oscar Levant, seated side by side at a table, are questioned by Clifton Fadiman, and are seldom stumped. The casual nonchalance of the five before the camera is not the least entertaining asset of a short subject which drew applause at the Radio City Music Hall.—Running time, 10 minutes.

Crop Chasers
(Columbia)
Color Rhapsody

A Color Rhapsody satire on the protection rackets concerns a farmer visited by a committee of black crows who, for a price, will insure his crops against invasion. The farmer turns down the offer and disaster follows as the crows ruin his crops. The farmer then hires a couple of scarecrows but the black crows are worldly wise and soon rout the hired help. As the scarecrows dejectedly leave the fields a baby crow falls into a well. The scarecrows rescue the chee-ild and for this good deed the crows restore the crops and the farmer rewards the scarecrows.—Running time, 7½ minutes.

Football Thrills of 1938
(MGM)
Pete Smith Recollects

The showing of this pigskin parade featuring the football highlights of the past year is a "push over" date for this time of the year. What with newspapers and the nationally circulated magazines beginning to blossom forth with page wide details of the coming season, the showman will only have to sound the query to his patronage as to whether history will repeat itself as excitingly as it did during the preceding pigskin period. The thrill moments of the subject consist of a compilation from a variety of topnotch games of last year and in their retelling they contain as much thrill and sport skill as they did in the original. Careful editing, welcome use of the slow motion camera inspection and a few dabs of Pete Smith witticisms combine to make the material first class.—Running time, 10 minutes.

The Orphan Duck
(20th Century-Fox)
Colored Terry-Toon

The plight of a familyless duckling is the material colored brightly and breezily pointed in this number from the Terry-Toon listings. The creature attempts to crash the home circles of a chicken family but papa rooster refuses to have any addition to his brood. Things look dark and cold for the orphaned bird until he rescues one of the chick family's youngsters from the falls. The resultant adoption proceedings are amusingly done.—Running time, seven minutes.

Gun Play
(RKO Pathe)
Skeet Shooting

At one of New York State's exclusive gun clubs sportsmen experienced in the art of handling guns demonstrate their ability in skeet shooting on differing ranges. These ranges present many obstacles which the gunners must overcome to sight the target. With skeet shooting becoming more popular, sports fans can be expected to enjoy this subject.—Running time, 9 minutes.

The Fresh Vegetable Mystery
(Paramount)
Color Cartoon

A Max Fleischer Color Classic, this cartoon has to do with crime, of all things. It's a rather disconcerting crime to write about, for the characters, if they can be called that, consists of carrots, potatoes (they're policemen), onions on a vacation from Bermuda, and other assorted delicacies to delight the heart of a vegetarian. The potatoes are scarcely a match for the arch criminal until luck plays its part and right once again wins out. The arch criminal turns out to be three mice in search of a disguise. Running time, seven minutes.

Land of the Midnight Fun
(Vitaphone)
Merrie Melody

The travelogue comes in for a bit of ribbing in this Leon Schlesinger color cartoon. A luxury liner leaves New York Harbor with Alaska as its destination. On arrival in the land of the Eskimo the liner miscalculates the distance to the landing and the passengers are disembarked into the water. Then follows a tour of the points of interest, all treated with tongue in cheek, including an Eskimo night club. On the return trip home the liner becomes lost and when the fog clears the liner is perched atop the Trylon of the New York World's Fair. —Running time, seven minutes.

Act Your Age
(RKO Radio)
Edgar Kennedy Comedy

Edgar Kennedy, exponent of the "slow-burn," returns in the first of the new 1939-40 two-reel comedies. Difficulties arise when Edgar endeavors to get his father-in-law a job as night watchman at the office. The old man writes a letter requesting an executive position and unwittingly deprives his son-in-law of the job after a number of adventures on the part of Edgar in trying to appear young to hold his present job by dressing like a college boy and undergoing numerous home-made treatments to cover his cranial nakedness. An entertaining and amusing comedy in the Kennedy manner.—Running time, 18 minutes.

The Blue Danube Waltz
(Paramount)
Philharmonic Orchestra

Those who appreciate good music may be expected to consider this an outstanding short subject, and the average patron will be satisfied because the "Blue Danube" melody is known by everyone. The National Philharmonic Orchestra of the U.S.A., directed by Frederick Feher, beautifully interprets Johann Strauss' waltz. The photography and editing are first class. This short is printed in a blue tint which harmonizes with the music and provides pleasing effects.—Running time, ten minutes.

Sword Fishing
(Vitaphone)
Howard Hill

This is an exciting and excellently photographed subject on fishing with bow and arrow. Howard Hill, world's champion archer, is the fisherman. In Hill's hands it is deadly. Of course the bow and arrow only is used to spear the sword fish. The rod and reel occupy the same strategic position otherwise as in any other manner of fishing. The subject has some comedy, as when a rowboat is rammed by a sword fish while the two occupants dive into the water. Narration by Ronald Reagan.—Running time, 10 minutes.

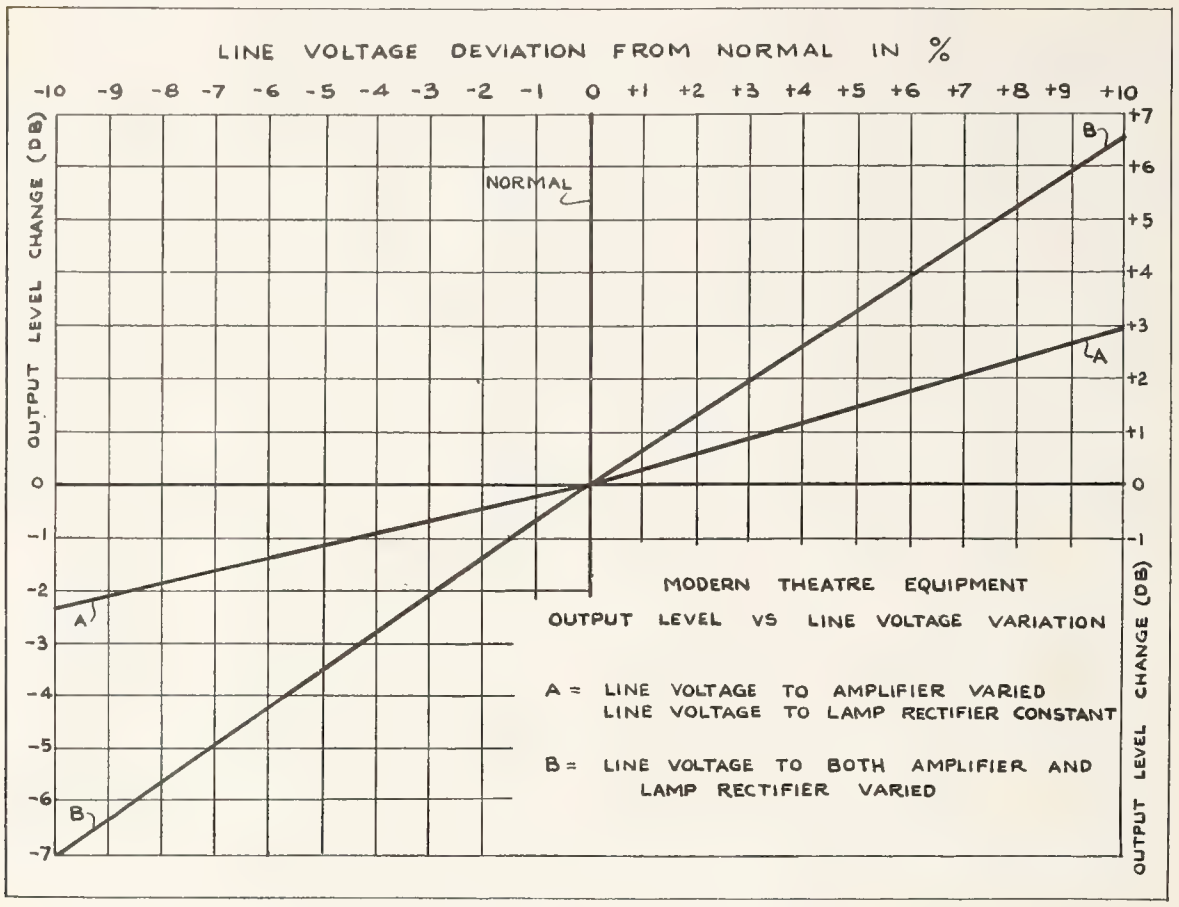
Unusual Occupations—L9-1
(Paramount)
Color Variety

In this unusual issue of "Unusual Occupations" we find a woman cattle rancher in Texas, an Ohio dentist who has spent his idle moments searching for the secret of Damascus steel, a woman in Chicago who makes pictures out of every kind of discarded object, a whip-cracking railroad watchman on the island of Java, Olympe Bradna and her collection of miniature furniture, and finally a man in New Jersey whose hobby is war and weapons of war. —Running time, 11 minutes.

Swing Hotel
(Universal)
Musical Variety Program

"Swing Hotel" is a musical variety show staged by the employees of a hotel after the guests have gone to bed. With Duke Daly's orchestra accompanying the entertainers, The Three Charming Screwballs are introduced, followed by Martha Mears, singer, Edna and John Torrence, ballroom dancers, the Three Rockets, the Notables Quartet. Jerry Lester and Milton Charleston handle the introductions.—Running time, 17 minutes.

Power Fluctuation Shown Cause of Sound Variation



by WILLIAM A. MUELLER
Chief Engineer,
Warner Brothers Sound Department

Sound pictures as released by major studios are very carefully recorded so that they can be reproduced on one fader setting. All studios spend a great deal of time and money to secure a release print that is absolutely uniform and of the correct sound level throughout. In the case of variable area recordings, variations in print density do not change the sound level so that if the negative has been correctly recorded the sound level of all prints must be identical regardless of processing conditions.

Complaints Studied

In spite of this, however, all studios receive numerous complaints that certain reels or sequences are higher or lower than the remainder of the picture. The theatre manager and operators complain that they have to continually adjust the fader in order to secure a good show.

The sound department at Warner Bros. has investigated many of these complaints and invariably has found that the print was satisfactory and that the trouble was in wide alternating current voltage fluctuation of the power supply to the theatre.

The graph above shows how the output of modern sound reproducing equipment varies with line voltage. It will be noted that the output of this sound system goes up 6.5 DB if the voltage rises 10 per cent. If the voltage decreases 10 per cent the output of the sound system drops 7 DB. Everyone knows that such output variations are disastrous to any show. Even with a voltage variation of 5 per cent which is average, the output of the theatre equipment varies ±3.5 DB, or a total variation of 7.0 DB, and even this variation will ruin almost any show unless it is corrected by manual changes of the fader setting.

This condition is not one of occasional occurrence but is common to most theatres in the United States. Many times our service engineers have reported a variation in output level of 3 or 4 DB between runnings of the same test frequency film, which has a running time of 4 minutes. The trouble seems to be most prevalent in the deluxe first run houses which are usually located in sections where there is a heavy electrical load variation.

The difficulty is easily and inexpensively remedied by the installation of voltage regulators of the instantaneous type which are commercially available, and our experience shows that the output of a sound system can be maintained constant to within ½ DB by such regulators. In every case where regulators have been installed the theatre managers are amazed at the smoothness of the show. The correct fader setting is determined at the first showing and is left unchanged for the run of the picture with the exception of a possible change of one fader step as the house fills with people.

The heads of all the sound departments in the Hollywood studios express themselves freely to the effect that a good show cannot be obtained without proper voltage regulation of the power supply.

The services of the Research Council of the Academy of Motion Picture Arts and Sciences are available to any theatre operator for consultation and guidance on this subject.

—

Other Disturbances

A familiar source of annoyance to the sound equipment trouble-shooter is brought to trial in Mr. Mueller's convincing discussion. Voltage fluctuation can, and too often does, noticeably affect volume. It also is guilty of other and often more serious disturbances in the sound system. These include distortion caused by forcing amplifiers and other apparatus to function at operating voltages for which they were not designed; deterioration of parts resulting from overheating at high voltage; and occasionally even a burn-out that interrupts the performance and requires more or less extensive repairs.

While it may very likely be true that not all sound systems will show themselves quite so sensitive to voltage fluctuation as those which supplied the basis of the chart presented, some might react even more unfavorably. And it is to be noted that Mr. Mueller limits his voltage deviations to plus or minus ten per cent. Commercial power supplies, as used, uncompensated, in many American theatres today, may vary by plus or minus 20 per cent, or even more, in the course of a single evening.

Exhibitors usually can check the steadiness of their own supply by enlisting the co-operation of the power company. Utility companies will sometimes install recording voltmeters for a period of a week or so, so as to obtain an accurate record of the fluctuation. If the generating plant equipment does not allow the power company to compensate for the fluctuating demands of the community, the only other remedy is installation by the theatre of its own voltage regulators.—GEORGE SCHULTZ, *Editor of Better Theatres.*

Pathe May Sell DuPont Holdings

Officers of Pathe Laboratories and the DuPont Film Manufacturing Corporation met this week to discuss disposal of the film manufacturing company's stock owned by the non-operative Pathe Film Corporation. The assumption of operating control of Pathe by the laboratory, and the desire of the directors of the former holding corporation to conclude its affairs, has brought the move for the liquidation of the stock.

Discussed were a possible stock dividend among Pathe stockholders, and a possible sale of the stock at a reasonable price, the money to be distributed to Pathe stockholders as a cash dividend. The plans were reported rejected, but Pathe, it is said, is determined to dispose of the stock before the year's end.

Pathe is understood to own 35 per cent of DuPont's common.

Meanwhile, O. Henry Briggs of Pathe was to arrive on the coast this week to negotiate for acquisition of Cinema Laboratories, Inc., The Pathe plan, it was said, would set up a Pathe Laboratories, Inc., of California, as a wholly-owned Pathe subsidiary.

National Decency Legion Classifies 11 Pictures

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week three were approved for general patronage, six were listed as unobjectionable for adults and two were cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Hollywood Cavalcade," "Kustens Glada Kavaljerer" (Swedish), "U-Boat 29." Class A-2, Unobjectionable for Adults: "Fast and Furious," "Intermezzo, a Love Story," "Una Luz en Mi Camino" (Spanish), "Ninotchka," "Mutiny in the Big House," "Three Sons." Class B, Objectionable in Part: "Eternally Yours," "Harvest" (French).

Smith Center, Kan., has voted in favor of Sunday motion pictures by a count of 368 to 307.

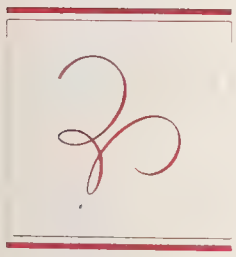
FAME IS ON
THE WAY!

FAME

The Audit of Personalities

SCREEN
CONCERT
RADIO

FIFTH ANNUAL EDITION
NOW IN PREPARATION BY
THE WORLDWIDE STAFF OF
QUIGLEY PUBLICATIONS
EDITED BY TERRY RAMSAYE



QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

RAISES, NOT CUTS, TALENT DEMAND; NEW AFL-CIO FIGHT NEAR IN EAST

New York Projectionists Answer CIO Jurisdiction Challenge on Coast by Forming Two New Locals

While John L. Lewis's Congress for Industrial Organization, recently defeated in its attempt to invade the motion picture industry on the coast, convened in San Francisco this week, one of its small unions appeared to have precipitated a violent reaction from the American Federation of Labor's International Alliance of Theatrical Stage Employees, by claiming jurisdiction over New York projectionists.

Two New Locals Chartered

The New York propectionists' Local 306, an IATSE affiliate, moved quickly this week to forestall any CIO invasion of its territory and its field, either in projection or in any part of the operation of theatres. Taking its protests directly to national CIO officials, it also chartered two new local unions, B-171 and B-172, in the Manhattan and Bronx respectively, for doormen and ushers, lining up 1,600 members.

The moves are the result of the reported chartering last week of the United Theatrical and Motion Picture Service Employees, Local 258, by the CIO United Retail and Wholesale Employees of America. This local is headed by Bernard Deckoff, and originally was chartered for "front office" employees; but Mr. Deckoff claimed jurisdiction over all unorganized theatre workers.

Conferences were held last week between Local 306 officials, and Samuel Wolchak, president of the Retail and Wholesale Employees union, which had chartered Mr. Deckoff's union. In the absence of a statement from Mr. Wolchak, Local 306 spokesmen said he had denied granting Mr. Deckoff's union jurisdiction over projectionists.

Empire State Adds Protest

The Empire State Motion Picture Operators Union, the only other New York projectionists' union, and unaffiliated, added its protest to the CIO, with that of Local 306.

Meanwhile, in New York also, representatives of Local 306 and those of the major circuits on an arbitration board, as provided by an existing contract, continued to meet, seeking a fifth "neutral" arbitrator, in the negotiations on a wage increase and additional vacation time. A federal district court judge was to pick the neutral man, if the two sides could not agree.

Negotiations between the local and the Independent Theatre Owners Association were expected to be resumed. The local seeks a wage boost.

Meantime, again in New York this week, the treasurers' division of the IATSE held its first meeting this Friday. The division broke away recently from the Theatrical Agents, Managers and Treasurers' Union.

In the field, negotiations continued between various local projectionists' and stage hands' unions and circuit and independent operators.

The projectionists' union Local 164, of Milwaukee, called a strike this week against the Tosa, independent neighborhood theatre. The union claims Ross Baldwin, owner, broke a wage scale agreement in union contract.

In Chicago, the theatre building engineers' union won restoration of a pay cut of five per cent, imposed last year, from Balaban and Katz and other circuits and independents.

In Dover, Delaware, the Wilmington operators' Local 473 filed an appeal this week in the State Supreme Court against a Chancery Court decision enjoining it from picketing the New Rialto theatre, Wilmington.

In St. Louis, the board of directors of the St. Louis Amusement Company discussed the picketing of six neighborhood houses by the operators' Local 143.

In Oklahoma City, the operators' union is asking a five per cent wage increase and a three year contract from the Standard Theatres Corporation, it was said.

WAGES UP, HOURS DOWN, OCTOBER 24TH

Minimum hourly wages for all workers under the wages and hours act will increase from 25 to 30 cents on October 24th; and at the same time, the maximum working week will be reduced to 42 hours. The new wage scales are constant for six years; at that time, the minimum will be raised to 40 cents per hour, except in those industries which prove they cannot stand such an increase. The reduction in working hours, however, is for one year; and the end of that period, the hours will be reduced to 40.

Luncheon for Van Schmus

A surprise birthday party luncheon was given on Wednesday for W. G. Van Schmus, managing director of the Radio City Music Hall, by executives and department heads of the theatre. The following were present: G. S. Eyssell, Leon Leonidoff, Erno Rapee, Russell Markert, Florence Rogge, Hattie Rogge, Gene Snyder, Hazel Flynn, Eugene Braun, Robert Henderson, Runo Maine, Marco Montedoro, Fred A. Cruise and Willa Van.

MGM Claims "Chips" Record

"Goodbye, Mr. Chips" will complete next Sunday its sixth month at the Astor theatre, New York. This run breaks the record preously held by Bernard Shaw's "Pygmalion," according to MGM, which claims that more than 700,000 people have seen "Chips" during the engagement.

Sax on Coast

Sam Sax, former British production head for Warner Brothers, is on the Coast for new duties. Before his British assignment, Mr. Sax had been head of the Brooklyn Vitaphone studios.

New York Critics Elect

The New York Critics Circle has selected the following officers: Burns Mantle, *The News,* president; John Mason Brown, *The Post,* vice-president; Arthur Pollack, *Brooklyn Eagle,* and *Christian Science Monitor,* treasurer; Richard Lockridge, *The Sun,* corresponding secretary, and Helen Deutsch, secretary.

Studio Talent and Technicians Consider Asking Increase After Noting Raises Given Cameramen and IATSE

Moving directly against their producer and studio employers who are seeking to reduce overhead expenditures and actual filming costs to conform with reduced income from Europe's warring nations, technical workers and studio talent not only are refusing to accept salary reductions but in some cases are demanding increases.

Fred Pelton on Wednesday was appointed Hollywood labor contact by producers and Victor Clarke was named as his assistant, Pat Casey, general labor representative for the majors, will continue his principal duties in New York.

Cameramen Win Increase

Cameramen have won a ten per cent increase, following a similar increase obtained three weeks ago by some 12,000 IATSE studio workers; extras of the Screen Actors Guild now are demanding a 15 per cent raise, and the 2,000 Class A actors of the same organization are demanding a full accounting of the war "emergency" before considering any petitions by producers for relief.

Meanwhile, the long struggle between members of the Studio Technicians' Local 37 and the international officership of its superior organization, the International Alliance of Theatrical Stage Employees, appeared over as representatives signed an agreement restoring autonomy to the local and returning to it part of its jurisdictional authority.

The Newsreel Cameramen's Local 644 on Tuesday in Hollywood won a 10 per cent wage boost, with the expectation that hours adjustments would be made later. Involved in the productive negotiations were Charles Downs, business agent of the local; Mr. Casey and William Bioff, representative of the IATSE.

The American Society of Cinematographers, which holds a bargaining contract with major studios for first cameramen, voted Monday in Hollywood to reject any proposal for merging with IATSE Photographers Local 659.

Laboratory Strikes Over

In New York, a strike at the Paramount News laboratories flared up briefly this week and last, and each time was settled by long distance telephone conversations with Mr. Casey on the coast. The misunderstandings arose out of economy moves, and the attempted dropping of a sound man. The local involved was the Studio Mechanics Local 52.

In Hollywood last week, the Screen Actors Guild warned its members not to accept any salary cuts until the results of an investigation by its officers on the effects of the war.

"We believe that actors should learn from their own officers the extent of the emergency, if any," the notice said. "We do not believe that a percentage cut of the salaries of the talent groups is the answer."

The Screen Directors Guild board of directors Wednesday decided to refer all producers' requests for salary cuts of its members to a conciliation committee.

The studio painters also are asking for a wage increase—15 per cent, by October 16th. The demands were authorized at a meeting of 500 painters, presided over by Herb Sorrell, business representative.

"BIGGEST SHOW" OF DOCUMENTARY PICTURES IS HELD AT WORLD'S FAIR

31 Subjects Exhibited by Science and Education Department and New Association of Documentary Film Producers

This was "Documentary Film Festival Week" at New York's World's Fair's Little Theatre, standing in the middle of the big-show built on Flushing Meadows, Long Island.

The World's Fair management, always receptive to proposals of any special events to swell their much-jeopardized gate receipts, put on the "Festival" for "the most complete and comprehensive list of documentary films that has ever been shown in a single theatre." The Fair's Science and Education Department officially sponsored the exhibit, embracing some 31 subjects, assisted by the Association of Documentary Film Producers, which was formed in New York in mid-June as the first organization of its kind in this country, and one of the first in the world. A constitution was adopted, officers elected, headquarters established at 1600 Broadway and a basic intention set down: "To develop, publicize and promote the artistic and technical standards of independent creative films" (all recorded in MOTION PICTURE HERALD, June 24th, page 56).

Films Not Seen by Public

The World's Fair pictures were selected by the Association of Documentary Film Producers and included many films never seen by the general public. England, France, Belgium, Czechoslovakia, Holland and Russia, as well as the United States, were represented in the program.

Two-hour programs free to the public were shown daily between four and six in the afternoon.

"The United States is reputed to produce the world's best documentary pictures," said the Fair's official report, adding, "comparatively few Americans outside the larger cities have seen many documentary films or know what they are. Comparatively few professional critics devote much review space to them.

"Nevertheless," they add, "such pictures as 'The River,' 'The 400,000,000,' 'Spanish Earth,' 'Plow That Broke the Plains,' 'The City,' 'The School,' and 'Crisis,' have aroused keen interest and enthusiasm of a sort rarely manifested by film audiences.

Called "New Art Form"

"Almost without exception the producers are young men and women in their early thirties. Many of them are noted technicians who have quit salaried jobs in the commercial motion picture studios to enter a new field that offers them their first chance to manufacture something that has not only entertainment value, but other values in addition.

"It is not too much to call the documentary film a new art form; an art, which is an authentic product of our time. That the 'documentary' is well along towards acceptance as such an art is indicated by the amazing way in which producers are springing in a dozen nations.

"The Association of Documentary Film Producers wishes to call attention particularly to the Czech film 'The Earth in Song,' an idyll of Czech peasant life as it existed before the conquest of Nazism. This picture has never been shown publicly in this country, although it won the Gold Cup in Venice in 1936."

Scientists Show First, But Halt Series Because of War Pressures

The men who direct the research activities of leading manufacturers will witness the first film—and the last, for a while—of the Nobel Science Series when they attend the meeting of the Industrial Research Institute at Westchester Country Club, Harrison, N. Y., Friday and Saturday.

The film, titled "Langmuir", was shown at the opening of the Science Building at the New York World's Fair.

The Institute comprises executives and personnel of research laboratories of large and small industries.

The "Nobel Science Series" of short subjects had been planned to include a group of films showing the experiments of such researchers and scientists as Davidson of Bell Telephone, Urey of Columbia, Compton of the University of Chicago, and Milliken of California. The idea was both to preserve these experiments for the historical record, and to favorably influence young people along lines of scientific research as a career.

Back of the project were Maurice Holland and Edward Dorfman, the former an industrial engineer and director of the scientific advisory committee of the World's Fair, as well as acting director of the Industrial Research Institute; Mr. Dorfman is president of the American Institute of Motion Pictures, and made the series of films on Harvard Law School men, as well as "Peace and Democracy", which depicted the opinions of Einstein, Thomas Mann, Hull, Ickes, Senator Taft, Benes, also shown at the World's Fair.

The war has put the plans of Messrs. Holland and Dorfman temporarily in the discard, due to the "increased pressure on research men", according to Mr. Holland. The one film made, "Langmuir", is two reels, 35 mm., sound. General Electric paid for it, with Holland and Dorfman acting as producers. It has only had showings before scientific groups, and there is no thought of showing it in theatres. If anywhere else, it would be in Y.M.C.A.'s or before adult education groups.

The Pictures Shown

The complete list of pictures shown follows:

OCTOBER 9

I. TRAVEL AND EXPLORATION

MOANA (1924-25). Directed by Robert Flaherty. This dramatization of native life in the Samoan Islands is one of the most celebrated films of all times. The camera methods developed in it by Flaherty remain one of the bases of modern documentary technique.

DARK RAPTURE (1935). Directed by Armand Denis of the Roosevelt Expedition. Released through Universal Pictures Corp.

A travel film dealing with little-known tribes of Central Africa. Much of the sound track was recorded on the spot, and includes Giants, Pygmies, chants, drums, Congo fifes, and xylophones.

FIVE FACES OF MALAYA (1938). Directed by Alexander Shaw for the Malayan Government. Music by Francis Chagrin.

A British documentary film on the five races which inhabit the Malayan peninsula and their contributions to the culture of the country.

EASTER ISLAND (1937). Directed for the Belgian Government by John Ferno. Edited by Henri Storck. Music by Maurice Jaubert.

OCTOBER 10

II. PEOPLES OF THE EARTH

WEDDING OF PALO (1937). Directed by Knud Rasmussen. Music by Emil Reesen. Distributed through J. H. Hoffberg Co.

A study of life among the Eskimos—scenes of hunting, native customs, etc.

THE EARTH IN SONG. Directed by Labislav Kolda. Produced and photographed by Karol Plicka. Montage by A. Hackenschmied. Music by Frantisek Skvor.

An inspired ethnological study of life in Slovak mountains before Hitler's conquest.

OCTOBER 11

III. PUBLIC RELATIONS FILMS

SMOKE MENACE (1937). Produced by Basil Wright for the British Commercial Gas Association. Directed by John Taylor.

A film advocating the use of gas to help abate London's smoke problem.

MEN MAKE STEEL (1938). Produced for United States Steel by Roland Reed.

An impressionistic description of the manufacture of steel, filmed in Technicolor.

PHILLIPS RADIO (1930). Directed by Joris Ivens (President of A. D. F. P.) for the Phillips Radio Corporation, Holland. Photographed by John Ferno. Sound by Helen Van Dongen. Music by Louis Lichtveld.

A film of the manufacture and distribution of radio-valves—widely shown in Europe.

SONG OF CEYLON (1934-35). Produced by John Grierson for the Ceylon Tea Propaganda Board. Directed by Basil Wright. Music by Walter Leigh.

A film of cultural and economic life in old and new Ceylon, which won prizes at several international film expositions in the year of its production.

HOUSING PROBLEMS (1935). Directed by Arthur Elton and Edgar Anstey for the British Commercial Gas Association.

A document of slum clearance in England using the personal interview method. One of the first public relations film to contain no mention of its sponsors' product.

OCTOBER 12

IV. WORKERS AND JOBS

SHIPYARD (1934-35). Directed by Paul Rotha for the Orient Shipping Line.

A film relating the construction of a ship to the

(*Continued on following page*)

MANY FILMS NEW TO THE PUBLIC

(*Continued from preceding page*)

lives of its builders, against the background of the town in which they live.

BORINAGE. Directed by Joris Ivens (Pres. of ADFP, cameraman, John Ferno. Made in Belgium.

Fragments from a film on housing conditions in the mining section of Belgium.

THE WAVE (1934-35). Produced by Paul Strand (Vice-Pres. of ADFP) for the Department of Fine Arts of the Mexican Government. Edited by Gunther von Fritsch. Music by Sylvestre Revueltas.

A dramatization of the coming to social and political consciousness of fishermen along the Gulf of Vera Cruz.

PEOPLE OF THE CUMBERLAND (1937-38). Directed by Robert Stebbins for Frontier Films. Photographed by Ralph Steiner. Music by Alex North. Commentary by Erskine Caldwell.

The unionization of backward inhabitants of the West Virginia mountains.

NORTH SEA (1938). Produced by Alberto Cavalcanti for G.P.O., London. Directed by Harry Watt. Music by Ernst Meyer.

How ship-to-shore radio service maintains a link between North Sea fishermen and the mainland. Big storm scene.

OCTOBER 13

V. INSTRUCTIONAL

THE FILTER. Produced by Gaumont British.

SEAHORSE (1934). Directed by Jean Painleve. Music by Darius Milhaud. Distributed through French Motion Picture Corp.

MONKEY INTO MAN (1938). Produced by Stuart Legg. Directed by Stanley Hawes. Music by William Alwyn.

A study of the social habits of monkeys and apes.

HIGHLIGHTS AND SHADOWS. Made by Eastman.

GETTING YOUR MONEY'S WORTH (1939). Produced by Rothman, Kandel, Delzucca and Hays.

UNDERGROUND FARMERS (1937). Produced by Horace and Stacy Woodard.

A film description of a colony of "agricultural ants."

MARCH OF TIME—HEART DISEASE (1938).

An account of the reasons for the rapid growth of heart disease in recent years, methods of cure, and methods of adjusting victims to the living conditions imposed by the disease.

OCTOBER 14

VI. GOVERNMENT SPONSORED FILMS

PLOW THAT BROKE THE PLAINS (1936). Directed by Pare Lorentz for the United States Resettlement Administration. Photographed by Paul Strand (vice-president of ADFP) and Ralph Steiner. Music by Virgil Thompson.

Pare Lorentz' film of soil erosion in the Dust Bowl.

COAL MINING IN THE SOVIET UNION (1939). Directed by Nebylitsky.

MEN OF THE ALPS (1937). Produced by Alberto Cavalcanti.

HOUSES OF MISERY (1938). Directed by Henri Storck for the Belgian Government. Photographed by John Ferno. Music by Maurice Jaubert.

A "story" documentary of slums and rehousing in Belgium.

OCTOBER 15

VII. SOCIAL PROBLEMS

SHARECROPPERS. Produced by March of Time.

RETURN TO LIFE (1938). Directed for Frontier Films by Henri Cartier and Herbert Kline. Music by Charles Koecklin. Commentary by David Wolff.

A description of the work of the Medical Services in caring for and rehabilitating the wounded during the Spanish Revolution.

CRISIS (1939). Directed by Herbert Kline and Hanns Burger. Distributed through Arthur L. Mayer and Joseph Burstyn.

The film on the occupation of the Sudeten districts of Czecho-Slovakia during the September 1938 crisis.

400,000,000. (1938-39). Directed by Joris Ivens (president of ADFP), and John Ferno. Edited by Helen van Dongen. Music by Hanns Eisler.

Joris Ivens' and John Ferno's film of the united effort of the Chinese people to resist Japanese aggression.

U. S. Issues Two-Reel Housing Documentary

The United States Housing Authority in Washington is issuing a two-reel documentary film on housing conditions entitled "Housing in Our Time." Methods of physical distribution are still to be set by Nathan Straus, administrator of the Authority in Washington, but it is expected that, as in the case of other films produced by Government agencies, the picture will be distributed in theatres, local clubs and other interested organizations rental free. Transportation will also probably be paid by the Authority.

Harold McCracken, explorer and freelance producer, with headquarters in New York under the name "Courier Productions," produced the film. He was also the cameraman. Alois Havrilla is the narrator.

The film, 20 minutes in length, explains the purpose of the Federal Housing project and illustrates how blighted sections may be turned into bright residential areas for low-incomed workers. A Jacksonville, Fla., project is shown as being typical.

Mr. McCracken is understood to be making a second picture for the Pittsburgh Housing Authority. The New York City Housing Authority is also embarked upon another picture, the working title of which is "General Housing Conditions in New York," and which will have for its climax the opening of the Queens bridge housing project in New York on October 25th.

EASTMAN, RCA LARGE NEWSPAPER ADVERTISERS

Eastman Kodak, Motion Pictures' Greatest Year, Inc., and the Radio Corporation of America were among the 100 *largest users of newspaper advertising in* 1938, *according to the results of a survey made public this week by the Bureau of Advertising of the American Newspaper Pubilshers Association. The list was headed by the R. J. Reynolds Tobacco Company with an expenditure of* $6,538,447. *Eastman Kodak was* 51*st on the list with* $435,350. *Motion Pictures' Greatest Year, Inc., spent* $371,744, *to rank* 69*th. The Radio Corporation of America was the* 100*th newspaper advertiser, with* $235,487. *The* 100 *largest advertisers spent* $81,925,069 *in newspapers.*

The amusement industry as a whole spent $851,840 *in national advertising in newspapers.* $1,561,047 *was spent by the radio industry. The list was topped by the groceries and automobile industries, expending thirty and twenty million dollars, respectively. A total of* $148,713,036 *worth of newspaper space was purchased by national advertisers in* 1938.

Documentary Films Slated for Canada

British Acoustics, Ltd., London, have completed arrangements for distribution in Canada through Associated Screen News, Montreal, of a number of British documentary films on educational topics.

The films were used at the New York World's Fair in connection with the "School of Tomorrow," showing English advances in visual education. Screen News will distribute them in Canada, to be screened for the benefit of Canadian school children who were unable to visit the Fair in New York.

Motion Pictures on Forum Program

Frank Nugent, motion picture critic of the New York *Times* and Arthur DeBra of the Motion Picture Producers and Distributors of America, will be the principal speakers at a group meeting on motion pictures at the Biltmore hotel, New York, on Saturday at the National Conference on Civil Liberties in the Present Emergency. The conference is sponsored by the American Civil Liberties Union. Saturday's group meeting will deal with government censorship in relation to films, radio, stage, press, books and periodicals. This session will be in charge of the National Council on Freedom and Censorship, with Quincy Howe as chairman. Other speakers will be Sidney Kaye, CBS counsel; Elmer Rice, playwright and Elmer Davis, radio commentator.

"Gulliver", "Herbert" For Holiday Release

Max Fleischer's feature length color cartoon, "Gulliver's Travels," will be released Christmas week and Paramount's other holiday special, "The Gay Days of Victor Herbert", will follow at New Year's time. Neil Agnew, vice-president in charge of sales, announced intensive national advertising and exploitation campaigns for both productions.

A total of $210,000 has been appropriated for advertising "Gulliver's Travels." The money will be spent in newspapers and in national magazines. The campaign hopes to bring to the attention of 50 million readers the first feature-length cartoon since "Snow White." Six exploiteers will be sent on the road to work on the cartoon and the Victor Herbert picture. Also the original songs of the former and Victor Herbert's melodies will be plugged on national radio networks from the end of October.

Only a limited number of prints will be available on "Gulliver" for Christmas.

B'nai B'rith Cinema Lodge Holds First Meeting

The first meeting of the new Cinema Lodge of the national B'nai B'rith was held last Thursday night at the Hotel Edison in New York City, with more than 100 representing the motion picture industry. Dr. William F. Rosenblum, chairman of the Metropolitan Anti-Defamation League, was the chief speaker. The charter will be presented Thursday evening, November 3rd. The officers of the Cinema Lodge are: A. W. Schwalberg, president; Stuart H. Aarons, secretary, and Max B. Blackman, treasurer.

Rothacker to Coast

Watterson R. Rothacker, Hollywood vice-president of Quigley Publishing Company, left New York Tuesday following a visit of several weeks. Before returning to Hollywood he will be the guest of Warren Wright at the Calumet Farm, Lexington, Ky., for the duration of the Keeneland Race Meet. Mr. Rothacker will return to his Hollywood office on October 26th.

SPLIT IN NEW YORK ALLIED WIDENS; KUYKENDALL URGES EXHIBITOR UNITY

Thornton Kelly Calls Meeting October 17th, to Bring Issue with Max Cohen Group to a Showdown

With the calling of another meeting of the E. Thornton Kelly faction of New York Allied for October 17th the fight between the two sections of that organization is expected to arrive at a victory for one or the other group at that time.

The dispute—a sort of "Cohens and Kellys in Dilemma"—came to a head last week, with a meeting held in Syracuse Tuesday, called by Mr. Kelly, to form a new Allied unit in New York, affiliated with the national body, as reported in MOTION PICTURE HERALD of October 7th.

Expelled by National Allied

New York Allied, while continuing to use that name, had been expelled from the national group for the opposition of its leader, Max Cohen, to the national body's rejection of the code of fair trade practices and his protest against its faith in legislation as opposed to self-regulation.

A bulletin issued by Mr. Kelly to Allied of New York members disclosed that the October 17th meeting, also called for Syracuse, was made at the motion of Murry Briskin of Homer and Clarence Dopp of Johnstown. The meeting was authorized by Mitchel Conery, Albany regional vice-president; Max Fogel, Rochester; John Gardner, Schenectady; Charles Wilson, Troy; William Tishkoff, Rochester, nad Harry Savett, Greene.

National Allied officers have promised to attend the meeting, which is "to determine the future status of this organization with relation to National Allied," according to the bulletin.

Mr. Cohen said Monday in New York that he will not attend the meeting, not wishing to enter a controversy "started by a disgruntled employe," and adding that there can be no official meeting of the New York unit unless he, as president, called it.

A statement by the Independent Theatre Owners of America made over the weekend said that "Typical Abram Myers' tactics are evident."

"Myers, for his own protection, expelled N. Y. Allied from the national group and is reported to be splitting the present organization," said the statement.

Michigan Reelects Branch

The Allied Theatre Owners of Michigan, at their annual convention ended last week, asked for continued negotiation of the industry code, and petitioned National Allied, distributors and the Department of Justice to place the arbitration clauses of the originally conceived code into effect.

Ray Branch of Hastings was re-elected president; other officers elected being Cass Beechler, vice-president; and Ed Kirschner, secretary-treasurer.

National Allied plans to hold its eastern regional meeting in Philadelphia November 13th.

Samuel Pinanski has been elected president of Allied Theatres of Massachusetts, Inc. Vice-president is John H. Devlin, treasurer is Stanley Sumner and secretary is Joseph H. Brennan.

Harry Alexander of Toronto was elected new president of the Independent Theatre Owners Association of Ontario Tuesday. Nat Taylor was named vice-president. The organization voted to seek a conciliation board.

BITTINGER'S PATRONS PREFER MUSICALS

Theatre patrons of Bloomsbury, Pa., and the surrounding territory in Columbia County prefer musicals, according to a survey conducted by George Bittinger, manager of the Capitol. A check of his ten box-office hits shows that six are musical, three are straight drama and one is a comedy. The Astaire-Rogers productions head the list, and Bing Crosby and the Eddy-MacDonald pictures are close behind. The humor picture in the first ten attractions was the late Will Rogers' "In Old Kentucky". The third engagement of "Naughty Marietta" played to more persons than the previous runs.

Directors include the officers and: M. J. Mullin, E. A. Cuddy, H. M. Addison, Fred Greenway, Harry McDonald, Benjamin Domingo, Max Melincoff, H. E. Hoffman, John J. Ford, John S. Giles, James H. Doyle and Walter A. Brown.

The executive board includes: Samuel Pinanski, M. J. Mullin, Harry McDonald, Max Melincoff, John J. Ford, Stanley Sumner, Joseph H. Brennan, H. M. Addison and John H. Devlin.

The advisory committee is composed of: Abner Eilenberg, George A. Ramsdell, Francis C. Lydon, Philip Bloomberg and Nathan Goldstein.

Circuits Answer Brandt

The suggestion advanced by Harry Brandt, president of the ITOA, for united action in arbitrating clearance disputes in the New York metropolitan area has been answered by the Prudential, Cocalis and Skouras circuits, all of which are reported to have asked for further information.

The Association, in a recent statement, said that "arbitration would prove a boon to exhibitors everywhere. The major distributors have been contacted on the matter, and likewise the circuits in the metropolitan area.

Ned Stevenson Forms Public Relations Agency

Ned Stevenson, former president of Visuphonic Pictures, Inc., has organized a firm to handle general public relations and motion pictures. The organization, Ned Stevenson and Associates, has Suzanne Silvercruys, author, sculptor and radio performer, Robert J. Caldwell, authority on labor relations and manufacturing problems, and Mathilda Rowland, fashion expert.

Honor Alban Mestanza

H. Alban Mestanza, editor of *Teatro al Dia,* a Quigley publication, has been elected a director of the newly created Ecuadorean-American Chamber of Commerce in the United States. He will act in an honorary capacity as editorial consultant for *Ecuador,* monthly publication in England issued under auspices of the Chamber.

Western New York Showmen Urged to "Take Stock of Themselves"; Calls Neely Bill Unworkable

by JAMES F. SCHRADER
in Buffalo

A plea for unity and harmony among exhibitors was made Monday in Buffalo at a session of the western New York unit of the Motion Picture Theatre Owners of America. Ed Kuykendall, national president of the organization, placed the blame for the many anti-trust suits squarely upon the shoulders of the exhibitors and distributors themselves.

Leading up to a discussion of the many Department of Justice suits filed against exhibitors and distributors throughout the country, Mr. Kuykendall told 100 Buffalo and western New York theatre owners, that "never before in the history of the industry has there been so much turmoil, dissension and hatred among ourselves."

With a plea to "take stock of ourselves," Mr. Kuykendall suggested that "everybody sit down, weigh and measure their differences and get together to solve our own problems. I can see nothing good coming out of these suits," he said, "nothing worthwhile or constructive."

"We have brought it on ourselves by our selfishness and our desire to get everything out of the business we can," Mr. Kuykendall added, with reference to the anti-trust suits. "We should give more time to the running of our own theatres than we do to the running of a competitor's across the street."

Calls Neely Bill "Unworkable"

Calling the Neely bill "unworkable," The MPTOA head said that it would be a physical impossibility to comply with its provisions, and that it would only serve "to make the exhibitor the goat." The only answer to the present problem in this field, he said, is the working out of reasonable cancellation privileges.

Hundreds of organizations that formerly were in favor of passage of the bill, according to Mr. Kuykendall, are now against it, "simply because they have taken the time to make themselves aware of all its provisions." He described it as a "camouflaged piece of hypocrisy," and urged exhibitors to correct those who have been "misinformed."

Mr. Kuykendall also called the American Society of Composers, Authors and Publishers an "unfair set-up," though it is protected by law.

As for business in general, the organization's leader forecast a decided upturn in the next few months. After that, he said the outlook is doubtful. "The European war is going to seriously hamper production of motion pictures here," he added, "It will make for cheaper production and fewer pictures.

"Buy accordingly," he warned, "and don't go crazy increasing overhead and starting a lot of building and redecorating."

The MPTOA of western New York, through its president, A. C. Hayman, is conducting a movement to reduce its members' power bills by presenting figures to the Public Service Commission.

Time Adds Office Space

The March of Time has added another floor of office space to its quarters at 369 Lexington Avenue, New York, making a total of three floors.

"JUBILEE" OBSERVED ON RADIO AND IN THE FIELD

MPPDA Pays Tribute to Edison and Eastman; Mayor Joins the Celebration in Chicago

The motion picture industry all this week observed its Golden Jubilee, officially commemorating the 50th anniversary of the Kinetoscope of Thomas A. Edison.

The observance in the field was for the most part concentrated by circuits and independents on banners and ballyhoo to turn attention to the industry as an institution and to the box offices for current patronage.

Last week end in New York a resolution of tribute to Mr. Edison and George Eastman was adopted by the board of directors of the Motion Picture Producers and Distributors of America. Radio also observed the date last Friday with a broadcast over a nationwide hookup by Mrs. Mina M. Edison Hughes, the inventor's widow.

Television Broadcast

Additionally, a television broadcast was scheduled for Friday over the NBC New York station, with scenes from the interior of the "Black Maria," Edison's former laboratory in West Orange, New Jersey. Children's Book Week also will make use of the anniversary theme from November 12th to 18th.

The motion picture industry's resolution, which was adopted at the regular quarterly meeting of the MPPDA board, read:

"Whereas, Thomas A. Edison, using flexible film prepared by George Eastman, perfected the Kinetoscope on October 6, 1889, and

"Whereas, this marked the birth of the motion picture,

"Therefore, we, the Board of Directors of the Motion Picture Producers and Distributors of America, wish to pay the industry's tribute on the Fiftieth Anniversary to the genius which made possible this great service of entertainment and education."

Interview Is Broadcast

Mr. Edison's widow reminisced about the discoveries of fifty years ago in an interview with Mrs. Malcolm Parker MacCoy, chairman of the motion picture department of the New York State Federation of Women's Clubs, broadcast over NBC.

She told about the thin flexible film in lengths up to fifty feet that George Eastman supplied for Mr. Edison's tests in motion photography.

"Late in the summer (of 1889) we went to Paris to see the Exposition where Mr. Edison had a wonderful exhibit of his phonograph and his light," the inventor's widow said. "He met with great success and was feted throughout his stay abroad in a most remarkable way. But he was anxious to get back, so we returned to West Orange."

She went on to describe how pleased her husband was that day fifty years ago when he saw pictures in motion through his Kinetoscope No. 1. His experiments were successful; the motion picture was born.

"Mr. Edison felt that since he could make moving pictures show in small size in the Kinetoscope, he could show big pictures by projecting them onto a screen," the inventor's widow continued. "So he commenced to work on a projector also. Up to that time all his work had been on a viewing lens or a peep-hole type of instrument and the images seen were no larger than those actually on the celluloid."

She went on to describe the studio built in the yard outside the laboratory in West Orange and called the Black Maria because it was covered with black roofing paper.

"The first play that I recall was 'Milk White Flag,'" she said. "In 1903 they made 'The Great Train Robbery,' the first narrative film. This had no subtitles whatever—but you could really very readily understand the story even without the subtitles. About that same period, he was continuing his work in synchronizing the showing of motion on films with accompanying sound.

"He was engaged in commercially producing films from the very first and his company continued to make films until 1921 or about that time. He showed talking motion pictures for several years but the recordings and synchronization were all mechanically done.

"Mr. Edison enjoyed motion pictures," she said. "Around the Oranges and Montclair we were often the most regular attendants at the theatres. It was one of the forms of relaxation that he truly enjoyed. There were many times when we would go to the movie theatres every night in the week."

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IN NEWSREELS

MOVIETONE NEWS—No. 8, Vol. 22.—French army displays its motorized units and air force....Chicago pays homage at the bier of Cardinal Mundelein....Fashions in shoes....New York Yankees win first two games of World Series....Helen Wills and Adrian Quist lose to Mrs. Fabyan and Elwood Cooke in tennis....Lew Lehr.

MOVIETONE NEWS—No. 9, Vol. 22.—French big guns moved to Maginot Line....Duke of Windsor on duty at front....Daladier inspects Western Front ....Artillery pounds enemy positions....In Poland, Hitler watches Nazi regiments cross San River.... Cardinal Mundelein buried...."Hollywood Cavalcade" premiere in Hollywood....Lew Lehr....Yankees win World Series.

NEWS OF THE DAY—No. 206, Vol. 11.—Comprehensive picture of the might of the French army and air force....Seaplane sets new endurance record ....Nation mourns Cardinal Mundelein....New "daily dozen" for wasp waistline....First World Series game won by New York Yankees.

NEWS OF THE DAY—No. 207, Vol. II—Rumania avenges slain premier....Nazi troops "mop up" Polish cities....French advance on front....Yankees make it four straight.

PARAMOUNT NEWS—No. 11.—British-edited films showing telephoto lens view of Saarbrucken.... French troops as skirmishers....French artillery firing....the Siegfried Line....Maginot Line fortresses firing....French bombers in flight, bomb sighting and bomb dropping....A burning observation balloon ....Yankees win first World Series game.

PARAMOUNT NEWS—No. 12.—Yankees win World Series....Air armada drops leaflets over Minneapolis. ....Pan-American parley ends....Welles praises unity of parley....Football.

RKO PATHE NEWS—No. 23, Vol. 11.—Cardinal Mundelein dies at age of 67....Secretary Hull warns American travelers abroad....Pineapple harvester aids Hawaiians....New fishing grounds discovered ....Japanese paint in sand....Sheep migrate for winter grazing....Yankees beat Reds.

RKO PATHE NEWS—No. 24, Vol. 11.—Polish prisoners by thousands in hands of Germany....Rumanian King attends funeral of murdered Premier Calinescu....New Polish Government takes form in Paris ....Belgium prepares to defend boundaries....On the Western Front....Cardinal Mundelein is buried.... Pan-American peace congress ends....Yale eleven tops Columbia....Yankees win four straight.

UNIVERSAL NEWSREEL—No. 812, Vol. 11.—Yankees win first game of World Series....Canada starts air training....French continue preparations for air raids....English girls reviewed by Countess of Athlone....Rites for Cardinal Mundelein.... Animals made of wire....Catch tons of salmon in nets....Girls swim in sea of apples....Helen Wills returns to tennis.

UNIVERSAL NEWSREEL—No. 813, Vol. 11.—French guns pound German line....Cardinal Mundelein is buried....Yankees win World Series....Football.

Chicago's National Movie Week

Chicago's Mayor Edward J. Kelly proclaimed October 6th to 13th as National Movie Week, while Chicago theatre managers took advantage of the celebration.

They were supported by Chicago newspapers: the Tribune last Sunday, devoting the first page of its amusement section to pictures and a story by Mae Tinee, movie critic, on the development of motion pictures; as well as an editorial regarding the Jubilee; while the Daily News and the Herald-American devoted full pages of pictures and stories to the anniversary.

Film exchanges were overwhelmed with orders for old time pictures which have been incorporated into short subjects. Almost all theatres in the Balaban & Katz circuit, which was especially active in observances of the Jubilee, and most of the independents booked films of this sort.

"Old Time Movie Parties" were held in many theatres over last weekend, with old silent pictures, with slides, a piano player, or song plugger, forming part of the show.

Other managers arranged "movie museums," displaying old and new types of motion picture equipment.

The appearance at a number of B & K theatres of Paramount players J. Carroll Naish, Patricia Morrison, Olympe Bradna and Susan Hayward was also exploited as part of the celebration.

The Warner and Seeaness circuits in Chicago did not enter any celebration of the Jubilee, although various managers in the two chains did arrange displays and make tieups in conjunction with the event.

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Baltimore's Observance

In Baltimore, the Motion Picture Theatre Owners of Maryland, affiliated with Allied States Association, took full page advertisements in daily papers announcing the 50th anniversary. Listing their 62 member theatres in the city, the advertisement carried pictures of the old and the new in motion picture theatres, using as its example of the latter the Radio City Music Hall in New York; in motion picture sound cameras, and, as well, a scene from "The Kiss" and of Alice Faye and Tyrone Power, headed "Romance is still popular on the screen."

The advertisement said, in part, "In 1939, just 50 years after Edison invented the Kinetoscope and 25 years after the possibilities of the screen were realized by a small group of courageous pioneers . . . the motion picture has reached artistic maturity.

"Every motion picture machine, every motion picture enterprise, every motion picture personality, screen star, or magnate of the screen or theatre can be traced to some connection growing directly out of Thomas A. Edison's 'Little Black Box.'"

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Power Company Cooperates

The Pennsylvania Power and Light Company joined in with the theatres in celebration of anniversary week. In an advertisement which appeared in the amusement section in the Wilkes-Barre, Pa., Record the utility company had an ad which read:

"Hello, folks—

"This is anniversary week at the movies

"We offer our congratulations to the moving picture industry on the occasion of its 50th anniversary. Your industry and ours were born in the minds of the same genius—Thomas A. Edison.

"The motion picture industry deserves high commendation for the splendid job it has done . . . bringing outstanding high quality entertainment to the American Public at a price that all can afford.

"The Electrical Industry concurrently commemorating the 60th anniversary of the incandescent lamp is happy to have contributed in some measure to this success through the marvels of modern electric service so important to that industry."

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLONDIE TAKES A VACATION: Penny Singleton, Arthur Lake, Larry Simms—On a par with the other Blondie pictures and seems to please the rank and file.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FIVE LITTLE PEPPERS AND HOW THEY GREW: Edith Fellows, Dorothy Peterson—Played with "The Man from Sundown." Rather weak bill. Neither one was any good.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GOOD GIRLS GO TO PARIS: Joan Blondell, Melvyn Douglas, Walter Connolly—Somehow they didn't fall for this one. Very entertaining and some good laughs. Should have done better at the box office. Not much said about it either way. Running time, 78 minutes. Played September 24-25.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

MAN FROM SUNDOWN, THE: Charles Starrett, Iris Meredith, Sons of the Pioneers—A western that is different. Excellent. Plenty of music to relieve the action. All in all, a good show. Do not fail to use this if you have an action crowd. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAN FROM SUNDOWN, THE: Charles Starrett, Iris Meredith, Sons of the Pioneers—Played with "Five Little Peppers and How They Grew." Rather weak bill. Neither one was any good.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Richard Barthelmess, Thomas Mitchell—Disappointing. No action, an all-talker. Played September 22-23.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. General patronage.

First National

ANGELS WASH THEIR FACES: "Dead End Kids," Ann Sheridan, Ronald Reagan, Bonita Granville, Frankie Thomas—Good picture; good business. Pleased all. Running time, 66 minutes. Played September 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Paul Lukas, Francis Lederer—Very well done. Gets business. Played September 29-30.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. General patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—Well, she did it again. Brought out all of the sob sisters but not a man picture.—A. H. Records, Majestic Theatre, Hebrons, Neb. General patronage.

EACH DAWN I DIE: James Cagney, George Brent, Jane Bryan, George Bancroft—Very good picture and also good business. This is a swell picture from any angle so play it quick. Running time, 92 minutes. Played September 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KID FROM KOKOMO, THE: Wayne Morris, Pat O'Brien, Joan Blondell, May Robson—Good small town audience appeal. Would recommend same as an action picture. Running time, 89 minutes. Played September 21.—A. L Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MAN WHO DARED, THE: Charley Grapewin, Jane Bryan—Not so hot. No business.—A. H. Records, Majestic Theatre, Hebrons, Neb. General patronage.

YOU CAN'T GET AWAY WITH MURDER: Humphrey Bogart, Billy Halop, Gale Page—This is one that really "hit the spot" for me. It drew more than many "A" pictures. Bogart, Gale Page and Billy Halop all did nice jobs of acting. Play it. Running time, 78 minutes. Played September 23-25.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

Metro-Goldwyn-Mayer

BLACKMAIL: Edward G. Robinson, Ruth Hussey, Bobs Watson—Pleased our audiences more than any other picture has done in the past three months. Another ace from MGM. Listen to the raves come out on this one. Robinson is par excellence. Hussey gets better all the time and little Bobs Watson took 'em for a ride again. Running time, 79 minutes. Played September 30-October 3.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce, Warren William, Binnie Barnes—No selling out. Played extra attraction along with this, which helped it out.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GIRL DOWNSTAIRS: Franchot Tone, Franciska Gaal, Walter Connolly—Was plenty good. Everyone liked it.—A. H. Records, Majestic Theatre, Hebrons, Neb. General patronage.

IT'S A WONDERFUL WORLD: Claudette Colbert, James Stewart—Was well liked by all.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

MIRACLES FOR SALE: Robert Young, Florence Rice, Henry Hull—A murder mystery that has plenty of comedy to ease the tension. Very good for the audiences that like the thrillers. For a short run or double bill it is all right. Otherwise skip it. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TARZAN FINDS A SON!: Johnny Weissmuller, Maureen O'Sullivan—Everyone liked this and did a nice business on it. MGM has the pictures.—A. H Records, Majestic Theatre, Hebron, Neb. General patronage.

TARZAN FINDS A SON!: Johnny Weissmuller, Maureen O'Sullivan, John Sheffield—A natural for top gross and they won't go out disappointed. Tarzan, Jr., will be the talk of the town. Nice photography and excellently produced throughout. Running time, 82 minutes. Played September 27-28.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

TARZAN FINDS A SON!: Johnny Weissmuller, Maureen O'Sullivan, John Sheffield—About half as good as Metro thinks it is. The photography is fine, the animals are great, almost as good as a trip to the Zoo, swimming shots the best I have seen, the story just the usual Tarzan with the real star little John Sheffield, who plays the part of Tarzan's son to perfection. He even looks and talks like Tarzan. Had been shown all around so the box office was nothing to write home about. Running time, 82 minutes. Played September 29-October 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TELL NO TALES: Melvyn Douglas, Louise Platt—Just a good Saturday action picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THESE GLAMOUR GIRLS: Lew Ayres, Lana Turner, Jane Bryan, Richard Carlson, Tom Brown, Anita Louise—Good "B" picture. Entertaining all the way and has been allocated to the "B" class and which it fills OK. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THESE GLAMOUR GIRLS: Lew Ayres, Lana Turner, Anita Louise, Tom Brown, Richard Carlson, Jane Bryan—Very good show along the lines the young people like but not enough star names to put it over. Lana Turner is good but has not had enough experience for the lead. Supporting cast good. Pleased those who saw it, which was too few. Running time, 80 minutes. Played September 15-17.—Gladys E. McArdle, Owl Theatre Lebanon, Kansas. Small town patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Paulette Goddard, Rosalind Russell, Mary Boland, Joan Fontaine, Phyllis Povah, Virginia Weidler, Lucile Watson—Here is one that will roll them in the aisles. Absolutely the tops. The star (?), the entire cast is perfection. Miss Russell and Miss Goddard are wonderful. Cannot rave enough. The men will not approve of it but when it comes to letting the hair down on the action of the women, nothing is left to be imagined. Excellent. Running time, 138 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Monogram

BOYS' REFORMATORY: Frankie Darro, Grant Withers—Monogram has put in some effort on this one and the reaction from our patrons was a reward for it. They liked this feature here. Running time, 61 minutes. Played September 30-October 3.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Paramount

GRACIE ALLEN MURDER CASE: Gracie Allen, Warren William, Kent Taylor, Ellen Drew—If they go for Gracie in your town, they'll take to this one like a duck to water. Her comedy is good and I believe she is in every scene. It's a knockout for laughs. Running time, 74 minutes. Played September 27-28.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

HOPALONG CASSIDY RIDES AGAIN: William Boyd, George Hayes, Russell Hayden—These western series are Gene Autry's biggest opposition. Well received here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—Lots of people who never previously got a kick out of Joe Brown or Martha Raye seemed to like them together. Lots of laughs in the funny places. Played September 23-26.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Republic

HOME ON THE PRAIRIE: Gene Autry, Smiley Burnette—And do the farmers like this stuff.—A. H. Records, Majestic Theatre, Hebrons, Neb. General patronage.

IN OLD MONTEREY: Gene Autry, Smiley Burnette, George Hayes—Here is the series that never fails us. We have found the best spot for them is on Bank Nights. Running time, 75 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

PRIDE OF THE NAVY: James Dunn, Rochelle Hudson, Gordon Oliver—Good. Lot of action. Dunn as usual always good.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

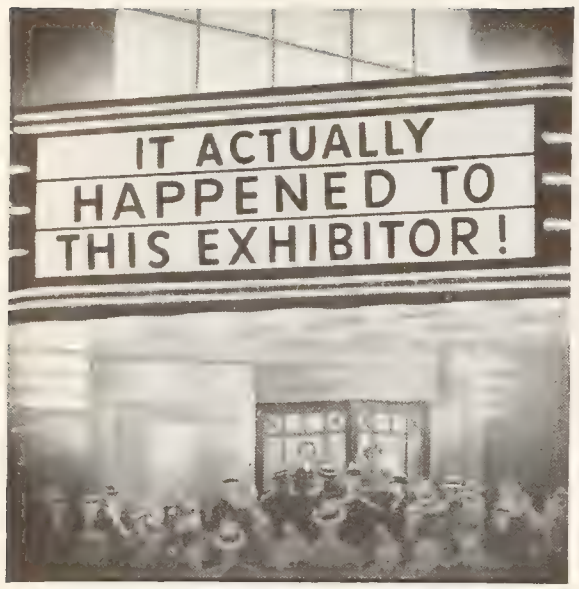
WALL STREET COWBOY: Roy Rogers, George Hayes, Raymond Hatton—Fair picture; fair business. Running time, 66 minutes. Played September 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

CAREER: Edward Ellis, Anne Shirley, John Archer —A very good picture, particularly adapted to Iowa theatre. Good story, not enough name value in cast

(Continued on following page, column 2)

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TWA
FASTEST COAST-TO-COAST



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(*Continued from preceding page*)

to bring them in. John Archer turns in a nice performance. Running time, 72 minutes. Played October 1-2.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

FIFTH AVENUE GIRL: Ginger Rogers, Walter Connolly, James Ellison, Tim Holt—Of course, Ginger is my favorite, but this is another positive hit Not the draw as "Bachelor Mother" but very good audience reaction. Running time, 85 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

FISHERMAN'S WHARF: Bobby Breen, Leo Carrillo, Henry Armetta—The best Breen we have had in a long time. Good entertainment. Played September 29-30.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. General patronage.

IN NAME ONLY: Carole Lombard, Cary Grant, Kay Francis—An excellent picture but no draw.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SMASHING THE RACKETS: Chester Morris, Frances Mercer, Rita Johnson, Bruce Cabot—Fast moving little programmer everyone enjoyed. Played September 27-28.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. General patronage.

Twentieth Century-Fox

BOY FRIEND: Jane Withers, Richard Bond, Arleen Whelan—So-so. Very poor story. Think her and Shirley are on their way out.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

CHARLIE CHAN IN RENO: Sidney Toler, Phyllis Brooks, Ricardo Cortez—Just another picture to small business. I think the folks have lost interest in Chan since Warner Oland died. Running time, 71 minutes. Played September 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRONTIER MARSHAL: Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes—Good western that'll get you money, if your town will stand for westerns. They call it the little "Dodge City". Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

JONES FAMILY IN HOLLYWOOD: Jed Prouty, Spring Byington—A nice program picture which fitted in nice for our weekend customers with a western. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JONES FAMILY IN HOLLYWOOD: Jed Prouty, Spring Byington—These Jones Familys get better every picture. An excellent comedy that pleases almost any patronage. Running time, 60 minutes. Played September 27-28.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

NEWS IS MADE AT NIGHT: Preston Foster, Lynn Bari—Newspaper story and one of the best of its kind. This picture is packed with mystery, romance and comedy. Don't pass this up. Put it on your "must play" list. Running time, 73 minutes. Played September 20-21.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

RETURN OF THE CISCO KID, THE: Warner Baxter, Lynn Bari, Henry Hull, Cesar Romero—A very good western but has no more draw than any good western. Yet Fox puts it in a high allocation. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WINNER TAKE ALL: Tony Martin, Gloria Stuart, Slim Summerville, Henry Armetta—Fair picture; fair business. No kicks; no compliments. Running time, 62 minutes. Played September 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOUNG MR. LINCOLN: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan—A splendid production of outstanding qualities. One of Henry Fonda's greatest roles. This is the story of Abe Lincoln as a lawyer. A picture well worth the praise it is getting. Running time, 101 minutes. Played September 22-23.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

United Artists

TRADE WINDS: Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—Not so hot. Just got by and that is all.—A. H. Records, Majestic Theatre, Hebrons, Neb. General patronage.

Universal

CODE OF THE STREETS: "Little Tough Guys," Harry Carey, Frankie Thomas—This is the kind that Universal is noted for and is the very kind I need, I want. I never worry when I play a Universal picture. Running time, 70 minutes. Played September 26.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

INSIDE INFORMATION: June Lang, Dick Foran, Harry Carey—A higher than average entertainment "B." Got a good reaction here from our thrill loving audiences. Played September 23-26.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

I STOLE A MILLION: George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory—Not a top group allocation. Belongs on Saturday for action crowds. Just a good program picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I STOLE A MILLION: George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory—This grossed the lowest Friday and Saturday we ever had. Most certainly not the story or the Raft we played in "Each Dawn I Die," Warners. Running time, 80 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

STORM, THE: Charles Bickford, Preston Foster, Barton MacLane, Tom Brown, Nan Grey, Andy Devine—A very fine picture. Business only normal due to the fact Imperial Oil Company gave a free show. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WHEN TOMORROW COMES: Charles Boyer, Irene Dunne—Just a good "B" picture. Not strong enough for extended runs. You'll lose money with it no matter how you buy it or how you run it. Running time, 91 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WHEN TOMORROW COMES: Irene Dunne, Charles Boyer—A few women ventured out to see it. The ending very disappointing to many.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory, Guinn Williams—One of the greatest pictures of its kind. No words can describe the beauty, color, thrills and joys that are found in "Dodge City." Guinn Williams and Alan Hale are excellent in the supporting cast. Bruce Cabot and Victor Jory are tops. Running time, 104 minutes. Played September 24-25.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

NAUGHTY BUT NICE: Dick Powell, Ann Sheridan, Gale Page, Ronald Reagan—This one drew fairly good for me but lacked something. Ann Sheridan does herself no good in this one. It's worth playing, though. Running time, 90 minutes. Played September 16-18.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

NAUGHTY BUT NICE: Dick Powell. Ann Sheridan, Gale Page, Ronald Reagan—Nice little picture. Enjoyed by all.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

NAUGHTY BUT NICE: Dick Powell, Gale Page, Ann Sheridan, Ronald Reagan, Zasu Pitts—Very good feature that pleased. Dick Powell is only about half the box office star he was a few years ago. Zasu Pitts gives an excellent performance. Supporting cast is all good. Running time, 90 minutes. Played September 22-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WOMEN IN THE WIND: Kay Francis, William Gargan, Victor Jory—Was surprised at this as Kay don't mean a thing to me here but at that it was a good picture. No business.—A. H. Records, Majestic Theatre, Hebrons, Neb. General patronage.

Short Features

Columbia

COMMUNITY SING: No. 5—Best yet. Very enjoyable.—Harland Rankin, Plaza Theatre, Tilbury, Ontaria, Canada. General patronage.

COMMUNITY SING: No. 10—Some of my patrons told us when leaving it was the best sing they ever saw.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOOCHING THROUGH GEORGIA: Buster Keaton —Columbia has not been giving us enough of this comedian this past season as he is tops of all when it comes to pantomime comedy. Good any day of the week. Tops in comedy from the company with the best shorts in the business. Running time, 16 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCRAPPY'S RODEO: Scrappy Cartoons—Just a cartoon and it's not funny. Running time, six minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

STORK TAKES A HOLIDAY, THE: Color Rhapsodies—A very good cartoon. Nice coloring.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SUE MY LAWYER: Harry Langdon—Lots of laughs as usual for Columbia. They certainly excel in slapstick comedies which are well received in small towns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

ART GALLERY: Cartoons—Very good. Nice comments on this cartoon. That is something unusual when they praise a cartoon. Running time, nine minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

ASH CAN FLEET: MGM Miniatures—An ideal short. It is the most timely topic possible and so well produced that it adds greatly to any program. It has a swell plug for "Thunder Afloat." Play it on your best nights. Running time, 10 minutes.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and rural patronage.

ASH CAN FLEET: MGM Miniatures—A really swell short showing how submarines are destroyed by depth bombs released by the sub chasers. Very timely and very interesting. Play it before you play "Thunder Afloat," as it is a buildup for that picture.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

AUTO ANTICS: Our Gang—Pleased one hundred per cent, as all Gang shorts do. Think the Gang could get out and recite the multiplication table and get laughs. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BEAR THAT COULDN'T SLEEP, THE: Cartoons—Very good. A cartoon that the young and old will find very amusing. Running time, nine minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

BOOKWORM, THE: Cartoons—Fair. Have had better, such as "Goldilocks and the Three Bears" and "The Bear That Couldn't Sleep." Ising had better stay to the other types. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CLOWN PRINCESS: Our Gang—Excellent. Our Gang seems to meet with approval in general run of patronage. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

CLOWN PRINCESS: Our Gang—Very good. The best we have had in some time. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FROM THE ENDS OF THE EARTH: A New Romance in Celluloid—This advertising reel furnished free of charge by Metro should if possible be run before you start playing new product as it gives your future attractions plenty of publicity. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HEROES AT LEISURE: Pete Smith Specialties—Good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PASSING PARADE: No. 1—Book this one. Has two parts that fit present day conditions to a T. One especially deals with a big car of '29 vintage and follows it to the scrap pile and aboard a boat bound for munitions plants overseas. Running time, 10 minutes.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and rural patronage.

PICTURESQUE UDAIPUR: FitzPatrick Travel Talks—Not better than the balance but still tops in the field. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

COLOMBIA: Color Cruises—Average travel talk.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HELLO, HOW AM I?: Popeye the Sailor—Just a fair Popeye. Running time, six minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

IT'S THE NATURAL THING TO DO: Popeye the Sailor—Average Popeye cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MUSICAL MOUNTAINEERS: Betty Boop Cartoons—Hillbilly stuff nicely done. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

POPULAR SCIENCE: No. 6—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WATCH YOUR STEP: Grantland Rice Sportlights—Entertaining Sportlight.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

FIVE TIMES FIVE: Special—A dandy Quint subject that drew some additional business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARCH OF TIME, THE: No. 1—An excellent aviation subject. So far we have been unable to make this draw any additional business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARCH OF TIME: No. 12—History of the movies. Very instructive, good. These subjects are definite to any theatre.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SAGEBRUSH SERENADE: Ray Whitley Comedies—A good two-reel western comedy; though nothing extraordinary, it entertained. Running time, 20 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

SOCIETY DOG SHOW: Walt Disney Cartoons—They are good but too high priced. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

Twentieth Century-Fox

TEMPEST OVER TUNIS: Magic Carpet Series—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWO HEADED GIANT: Terry-Toons—Just a fair colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

GOING PLACES: No. 65—Travel talk on the British West Indies that is excellent. Do not fail to run it. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SHOW FOR SALE: Mentone Musical Comedies—Excellent musical with plenty of top acts to send it off. This series has been good all season. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION: No. 65—These Fiction reels of Universal are an excellent single reel filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

BELIEVE IT OR ELSE: Merrie Melodies—Only fair. This never seemed to get going. Disappointed the cartoon fans. Running time, nine minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

(Reports continued on following page)

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933,

Of Motion Picture Herald, published weekly at New York, N. Y., for October 1, 1939.

State of New York }
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to, wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher and Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, N. Y. City; Editor, Terry Ramsaye, 1270 Sixth Avenue, N. Y. City; Managing Editor, Ernest A. Rovelstad, 1270 Sixth Avenue, N. Y. City; Business Manager, Theo. J. Sullivan, 1270 Sixth Avenue, N. Y. City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Quigley Publishing Company, Inc., 1270 Sixth Avenue, N. Y. City; Martin Quigley, 1270 Sixth Avenue, N. Y. City; Colvin Brown, 1270 Sixth Avenue, N. Y. City; Gertrude S. Quigley, 1270 Sixth Avenue, N. Y. City.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

THEO. J. SULLIVAN,
Business Manager.

Sworn to before me this 28th day of September, 1939.

[SEAL]

ANNA MILBERT,
Notary Public.
N. Y. Co. No. 158.
Reg. No. OM 124.

(My commission expires Mar. 30, 1940)

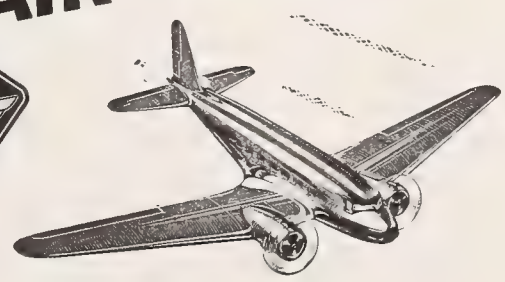


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(*Continued from preceding page*)

BROADWAY BUCKAROO: Red Skelton—One of the best Brevities we have ever played. We played this midweek but feel that a better booking would be Friday and Saturday, as this short has a western locale. Excellent acts all the way through. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DAVE APOLLON AND HIS ORCHESTRA: Melody Masters—Very well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DEAN OF THE PASTEBOARDS: Vitaphone Varieties—Here is a good short. Different and clever. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DETOURING AMERICA: Merrie Melodies—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HARE-UM SCARE-UM: Merrie Melodies—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HAUNTED HOUSE, THE: Floyd Gibbons' "Your True Adventure" series—Very good. We have built up quite a demand for this series and this one is as good as any we have run. Running time, 11 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

KRISTOPHER KOLUMBUS, JR.: Looney Tunes—Good cartoon in black and white.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—Excellent musical. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MUSIC WITH A SMILE: Happy Felton and His Orchestra—Real enjoyable band number. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

POLAR PALS: Looney Tunes—Very good. Clever. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PORKY'S PICNIC: Looney Tunes—Average black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S TIRE TROUBLE: Looney Tunes—Average black and white carton.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SCALP TROUBLE: Looney Tunes—Warners had better get a new character as Porky is not so hot. The subject matter is good but they need a new star. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Serials

Republic

DICK TRACY'S G-MEN: Ralph Byrd—On Chapter Five and doing right well for itself. OK if the action keeps up.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

LONE RANGER RIDES AGAIN: Robert Livingston, Chief Thunder Cloud—They still like this and we are on 12th episode. If a serial has any draw, this has.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Delaware Seeks "Blue Law" Opinions

Delaware's nine-member commission to study revision of the state's 144-year-old Sunday blue laws last week began its study with a movement to tap public opinion on ways to have the ancient statutes conform with modern life.

Scores of letters to individuals and organizations in all parts of the state seeeking suggestions on blue law revision, have been mailed out by the commission, the Rev. Ralph L. Minker, chairman, has announced at Wilmington. With the letter was a recapitulation of the 1,959 Sabbath blue law violations found on one day, September 3, by city and state police.

The deadline for replies was set for this Sunday.

"We are anxious to learn how you and your organization," the letters say, "would go about remedying the situation that exists." The commission promises that the names of those making replies will not be made public if so desired.

Under the resolution setting up the special commission, a report is to be made to the General Assembly of 1941. The appointment of the commission was based upon the statements and warnings of Atty.-Gen. James R. Morford that the blue laws were being violated every Sunday and that unless the State Legislature took action the police agencies should presume that the Legislature had no desire of modifying or repealing the old laws and that the strict enforcement should follow.

Question No. 3 in the Bluebook School

The Bluebook School, conducted in the HERALD for many years by F. H. Richardson, has been resumed, based on the new Second Revision of the Sixth Edition of Mr. Richardson's Bluebook of Projection. Under the new presentation of the material, projectionists are asked to submit answers, as formerly, but often the answer that will be published will be that of Mr. Richardson himself, or of other specialists in projection and sound. This procedure has been adopted with the thought that it will serve the real purpose of the "school": to encourage and assist in study and at the same time facilitate preparation of effective answers.

The first question, which appeared in the issued of September 2nd, and the second, in last week's issue, are as follows:

QUESTION NO. 1: What is feedback? Reverse feedback? Interelectrode capacitance? Oscillation?

QUESTION NO. 2: (a) What is exact width of 35 mm. film sound track? (b) What characteristics of the film concern projectionists most? (c) Describe, in detail, correct method of making film splices.

QUESTION NO. 3—Name two classes of circuits found in modern amplifiers? What types of electrical power are required by sound systems? What apparatus in an amplifier functions as an electrical valve and why is it not called a valve, in this country at least?

Answers will begin to appear as soon as several questions have been submitted.

Magicians Protest Showing Of Trade Secrets in Film

The Society of American Magicians has protested to Murray Silverstone, chief executive of United Artists, the "exposure" of trade secrets of "another branch of show business—the magicians," in Walter Wanger's "Eternally Yours."

The organization's wire, which has been referred by Mr. Silverstone to Mr. Wanger, points out that Hardeen, one of its members, is performing one of the tricks exposed in the film in the current "Hellzapoppin."

U.S. Ready for 1939 Census of Film Business

Preparations for the 1939 census of amusements as part of the Government's census of general business, have been completed and the machinery is being set up for the collection of the data, to begin on January 2nd next, it was disclosed this week by officials of the United States Census Bureau at Washington.

Armed with copies of a schedule which has been prepared for the amusement and service industries, canvassers of the bureau next January will visit approximately 50,000 places of amusement, including motion pictures, to collect information which, when analyzed, will provide a comparison of employment, box office receipts and other data compiled in the previous censuses of theatres, covering 1929, 1933 and 1935.

The schedule prepared for the theatre industry provides for registration of the name of the establishment, name of owner and his race, in the case of individuals (white, Negro, other); location of the theatre and home, office or business address of the owner; the type of organization (whether individual proprietorship, partnership, corporation or other); date of establishment of the business and date of acquisition or establishment under present ownership; total number of theatres owned by the proprietor or organization, and seating capacity.

In addition, the schedule will show total admission collections for the year and, separately, the total amount of amusement taxes included in the admissions, which were collected directly from customers and paid directly to any local, state or Federal taxing agency.

In dealing with unemployment, the Census Bureau will inquire as to the number of proprietors and firm members devoting the major portion of their time to the business, whether or not paid a regular salary; members of family of proprietors or firm members (wives, husbands, children, etc.) who are regularly working in the business, full-time or part-time, but who are paid no stipulated wage or salary; paid proprietors and firm members, whether active in the business or not, who are paid a regular salary, and amount of latter for 1939; total payroll for the year; amount paid full-time and amount paid part-time employees, separately; number of paid employees on payroll for period nearest the 15th of each month through the year; and, separately, number of males and employees, full-time or part-time, on payroll for one period in October.

It was stressed by bureau officials that the 1939 census will be a complete canvass of the theatre industry, and it was pointed out that all business men in the lines covered are required by law to furnish the information.

It is estimated that four to five months will be required for the collection of information in the field, and that the basic facts can be made available sometime during 1940. Details of the theatre survey, however, are not expected to be published before 1941.

The same Act of Congress that requires the report also makes it unlawful for the Census Bureau to disclose any facts obtained, including names or identity, from the reports. Only sworn census employees at Washington will see the statements. Data collected will be used solely for preparing statistical information concerning the nation's population, resources and business activities and progress under this Administration, and according to provisions for the census, the reports cannot be used for purposes of taxation, regulation or investigation.

Ths business census was taken first in 1930.

SHORT PRODUCT PLAYING BROADWAY

Week of October 7

CAPITOL

Football Thrills.....MGM
A-haunting We Will Go....Universal
Feature: The Women.....MGM

CRITERION

Birth of the Movies.....Alliance
Three Minute Fuse.....Vitaphone
Feature: $1,000 a Touchdown.....Paramount

MUSIC HALL

Bill of Rights.....Vitaphone
March of Time, No. 2.....RKO Radio
Morocco.....Columbia
Feature: Intermezzo, a Love Story.....United Artists

PARAMOUNT

Popular Science, No. 1....Paramount
Breaking the News.....Paramount
Public Hobby, No. 1.....Paramount
Feature: Honeymoon in Bali Paramount

RIALTO

Farmyard Symphony.....RKO Radio
Feature: All Quiet on the Western Front (reissue)..Universal

RIVOLI

Gun Play.....RKO Radio
The Pointer.....RKO Radio
Feature: The Real Glory...United Artists

ROXY

Clocking the Jockeys.....20th Cent.-Fox
The Watchdog.....20th Cent.-Fox
Feature: Eternally Yours....United Artists

STRAND

Ice Frolic.....Vitaphone
Detouring America.....Vitaphone
Vote Trouble.....Vitaphone
Feature: Dust Be My Destiny.First National

Clark Getts Announces A Hollywood Invasion

Clark H. Getts, New York agent and representative of numerous "names," currently on the coast in behalf of Osa Johnson and her Columbia production, has established a western office at the Roosevelt in Hollywood, to deal in picture personages and projects. For some years he has operated from the Waldorf in New York presenting General Hugh Johnson, Osa Johnson, Dale Carnegie, J. P. McEvoy, Walter Hampden, Conrad Nagel, Rupert Hughes and others. He was manager for the Osa Johnson expedition to Africa which made background material for "Stanley and Livingstone." He was formerly on the staff of the Artists Service for National Broadcasting Company.

Mr. Getts' clients received big fees: for instance, Eleanor Roosevelt, at $1,250 per booking; and Osa Johnson, at $1,000 per booking, and percentage.

E. C. Beatty, president of the W. S. Butterfield Theatres, Inc., announced that the new Garden theatre in Flint, Mich., was opened on October 5th.

Franklyn Warner's series of features, for RKO release, will be in Cosmocolor.

ATLAS IN NEW RKO PLAN, CHANGE IN SALES STAFF

Levy Resigns; A. W. Smith Eastern Sales Manager, Mochrie in South, McEvoy in Midwest

The Radio-Keith-Orpheum Corporation this week effected sweeping changes in the executive personnel of its film sales division, eliminating the post of general sales manager following the resignation of Jules Levy, appointing A. W. Smith as eastern sales manager and Robert E. Mochrie in the south, and transferring Edward L. McEvoy from the east to midwest, consolidating field divisions and otherwise realigning branch and other sales managers.

Meanwhile, the Atlas Corporation, leader in reorganizing RKO, disclosed through the film company's home office in New York that it is making plans for a new proposal in underwriting new stock, revising its original intentions to take in European war factors.

When Judge William Bondy in federal court in New York on Wednesday termed the proceedings "interminable" and insisted on immediate progress, the while adjourning the hearing to November 1st, Richard Jones of Simpson, Thacher and Bartlett, Atlas counsel intimated the new stock writing plan may be ready by that time.

With RKO 12 Years

Jules Levy had served RKO in various positions for 12 years. His first position in the organization was general manager of the RKO Theatres' film booking department. In this capacity he was in charge of buying and booking for the circuit. Seven years ago he was made general sales manager of RKO Radio Pictures and directed the selling organization in the United States and Canada. Mr. Levy was born in Rochester, N. Y., in 1896. He has been in the motion picture industry for more than 25 years and became one of the best known and liked executives in the business. His first connection with motion pictures was as a film salesman for Universal. Soon he became one of the sales executives where he was first associated with Mr. Depinet. Later Mr. Levy joined First National Pictures where he remained three years. Still later he was a special representative for United Artists.

A. W. Smith as new RKO eastern sales manager will have charge of the eastern half of the United States, with supervision over the New York, Albany, Boston, Buffalo, New Haven, Cincinnati, Cleveland, Philadelphia, Pittsburgh, Washington, Detroit, Indianapolis, Calgary, Montreal, St. John, Toronto, Vancouver and Winnipeg branches. Mr. Smith succeeds E. L. McEvoy who will soon take charge of a division including the Cleveland, Detroit, Indianapolis and Cincinnati branches with his headquarters at Cleveland. Cresson E. Smith continues as western and southern sales manager.

Mr. Smith has served many years in the industry. In 1914 he was a salesman for Pathe Exchange, Inc., and covered the lower East Side of New York. He has previously been associated with Mr. Depinet at First National Pictures, where he was sales manager and later at Warner Bros., where his position was eastern general sales manager. Most recently Mr. Smith was general sales manager for United Artists.

One Southern Division

With the appointment of Robert E. Mochrie as southern district manager RKO consolidates the south into one division and Mr. Mochrie will be in charge of offices formerly supervised by Hubert Lyons and Sol Sachs. His territory will be the Atlanta, Charlotte, New Orleans, Memphis, Dallas and Oklahoma branches. Atlanta will be the headquarters. Mr. Mochrie was first associated with Mr. Depinet when he was Philadelphia manager for RKO Pathe. Later he was branch manager for Warners at the same city and assistant to "Andy" Smith when the latter was eastern general sales manager for Warner Bros. Mr. Mochrie's most recent position was southern district manager for United Artists.

Hubert Lyons will take charge of the Atlanta branch and Sol Sachs will head the Dallas office. J. B. Brecheen, recently branch manager in Atlanta returns to his former position as head of the Charlotte office. N. J. Colquhoun, recently branch manager at Charlotte, is attached to the Atlanta Sales staff. C. W. "Ching" Allen, who has been Dallas manager, will be given another appointment when Mr. Sachs takes over that office. J. H. MacIntyre, Nat Levy and Leo M. Devaney continue in their respective district managers' positions under A. W. Smith, in addition to Mr. McEvoy. In addition to Mr. Mochrie, Walter Branson, L. E. Goldhammer and Harry Cohen continue as district managers under Cresson Smith. Harry J. Michalson remains in his position as manager of short subject sales.

Mr. Depinet said these changes complete the realignment of the company's sales organization.

New Underwriting Plan

At the same time Atlas Corporation was preparing a new RKO underwriting plan. The Atlas Corporation, headed by Floyd Odlum, has a new proposal to underwrite the offering of common stock to unsecured creditors under the plan of reorganization of RKO which has been approved by the Court. This action was revealed in a letter by Mr. Odlum in answer to an inquiry from the Irving Trust Company. Mr. Odlum wrote:

"You have made inquiry as to the present disposition of Atlas Corporation toward underwriting an offering of common stock to unsecured creditors under the plan of reorganization of RKO.

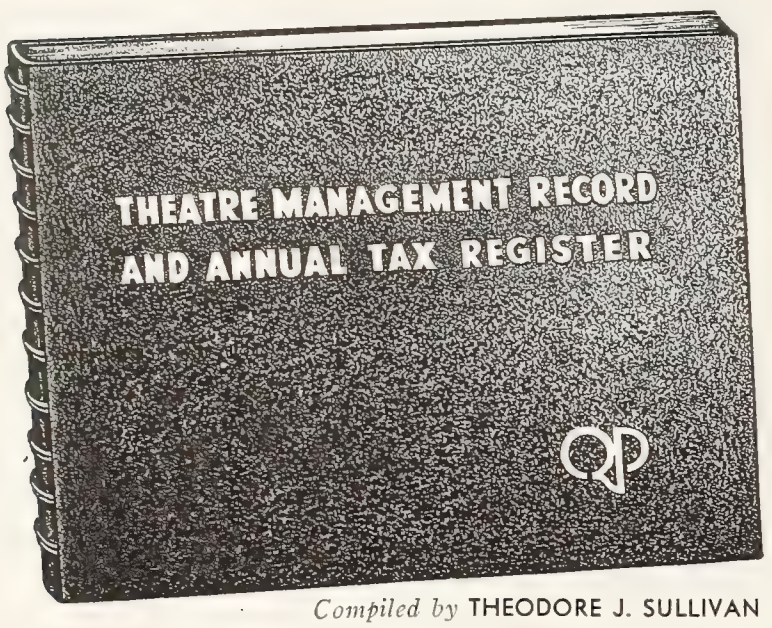
"As you know, our August underwriting proposal expired because its terms had not been approved within the time stated in the offering and was not renewed only because war had intervened and brought into play new factors. I have since been studying the situation in the light of the new conditions to determine upon fair terms of a new underwriting proposal. The plan of reorganization calls for the raising of $1,500,000 for reorganization expenses and working capital needs of the parent company only as it was believed that RKO Radio Pictures, Inc., and the various theatre subsidiaries have sufficient capital for their own requirements. I see no reason to change this view."

Leo Rosten Lectures

Leo Rosten, director of the Motion Picture Research Project, Hollywood, speaks on Thursday evening at the New School for Social Research in New York City. This lecture is part of a fifteen weeks course on Propaganda and the Measurement of Public Opinion, under the general direction of Harold D. Lasswell. Mr. Rosten wrote, under the name Leonard Q. Ross, "The Education of H*y*m*a*n* K*a*p*l*a*n."

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A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

IT'S NOSTALGIA

Just got a letter from an old member who has been out of showbusiness for a spell and is homesick to get back. Doing all right from what he writes but can't get used to the slow pace of the job. Claims things don't move as fast as they do around the theatre. Misses the quick tempo, the changing background, the need for split-second thinking to tiein with whatever happens to be red hot at the moment.

There's something in that, a part of what folks term the fascination of the showbusiness. Keeps a man's beano working in high, always angling around for boxoffice honey. And there is honey to be had for chain-lightning minds that function best when moving fastest—Charlie Winchell's Minnesota Amusement ad crew, for instance, as reported here by Ev Seibel.

Notified on a Tuesday morn that the Paramount Poland war pictures would arrive within a few hours, the boys stepped on it fast enough to land the news in the afternoon editions, followed by a "break" in the morning sheet. Topping all that was a screening for one of the dailies that led to a full back-page layout the next day of shots taken from the newsreel, with generous theatre credits spread all over it.

That's typical of how the boys turn on the heat when the call is for more steam. That also goes for Al Hamilton's cerebral calisthenics last week at the Empress in South Norwalk, Conn. Seems there was an election, with the Mayor up for another term. Figuring His Honor a good bet, Hamilton fortified himself in advance by shooting pictures of the city head and family at home. As soon as voting results were determined, with the Mayor reelected, Al spliced his shots and announcement into the regular newsreel. It stopped the show.

The local daily, in front-paging the exploitation, said the manager had "again proved his right to the distinction of being one of Norwalk's best showmen".

Among the national events we'll know of from now on is American Newsboys Week, called to the attention of this desk by Floyd Nutting. The manager of the Paramount in Grand Forks, N. Dak., knew enough of the occasion to date in "Newsboys Home" for that period. His fast-thinking got him a page-one picture and story on a newspaper tiein wherein the daily's carriers were guests of the theatre. The advance ran for three days and did more than a little to sell the attraction.

Theatremen absorbed in the quick-change panorama of their operations will sympathize readily with the discontented brother who yearns for the smoke of the firing line. For your showman is a restless bird of a breed that thrives only on action and the faster it comes the better. That the same action comes fastest where he is may be an important reason why men with savvy enough to land high in other lines prefer the heartaches and headaches of showbusiness to the more placid waters of merchandising.

△ △ △

ON GETTING AHEAD

To be listed with the week's happier items is the recent promotion of Round Tabler H. A. Doman from manager of the Harris-DuBois in DuBois, Pa., to the post of district supervisor. Doman, as readers are aware, is a valuable and not infrequent contributor to these pages. Congratulations are distinctly in order.

Since an increasing number of active members are being chosen for bigger jobs, it occurs that a study of promotions reported here in general would reveal a higher percentage of Round Tablers over non-members. In fact, this department might be tempted to wager a bottle of "coke" against a cookie to support the opinion.

△ △ △

That issue of M-G-M's campaign service devoted to the comprehensive tieins made in the field on "Wizard of Oz," indicates two things. The first, is the mine of promotional possibilities in the hands of those who recognize exploitation pay-ore. The second, is the continuing job of work being done by Billy Ferguson and his exploiteer forces in cooperating so efficiently on M-G-M datings.

A-Mike Vogel

Round Table In Pictures



The risibilities of the patrons of the Rivoli Theatre in Hastings, Neb., were tickled recently by Orville Rennie's lobby setpiece on "Bachelor Mother". Suspended from cutouts of the stars was a line of diapers, each of which carried picture title.



Above, Great States City Manager Ed Crabtree presents wire to one of 10 lucky Danville, Ill., girls in connection with exploitation on "The Women" at the Fischer. Large book was planted in lobby to obtain signatures of local girls to be sent to "The Women" cast. Three principal stars selected names and wired invite to show. . . . Crediting James Garrity and Carl Rotman with idea and execution, Dave Martin reports foyer display on "Frontier Marshal" featuring miniature Arizona town which drew plenty of comments at the Paramount in Hollywood.

Reproduced below is the lobby setpiece used by Manager Artie Cohn at the Warner Roosevelt in Philadelphia, one of "Skip" Weshner's zone houses. Display located over lobby fishpond, indirectly lighted, focused the desired attention on the theatreman's message on his forthcoming attractions. To be noted is Art's "Welcome Home" plaque.

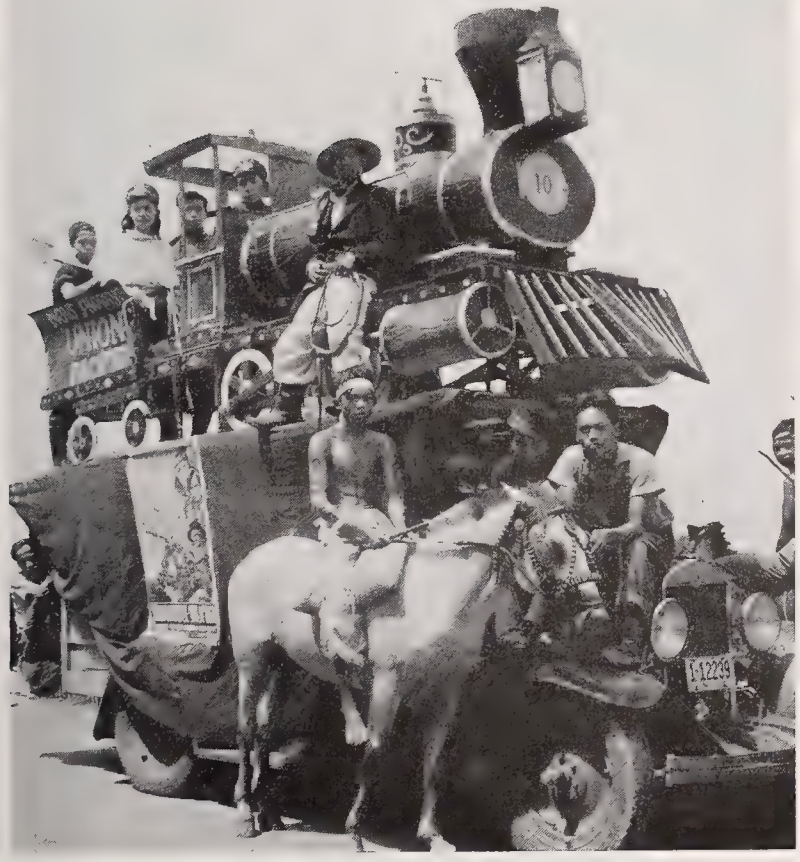






Large rubberneck sugar barrels with 1-foot extensions added and flat top containing four peepholes was the street ballyo used by Wally Caldwell to sell "The Women" at Loew's Valentine, Toledo. Painted brightly, barrels were striped with "For Men Only"; discs one-third down read "You'll howl at . . . ", etc., etc.

Mounted atop truck was the replica of "Union Pacific" engine and cab which toured the streets of Cavite in the Philippine Islands as advance on that picture's opening at the Perla Theatre. Mrs. Felisa Rojas, owner and manager of the house, credits her advertising staff with the idea and execution. For further attention, natives dressed accordingly rode in car and alongside as it wended its way about town.





For the reissue of "All Quiet on the Western Front" at the Albany Theatre in Albany, Manager Ed Selette planted sandbags, machine guns, shells and other war paraphernalia out front. In addition, bannered sound truck was used ahead and during run.



Arranged by Manager Paul Townsend and assistant, D. L. Davenport, was the old home week for "I'm from Missouri" at the Warner in Oklahoma City. Entire staff, dressed as Burns relatives, greeted all patrons with "Hi, neighbor" and other farmerish expressions.



Reproduced above is part of the 50th Anniversary of motion pictures display planted by Loew's publicist, Milt Harris in the Terminal Tower Concourse. Sponsored by the Cleveland Chamber of Commerce, the exhibit included representation from the various producers.



SOUTH AMERICAN BALLY. Voted one of the most spectacular exploitations put on recently in Buenos Aires was the locomotive promoted by Guillermo Fox, Paramount's director of publicity and advertising in Argentina for the "Union Pacific" date. Float which toured all parts of the city for several weeks ahead was continuously surrounded by curious crowds.

Complete Radio Coverage Accorded DiPesa's Campaigns

Newspaper coverage for "On Borrowed Time" at Loew's State in Boston as arranged by Publicist Joe DiPesa included advance screening for critics which landed extra stories and art breaks, classified ad contest, special on "Be on Time to see Borrowed Time" story in all papers and cooperative ads with theatre and playdate plugs. Spot announcements were landed on WEEI, WORL and a special quiz program on WORL.

For "Andy Hardy Gets Spring Fever," Postal Telegraph used flyers for office to office distribution, heart shaped passes were also distributed as were wallpaper sheets with gag copy. A special song guessing contest was held over WHDH, movie quiz on WNEX and a Hollywood contest over WORL. Through tieup with taxi fleet, cab bumpers were bannered, and for street bally, Mickey Rooney double, dressed in admiral's outfit, covered downtown area.

"LET'S HEAR FROM YOU"

Shaffer Crashes Fair With "Oz" Street Bally

Since the annual Staunton, Va., Fair opened day and date with Frank Shaffer's engagement of "Wizard of Oz" at the Dixie Theatre, the theatreman sent ten boys out on bannered bikes to cover the Fair grounds selling the attraction. Through courtesy of book publishers, Shaffer received sufficient material for displays in two leading book stores; local music shops also cooperated by devoting displays to hit tunes.

Organist at leading hotel featured songs from the picture week ahead, and local orchestra gave the numbers mention at regular dances at country club. Heralds were distributed house-to-house and stuffed in Sunday edition of the Washington *Post*, gratis copies of *Life* containing pictureplugs were placed in beauty parlors week ahead and numerous window displays were landed.

LaFalce Inaugurates Sheridan Fan Club

Reported by Frank LaFalce, Warners' Washington zone ad head was the unique movie star fan club which came into existence last week when 75 local girls, all with red hair, formed the "Ann Sheridan Red Headed Fan Club." The organization meeting was highlighted by a personal appearance, in the Capital for stage appearances at Warner Earle by the star herself.

The club was sponsored by the theatre and Radio Station WJSV, Washington outlet of the Columbia chain. Newspaper stories and spot radio announcements acquainted the girls with the plans for forming the club. Officers were elected and further organization plans made, to be put into effect at an early meeting in the home of the president.

LOCAL, STATE POLICE GUARD "PEACE" PRINT

There was front page to-do in the Cheyenne, Wyo., press regarding "The Fight for Peace," anti-war film released by Monogram, dated at the Paramount Theatre. According to the local press, it seems there was a movement on foot to destroy the film, which brought elaborate safeguards from the local and state police. The latter met the print at the state line and rushed it to the Cheyenne jail where it was closely guarded. Further boxoffice interest was heightened by the report that the picture had been smuggled out of Europe, which Manager Paul Smith saw no reason to deny.

(N. B. When queried as to the source of all the advance excitement, Lou Lifton, Monogram publicity chief, was smilingly non-commital.)

Cowen Broadsides "Geste" Campaign at Rural Patrons

Since the boxoffice returns indicate goodly reception from the surrounding farm country on action pictures, Manager Wally Cowen, aimed his campaign on "Beau Geste" at the Princess, in Modesto, Cal., at the out-of-town trade through a strong billboard, window, radio and herald campaign in addition to newspaper buildup. With this in mind, spot announcements were used liberally on the radio especially on a morning farm program for four days ahead, and also a popular "Man-On-the-Streets" broadcast was promoted for the benefit of the date, questions being asked regarding the picture.

A sustained 24-sheet showing was planted on highways leading into town, window cards and heralds distributed widely in communities within 20 miles, heralds also distributed in all nearby tourist camps. The theatre's monthly program, a printing of over 17,000, was mailed and distributed in a 40-mile radius.

Shooting Script Planted in Lobby

At the theatre, a shooting script of the picture, obtained from Paramount, was displayed two weeks ahead, Cowen reporting this one of the best attractors he has used recently. Front, built by the art shop, emphasized compo-board background, painted to resemble the desert and oasis on which were mounted cutouts of the stars. Large cutout carried title across arch. Atop marquee was mounted head of Gary Cooper, taken from 24-sheet and floodlighted at night with title immediately below.

Further attention was called to the date in the other local units of the Redwood Theatres by trailers and announcements from the stage. Slides were also used at the other three houses a week ahead. For this, Cowen acknowledges the cooperation of Managers Jules Laurent, M. D. McConnell and William Rae at the Strand, State and Lyric theatres, respectively.

Main reason for the out-of-the-ordinary campaign according to the Round Tabler was that the unsettled weather that delayed harvesting the week previous to the opening led him to believe that the farm folk would have more time to get in to see the picture. The extra attendance from the drawing area, he reports, convinces him that the angle adopted was profitable.

"LET'S HEAR FROM YOU"

Contest Aids on "Music"

With one of the outstanding scenes in "They Shall Have Music" concerning itself with a lad and his dog, Manager Frank Murphy at Loew's State, in Syracuse, contacted the *Post Standard* on a contest slant to help sell the date. Cash and theatre ticket prizes were offered to readers submitting the best dog stories. In addition to winners' names being published in the paper, some of the stories were featured. For his lobby display, Murphy promoted an array of pups which he reports proved a traffic-stopper.

Paramount Tiein For 'Star Maker' Used by Hensler

The Oldsmobile tieins made available by Paramount on "The Star Maker" were used effectively by Manager Lew Hensler, and his assistant, Bob Pilcher, at Schine's Ben Ali, in Lexington, Ky., for the date. A 1907 Oldsmobile secured from the factory through the local agency proved to be the top crowd-stopper.

Car was placarded and driven through downtown section three days ahead with public address system used in addition to large cards on sides and rear. Driver was dressed in a duster similar to the Crosby getup in the picture and girl accompanying him was also dressed in clothes of the same period. Special tieup records and hits from the picture were played during the day with spot announcements of the title, cast and theatre. With the Central Trades Council staging a huge parade locally with prizes for decorated vehicles, Hensler entered the car to represent the theatre, the bally awarded first prize. Street bally also included a bannered truck with pit pianist playing hit tunes as car drove through downtown sections, stopping at intervals to entertain crowds.

Radio Tieup Secured

Coverage was obtained in the main business streets with a number of colorful window displays in music stores, florists, fur shop, etc., all of which also carried counter displays. Radio coverage featured tieup through use of Crosby records and spot announcements to the effect that records heard were from the picture. Records promoted from local dealer. Front, specially constructed by the art shop, featured ornate giant setpiece on side of boxoffice, concealed record playing the picture's hit tunes.

"LET'S HEAR FROM YOU"

MPPDA Distributes Book Week Posters

Four color 22 by 30 posters exploiting Children's Book Week, November 12 to 18, are being distributed by the Motion Picture Producers and Distributors Association to libraries and by book publishers to their dealers. Because many of its top features are based on popular books, RKO Radio pictures are displayed exclusively. These include "Abe Lincoln of Illinois," "Little Orvie," "Ivanhoe," "Allegheny Frontier," "Deerslayer," "Swiss Family Robinson," "Anne of Windy Poplars," "The Hunchback of Notre Dame" and "Tom Brown's School Days."

"LET'S HEAR FROM YOU"

Issues Football Schedules

Vest pocket in size and printed on bright yellow stock were the local football schedules printed up by Manager Ed McBride at Loew's State in Providence, R. I., and distributed in that area. Front carried theatre plug, inside spread the schedule and back cover was entirely devoted to the 1939-40 movie schedule of forthcoming attractions.

PICNICS AND PARTIES SET FOR HALLOWE'EN

Costume and Games Contests On Stage to Be Featured; Midnite Spook Show Favored

The traditional last October day celebration looms up just a few weeks ahead with preparations for a big time in those situations where Hallowe'en is something to celebrate. As usual, there will be the costume parties and games, midnight spook shows and special kid performances, with Paul Binstock the first to report what he has set for the doings at the Warner Lyric, in Hartford, Conn.

Binstock is switching his date to the Saturday matinee before the 28th, when he is putting on a costume contest to be followed by what he terms an "Old Fashioned Picnic" with all prizes and suchlike promoted from cooperating merchants. Each child attending will receive a bag of cookies and a book. In addition, winners of games will take down boxes of candy, footballs and skates. Prize donors are mentioned in lobby advertising for the event.

The costume contest on stage will be judged by audience applause for those dressed in most appropriate holiday outfits. There will be three prizes for boys, as many for girls. Binstock will follow this with his "Picnic" to embrace the traditional contests for which children selected from the audience will participate. For boys, there are to be apple ducking and pie eating; for girls, milk bottle drinking and balloon blowing. As in all audience-participating parties staged by Binstock, he will act as the master of ceremonies to keep the party rolling.

Kid Contests Listed

The most popular of the stage gags, including those listed by the Warner-man, are as follows:

Balloons: About 10 children, all ages, lined up with hands behind back. Balloon placed in each contestant's mouth and one bursting balloon first in blowing it up wins.

Apple Ducking: Large tub, filled with water. Several large stemless apples placed in water. About five children, hands tied behind backs, on knees, behind tub, facing audience. Apples must be removed from water with teeth, without aid of hands.

Pie Eating: Ten boys in line facing audience behind long table on which is placed juicy berry pies, about half-size, one to each contestant. Pies are consumed without aid of hands.

Milk Drinking: Filled nursing milk bottles with regulation nipple for each contestant, prize to one drinking milk quickest. It is advised that care be taken so all contestants start at the same time.

Cracker Eating: Each contestant is given small unopened box of crackers. First one to open box, consume all crackers, and whistle "Turkey In the Straw" is winner.

Shoe Contest: Two classes, boys and girls. Contestants, lined up, remove shoes which are placed in barrel and thoroughly mixed, then dumped in pile on stage. All contestants run to pile at one time. Winner is the first one putting on one shoe or both, properly laced.

The midnight spook show is another favorite device. Among the masters of this form of entertainment is Les Pollock, Rochester Loew-man, who each year has something different to entice the customers. Among Pollock's stand-bys have been dancing spook acts, goblin faces cutout of cardboard, and painted, bodies of thicknesses of Cheesecloth covering boys who support the faces and sway to spooky music. Another slant was a string of cutout cats slowly drawn across stage on a pulley in green light. Above was dangling skeleton at end of long pole swinging out over audience. Magician, in devil costume, was another attractor, as were ghosts rising from trick coffins.

School Cooperation Stressed

Tiein with city heads to preserve the peace on Hallowe'en is also to be kept in mind. Theatremen utilizing this cooperation have had pledges distributed to schools, principals having pupils signing and pledging themselves not to damage property. Ted Emerson's "Honor Party" follows along these lines. Children who cooperate to keep things in order are guests at theatre or attend special Hallowe'en price show. The safe-and-sane slant here is not neglected, many direct tieups with the city police being made in this direction.

Decorations for front and lobby are usually colorful but need not be expensive since many of the holiday accessories may be obtained in the dime stores. Last year, Pollock had usherettes in costume out front serving free home made apple cider to passersby as a buildup for the show.

"LET'S HEAR FROM YOU"

Aims at Kids on "Old Glory"

Concentrating on his kid patronage for the Merrie Melodie cartoon, "Old Glory." Manager Hadden Matthew at the 69th Street Theatre, in Philadelphia, distributed small imprinted cards selling the attraction and attached to which were miniature American flag pins. Backs of cards carried the Pledge of Allegiance. In addition, letters were sent to the heads of the American Legion, Veterans of Foreign Wars, Boy and Girl Scout organizations, and others calling attention to the nature of the film.

"LET'S HEAR FROM YOU"

Creates Animated Lobby

Gene Stutenroth at the Sun Theatre, in Brooklyn and well-known in these pages for his unusual lobby displays, for his date on "Union Pacific" constructed a full-scale reproduction of an old style U. P. locomotive which was stationed in his lobby pointing its nose out through the main entrance doors like an engine coming out of a roundhouse. Theatreman also went in for sound effects with steam, a whistle, bell for the doorman to control with long cord and a headlight which flashed on and off with sharp beam of a spotlight to attract passersby.

THE SIXTH—AND LAST

As the Awards now swing into the final Quarter of the year, here are set down the names and locations of the 39 entrants who took down the 37 Fortnighters awarded in the Sixth, and last, Preliminary period of the Third Quarter. The current winners in the majority represent theatremen who have been active in the Competitions during previous Fortnights. The number compares favorably with the high totals maintained during the past three months.

WALLY ALLEN
Kentucky, Lexington, Ky.

JACK BANNAN
Van Wert, Van Wert, O.

RAY BELL
Loew's, Washington, D. C.

HARRY BOTWICK
State, Portland, Me.

LIGE BRIEN
Prince, Ambridge, Pa.

JOHN BURHORN
Lex, Chicago, Ill.

WALLY CALDWELL
Loew's Valentine, Toledo, O.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

MARLOWE CONNER
Rhodes, Chicago, Ill.

WALLY COWEN
Princess, Modesto, Cal.

MOON CORKER
Palace, Athens, Ga.

ELMER DANIELS
Capitol, Worcester, Mass.

JIM DARBY
Norwalk, Norwalk, Conn.

JOE DI PESA
Loew's, Boston, Mass.

J. E. EBERSBERGER
Rex, Sheboygan, Wis.

JIM ESHELMAN
Huron, Huron, S. D.

DOROTHY FLUKES
Warners', Sydney, Australia

HERB GRAEFE
Badger, Merrill, Wis.

AL HAMILTON
Empress, Norwalk, Conn.

LEW HENSLER
BOB PILCHER
Ben Ali, Lexington, Ky.

GEORGE IRWIN
Lyceum, Duluth, Minn.

A. J. KALBERER
Indiana, Washington, Ind.

GUS LAMPE
Keith's, Syracuse, N. Y.

ED LAMOUREUX
Empire, Windsor, Ont.

AL LIPPE
Loew's State, Newark, N. J.

PAT McGEE
Paramount, Syracuse, N. Y.

JIM MACRIS
Diana, Medina, N. Y.

ED MILLER
MANNY PEARLSTEIN
Hippodrome, Cleveland, O.

GLENN NELSON
Harris, Findlay, O.

PAT NOTARO
Columbus, Sharon, Pa.

FLOYD NUTTING
Paramount, Grank Forks, N. D.

BARNES PERDUE
Lyceum, Clovis, N. M.

CARMON PHILLIPS
Lea, Eunice, N. M.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

LOUIS A. SHAEFER
Paramount, New Haven, Conn.

CHARLES B. TAYLOR
Buffalo, Buffalo, N. Y.

J. R. WHEELER
Lex, Chicago, Ill.

With the above listing included, over 200 entrants selected for Fortnight Appointments during the Third Quarter, now completed, are eligible for consideration in the voting for the Quarter-Master Plaques, Medals and Certificates, to be decided shortly. Conclusions of the Judging Committee, as soon as results are known, will be announced in an early issue.

"What Is a Bachelor Mother?" Arouses Citywide Curiosity

Keynoting his entire campaign around the query "What is a Bachelor Mother?" for his date on that attraction at the Palace, Canton, Ohio, Manager R. W. Russell, found a lot of interest in a newspaper contest based on the query, some 500 readers taking part. Guest tickets were offered for cleverest answers. Buildup was aided by special window cards occupied with the query and large question mark plus contest copy. Radio was also employed a week ahead.

Outstanding was the unique teaser co-op ad tiein as illustrated in the ad page to right. Five merchants took part, each publicized on two following days as illustrated. On first day, theatre copy addressed to advertiser posed a question regarding the baby in question, signed by Bachelor Mother. Following day, the advertiser, on the same page, replied in kind. This continued for 10 consecutive days, with underline in regular theatre ad calling attention to the page on which the series was published.

Week ahead, string of lettered diapers was hung through the foyer and on opening day, the array was suspended on clothes line by clothes pins around the marquee. Promoted baby buggies were also placed out front and free admissions offered to the first 25 mothers (bachelor or otherwise) in line at the opening. Topper of the gag was that those accepting offer had to bring the "proof."

Let's Hear From You!

Short Gets Car Card Space

Tying in the RKO Pathe Sportscope "Gun Play" with Field and Stream brought about valuable car card space devoted to the current short. Cards will be displayed on several New England railroad lines for a month. Copy on these requests passengers to inquire at theatres when "Gun Play" will have a run. There is further copy devoted to the Sportscope, its content and data on where to obtain a copy of the complete game laws for the United States and Canada for 1939-40.

The 'What's What' About Display Ads On the Next Page

(1-4). Four of the five sets of teaser type co-op ads, forwarded by Manager R. W. Russell, to sell "Bachelor Mother" at the Palace, Canton, Ohio, and described in detail elsewhere in this page. Campaign ran for 10 days ahead, each series running two days. In every instance, theatre ad was addressed to particular store, with store answering day following. Ads ran on same page in each issue, the minimum space required and used generally being 40 lines on 2 columns. Since the entire campaign was conceived to sharpen curiosity regarding the title, the co-op tiein was shaped to the same purpose.

▽

(5). Another series of teasers, all hand-drawn, to sell the stark drama of "Blackmail" at the Midwest, Oklahoma City, Spence Pierce, manager, and reported here by Pat Patchen, Standard Theatres ad head, with a bow to head artist, Basil. Starting Monday ahead of the Friday opening, ads running from one to two column kicked up a lot of additional interest. Displays reproduced here are 70 on two and 65 on one.

▽

(6). Hooking on to the success of the original silent version was the purpose of this 140 lines on 3 columns, for "Beau Geste" at the Omaha, Omaha, by Ted Emerson, Tri-States Nebraska zone ad head, and artist, Lou Kozal. Layout was one of a group aimed to sell the title over the stars, the outline title letters carried throughout and the three "brothers" given equal copy and art attention, as emphasized atop at top.

▽

(7). Adapted from a layout in Motion Picture Herald, reports Russ McKibbin, was this 30 lines on 2 columns, used variously to further his institutional drive on behalf of the Royal, in Guelph, Canada. Follow-up copy to tiein the ad cut ran: "He says Fall time is Movie Time and he enjoys the comfortable seats at the Royal so much better." Entire campaign plugged coming September attractions.

▽

(8) To give his newsreels authority in depicting actual war happenings was the reason for the 105 lines on 2 columns, by E. E. Bair, for the Valentine, Defiance, Ohio. The pointed emphasis on propaganda followed the thought as did the President's quote.

▽

(9) To get away from the routine Taylor-Lamarr clinches in selling "Lady of the Tropics," the Oscar Doob-Ernie Emerling home office Loew ad forces conceived this new approach to sell the atmosphere of the picture in a light, readable manner. That it awakened a desire to see the attraction while bringing a smile to the reader is indicated in the better business done by the Loew dates using this angle. Display shown here is one used in Newark and Jersey City. Size: 160 lines on 2 columns.

REPRESENTATIVE NEWSPAPER ADS

1

TO PARIS BROS. BABY SHOP

Dear Mr. Paris:
My wife has left me with the baby and as he is not yet house broken I am afraid to take him anyplace for fear he will not mind his P's and Q's. What can I do to keep him socially acceptable?

P. S. PLEASE ANSWER on This SAME PAGE (6) Tomorrow.

Bachelor Mother

Bachelor Mother

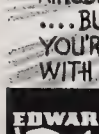
Play safe! Save yourself embarrassment. Your little cherub can melt your admiring friends with his cute smile, and you can hand him over with confidence, if you keep him "socially acceptable" with Playtex Baby Pants. They're wonderfully soft, cool water proof, washable and super-ventilated. No seams and unconditionally guaranteed.

And Mrs. Paris will be glad to advise you and any of your friends about any other "baby society" problems. Drop in anytime and see our complete line of baby goods and linens.

PARIS BROS. Linens and Baby Goods
519 MARKET AVE N

2

To The MADELINE BEAUTY SHOP



DEAR MADELINE:
The weather has been so hot I simply must get away for a few days. However, my baby's hair is such a mess she is not even presentable. What can you suggest to help a worried

P. S. Please Answer On This Same Page (6) Tomorrow.

Bachelor Mother

DEAR BACHELOR MOTHER:

In answer to your inquiry in yesterday's paper both you and the baby should look your best.. May we suggest Our Latest Type Machineless Vacuum Permanent Wave for you and a Curly Top Permanent for the dear baby.. One month, 6 months or 5 years, all babies receive My Personal attention.. No appointment necessary ... Come in tomorrow. Madeline.

MADELINE BEAUTY SHOP
225 2nd St. NE. PHONE 2-7200

3

To The FINNEY DRUG CO.

Dear Mr. Finney:
The last day or so with the weather so terriby hot I have noticed a decided change in my baby. He has no appetite and is also running a slight temperature. What can you suggest to help a worried mother?

P. S. Please answer on this same page (6) tomorrow

Bachelor Mother

DEAR BACHELOR MOTHER:

In reply to your query in yesterday's paper I earnestly suggest you take the baby immediately to your family physician and then come to Finney's, where there are 5 registered pharmacists, and get your prescription filled.

FINNEY'S

Canton's Original Cut Rate Drug Store

4

TO WINZELER BROS. MARKET ARCADE

DEAR MR. WINZELER:
My baby is losing weight and I have noticed a decided change in his appetite which concerns me very much. A friend of mine, who's baby was stricken similarly, told me you helped her.
What can you possibly suggest to help a very worried . . .

P. S. Please answer on this same page (6) tomorrow!

Bachelor Mother

PALACE—FRIDAY

DEAR

Bachelor Mother

In reply to your query in yesterday's paper, for something to help your baby's appetite, you may rest assured we have the exact item you are looking for. Not only will BEECH NUT BABY FOODS supply your baby with the proper vitamins that will restore his lost weight, they will also create an appetite because they are easy to digest. You need not worry any longer, just stop in and stock up with BEECH NUT BABY FOODS which include carrots, prunes, green beans, spinach, apricots, peas, and vegetable soup.

WINZELER BROS.
ARCADE MKT.

5

DYNAMITE
... IN THE HANDS OF A KILLER!



I MAY BE BLOWN TO KINGDOM COME .... BUT YOU'RE GOING WITH ME!

EDWARD G. ROBINSON
BLACKMAIL
Starts Fri. Midwest

MURDER COMES EASY



...TO A GUY WHO'S SERVED TIME ON A CHAIN GANG!

Edw G. ROBINSON
"BLACKMAIL"
Friday MIDWEST

6

1940's First BIG HIT! OMAHA COMFORTABLY COOL

BROTHERS IN ARMS...
BROTHERS IN LOVE...
BROTHERS IN COURAGE!

25c Till 6 P.M.

STARTS Tomorrow!



GARY COOPER as Michael (Beau) Geste
ROBERT PRESTON star discovery of "Union Pacific" as Digby Geste
RAY MILLAND as John Geste

LAST DAY! "MAN IN THE IRON MASK" — ALSO — MILLION DOLLAR LEGS

Paramount's NEW Spectacular....

BEAU GESTE

STARRING
Gary COOPER
ROBERT PRESTON
RAY MILLAND
Susan HAYWARD
Brian DONLEVY



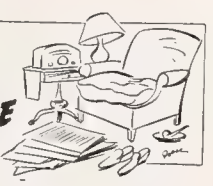
SECOND FEATURE
The World's Daintiest Dame Outsmarts Philo Vance!
S. S. Van Dine's "THE GRACIE ALLEN MURDER CASE"
GRACIE ALLEN · WARREN WILLIAM · ELLEN DREW · KENT TAYLOR

A Paramount Picture

Don't Miss A Single Thrill Of "BEAU GESTE" FROM THE START

7

FATHER DOESN'T SIT HERE ANY MORE



8

DEFINITION OF

PROPAGANDA

"PROPAGANDA -. -. -.- AS GENERALLY UNDERSTOOD IS EXPRESSION OF OPINION OR ACTION BY INDIVIDUALS OR GROUPS WITH REFERENCE TO PREDETERMINED ENDS."

We are fooled by propaganda because it appeals to our emotions rather than to our reason!

"THINK THINGS THROUGH!"
F. D. R.

FOLLOW THE NEWS REELS!

Confirm what you read and hear!

Valentine

9

To Wives and Sweethearts:

YOUR love-life is none of our business, BUT take a friendly tip: Take the boy friend (or friends) to see HEDY LAMARR in "LADY of the TROPICS" at LOEW'S!

Don't be afraid of the competition. Hedy makes all men feel romantic ... makes 'em better husbands and more attentive sweethearts!

Try a Hedy treatment on YOUR man!

This old world has gotten too far away from love and romance. Let Hedy and Bob Taylor put rose-colored glasses on that prosaic pet of yours!

Altogether, girls! We want r-o-m-a-n-c-e! We want Hedy. (Boys join the chorus!)



TOMORROW
ROBERT **TAYLOR**
and
HEDY **LAMARR**
in Metro-Goldwyn-Mayer's
'LADY OF THE TROPICS'

PLUS
"BEHIND PRISON GATES"
BRIAN DONLEVY · JACQUELINE WELLS

Loew's State
NEWARK

MORE FORTNIGHTERS

Fingerprinting Outfit in Lobby Set Up by Irwin for "Each Dawn"

Entire finger printing apparatus with attendants were furnished gratis by the local police department to George Irwin at the Lyceum, in Duluth, as part of his advance on "Each Dawn I Die." While the records were being made up, girls on hand plugged the picture, cast, etc. Entire outfit was surrounded by displays and scene stills. Complete newspaper coverage was garnered on the stunt.

Also secured by Irwin was a plug on the daily "Man on the Street" program sponsored by local station, book tieups were effected, special displays constructed for lobby and leading restaurants cooperated by use of menu and imprinted napkins.

Numerous Feature Stories Landed By Rosenthal for "Underpup"

The local dailies of Bridgeport, Conn., were generous with their human interest stories on little Gloria Jean, as part of the advance publicity garnered by Round Tabler Morris Rosenthal for his opening of "The Underpup" at the Majestic Theatre. Times-Star further cooperated through its classified ad page through the offer of guest tickets to the picture to the first 20 placing an ad in the paper, contest running for several days ahead. Street parade of kids was held, led off by children carrying street-wide banner with cast, title and playdates. For his bally, Rosenthal used two kids dressed in evening clothes leading a small purp whose sides were bannered with title.

Storewide Tieup Helps Tully Exploit "Wizard of Oz" Date

Leading department store in Biddeford, Maine, cooperated with Round Tabler Ralph Tully at the Central Theatre, in putting over his "Wizard of Oz" engagement by devoting three full windows to toys, books and other novelties tied directly to the picture. Empty store windows were also promoted for advertising purposes. Special 40 by 60 blowups telling the story of the production with stills, book jackets and cutout figures were strategically spotted, cooperating stores tied in with counter cards selling the date and chain druggist came through with fountain signs in addition to featuring an "Oz" sundae and imprinting their luncheon menus.

Local Car Agency Cooperates With Steffy on "Star Maker"

Well-rounded campaign was accorded "The Star Maker" at the State, in Minneapolis through the efforts of Manager Frank Steffy, aided by Ev Seibel and George Sharp. Through cooperation of local Olds agency, blowups of the *Saturday Evening Post's* two-page tieup ad were placed in dealer's windows surrounded by stills, one sheets and other accessories. Loud speakers were also set up in front of showrooms over which records from the picture interspersed with plugs were broadcast.

Arrangements were made for four bannered cars to tour Fair Grounds opening day; copies of picture-imprinted sheet music on "School Days" were distributed through dealers and for street bally, male quartette was planted atop bannered Olds truck singing hit tunes from picture as it toured the city. Additional feature included the boys singing old-time request numbers.

Radio Sponsor Dramatizes "Confessions of Nazi Spy"

Crashing the program of a previously impenetrable sponsor so far as picture publicity was concerned, Dorothy Flukes, handling the exploitation for Warner's in Sydney, Australia, prevailed upon the management to broadcast excerpts from "Confessions of a Nazi Spy," with teasers a week ahead of the date and newspaper ads. The dramatized, four-episode extract proved so successful that the sponsor went further and got behind the series in every spot where the picture played throughout Australasia, in each instance picking the radio time four consecutive days ahead of opening.

When It's Hot, He Wants It Cool And Vice Versa; That's Soriero

One recent day in Los Angeles, folks must certainly have agreed that the weather was a bit "unusual" for despite the fact that the thermometer was hovering around 100, the front of the United Artists Theatre was banked high with snow piles. Check revealed it to be the nefarious work of Manager Tom Soriero, who in an attempt to sell "Frontier Marshal" and his cooling plant transported the snow to the land of sunshine. For the further amazement of passersby, lad dressed in racoon coat pulled sled on which girl in ski outfit was seated. Soriero reports the stunt created more than anticipated comment, in addition to bringing them into the theatre to see the show.

Fall Fashion Show Put On By Wander in Three-Way Tiein

Through the efforts of Clint Wander at Loew's and United Artists Broad Theatre, in Columbus, Ohio, a fall fashion style show was held on stage which was a three-way tiein with the Ohio State *Journal* and the Columbus *Citizen*. A parade of models from cooperating store displayed "what's new" for fall and winter with commentator interspersing sales talk with forthcoming picture plugs. Merchants tying in plugged the show in their ads and store wide, cooperating newspaper contributing feature stories with art work, fashion editors devoting columns to the show ahead and night of event.

45-Day Current and Advance Publicity Landed by Grimes on Whiteman Personal

Reported as a complete sell-out was the two-day personal appearance engagement of Paul Whiteman at the Warner Theatre, in Erie, Penna., according to Manager Ken Grimes, who got behind an extensive publicity campaign for the maestro. Practically every day for a month ahead of his arrival, the local dailies carried either stories and/or art work planted by the theatreman. On day of arrival two-column front page stories were spotted, together with pictures of Whiteman taken at the station where he was greeted by local prominents.

Warner Pictures Plugged In National Dairy Tieup

Under an arrangement just completed by Warner Brothers, the National Dairy Company and Kraft Cheese will cooperate in exploiting four big forthcoming releases with a total of 30,000 retail dealers participating in the campaigns.

Pictures to be plugged will be "On Your Toes"; "The Private Lives of Elizabeth and Essex"; "The Roaring Twenties" and "A Child is Born." Posters and streamers will be used by the retailers of both outfits to aid in the campaign and National Dairy will place paper collars on its milk bottles.

"LET'S HEAR FROM YOU"

Merchant Tiein Aids "Fifth Avenue"

Manager George Bole of the Golden Gate Theatre, in San Francisco, tied in with local furniture company for "Fifth Avenue Girl" on window displays whereby shoppers were told to "Give your room that Fifth Avenue look." Stills and other accessories were used profusely. Another swank note in the campaign was two 24-sheet art displays placed in the outer lobby for two weeks prior to opening. Leading department store devoted a full window to three of the costumes worn in the production by Ginger Rogers.

"LET'S HEAR FROM YOU"

Taylor Promotes Full Page On "Indianapolis Speedway"

Guest tickets and an eye-catching photo of the Ooomph Girl as she appeared in "Indianapolis Speedway" enabled Charles B. Taylor, Buffalo Theatres, Inc., Buffalo, N. Y., to promote a fullpage beauty ad in the *Times*. The ad, incidentally, broke during Beauty Week in Buffalo, a stunt promoted by the local hairdressers and beauty shops, and the picture was given prominent mention on the page ad.

Reported as the first time in local history, Taylor further promoted a full page in the roto section for the short, "The Movies March On." Layout included theatre credit at top of page.

MALES GET "BREAK" ON "WOMEN" TIEIN

To sell the picture to men, Carter Barron worked out a couple of snappers for "The Women" at Loew's Palace, Washington, with Ray Bell, the first being an all-male jury selected by applications to the local News *on tiein which ran three days ahead. Jury viewed picture on opening night and individual opinions were published. Verdict was unanimous that attraction was "not for women only".*

Second appeal to the sterner sex was a midnight Leap Year show for the premiere carried by the Times-Herald. *Women were supposed to treat their menfolk to tickets, with no males allowed in line at the box-office. The idea clicked to capacity, although town is not partial to midnight screenings.*

• personalities

GLENN FRANKE
is now the assistant manager of the Mariemont Theatre, in Mariemont, Ohio.

▽

FRIORE MORESCO
is rebuilding the Academy, in Wappinger Falls, N. Y.

▽

LEO JUSTIN
has reopened the Jersey, in Morristown, N. J.

▽

E. A. PETERSON
has taken over the Plaza, Greenfield, Mo., from A. J. SMMONS.

▽

LENIE AMATO
is managing the new Burke Theatre, in Burke, Idaho.

▽

GEORGE SAMPSON
is managing the Esquire, in Grosse Pointe, Mich.

▽

JAMES SABELLA
is managing the Palace, in Twin Rocks, Penna.

▽

DONALD KUHN
replaces ROY MILLER, resigned, as manager of the Palms-State, in Detroit. Other United Detroit theatres changes include DOW THOMPSON shifted from the Varsity to the Riviera; HYMAN BLOOM from the Annex to the Varsity; GIL GREEN from the Regent to the Annex and FRANK PERRY, assistant at United Artists, promoted to manager of the Regent.

▽

RON HARRINGTON
is back at the Orpheum, in Portland, Oregon.

▽

MAYNARD MEYERS
will manage the new Tazewell, Washington, Ill.

▽

C. L. FASKIN
has purchased the Royal Theatre, in Cashmere, Wash.

▽

CHARLES PINCUS
manager of the Centre Theatre, in Salt Lake City, Utah, has left that spot to reopen the Paramount there for the Intermountain Theatres. CLARE WOODS succeeds Pincus.

▽

RUSSELL MORIARTY
has succeeded EDWARD DOLAN, resigned, as assistant manager of the Loew-Plaza in Worcester, Mass.

▽

DAVE FINEMAN
of the Regent Theatre, in Pittsburgh, Pa., dropped in to get acquainted.

▽

FRANCIS VICKERS
has been promoted from assistant manager of the Capitol, in Austin, Texas, to manager of the new Austin.

▽

STAN BARR
manager of the Colonial Theatre, in Norfolk, Va., paid Managers' Round Table his annual visit.



On September 25, Hazel Rush to Ken Prickett at the home of the bride's parents in Chanute, Kan. Groom is the city manager for the Dickinson Theatres, in Junction City, Kan.

F. H. HATHAWAY
has acquired the Community, in Canfield, Ohio, and reopened it.

▽

TOM LONG
publicity director of the Palace, Youngstown, Ohio, has been made manager of the Palace, succeeding HENRY SOMMERS, resigned.

Birthday Greetings

James S. Ackron
Archie H. Adams, Jr.
Al Beckerich
Curtis B. Bell
Paul Binstock
Oscar A. Brotman
John A. Buckley
Clifford R. Buechel
Robert B. Busch
Howard Busey
Michael J. Carroll
Gus J. Catamas
M. H. Chakeres
Herbert A. Chenoweth
Gus H. Coats
Orville W. Crouch
Charles D. Crowley
Raymond L. Daniels
James E. Darby
Abe Dermer
Robert Dunnuck
Moe Farber
Jack Fineman
Robert Goldstein
Robert F. Griffith
Kenneth A. Grimes
Henry G. Hall
Dave Harris
Edward V. Harris
William F. G. Hatch
Lorenz Heller
Sidney C. Hoffman
Earle S. Horne
John W. Howe
Howard S. Hunt
Paul M. Johancen
Jack Kaplan
Samuel W. Kendall
Al J. Klokkevold
Don L. Knapp
Erwin Koenigsreiter
William Kohler
Harold Lucas
Emmett H. Lyons
Thomas A. Mangan
Frank Mangham
Henry F. Meyer
Victor F. Morelli
Carl H. Mott
Mack Oringer
Ernest L. Outlaw
Howard Pettengill
Charles G. Pickett
Duke Prince
Arthur A. Quinn
Bruce Royal
J. A. Sanders
Norman Schwartz
Raleigh W. Sharrock
Joseph Sirkin
Bill Smith
Clarence A. Smith
Cresson E. Smith, Jr.
Curby A. Smith
W. Clyde Smith
Herman Starr
Ben Stern
Rader S. Stewart
John W. Terry
G. N. Turner
Paul A. Volkman
W. S. Lew Waid
George E. Walsh
Lawrence Walter
Fred Weimar
Abe Weinstein

A. DON ALLEN
manager of the Des Moines, in Des Moines, goes to the Omaha to manage the Omaha, succeeding EDDIE FORESTER, resigned. Other Tri-States changes are: HARRY HOLDSBERG, manager of the Paramount, Des Moines, succeeds Allen; EDDIE DUNN, formerly at the Strand, Waterloo, and ROBERT LEONARD, formerly at the Garden, now takes over the Hiland. TONY ABROMOVITCH, assistant at the Strand, succeeds Leonard at the Garden. DALE McFARLAND of the Capitol, Davenport, Ia., will be city manager, continuing to manage the Capitol and having supervision over the Time and Garden there. RICHARD STODDARD, former manager of the Garden, Davenport, goes into the Time, with FRANCIS GILLON, former assistant at the Capitol, promoted to manager of the Garden. HERBERT GROVE, manager of the Fort in Rock Island, Ill., has been promoted to city manager. BORGE IVERSEN, former manager of the Spencer, will manage the Esquire and CARL NOACK, former assistant at the Fort, will be manager of the Spencer.

▽

AL BECKERICH
goes from the Palace, Jamestown, to manage the Haven, in Olean, N. Y. Other Warner changes include, L. N. WESTFALL from the Haven to the Keeney, Elmira; WILLIAM LEGGIERO, Keeney, Elmira, to the Steuben, in Hornell.

▽

MARCEL BRAZEE
has been shifted from the Avalon to the Parthenon, in Hammond, Ind. Other Warner changes as announced by James A. Coston, include, MARLOWE CONNER from the Rhodes to the Avalon; ERIC ERICSON from the Ogden to the Rhodes; JOHN FIELD, from the Ogden to the Grove; RAY KENNY to the Cosmo. HARRY MINTZ, who was manager of the Parthenon in Hammond, resigned to join the Butterfield circuit, he will be located in Saginaw, Mich.

▽

JOSEPH MAZER
assistant manager of the Princess Theatre, in Philadelphia, has been promoted to manager of the Family.

▽

ED BOWEN
of Mayville, Wis., has leased the Slinger Theatre in Slinger, Wis.

▽

W. B. BRASWELL
has purchased the Star Theatre, in Savannah, Ga., from W. S. SCOTT.

▽

JACK LA REAUX
has been shifted to the Huntington Theatre, at Huntington, L. I. Other Century Circuit changes include E. FRIEDMAN to the Globe, Freeport; E. FREIBERGER to the Fantasy, in Rockville Center; FRED BRUNELLE to the Queens, Queens village; WALTER SMITH to the Bliss, Long Island City; LEONARD FREUND to the Kingsway in Brooklyn; WILLIAM APPLEGATE, JR., to the Patio in Brooklyn and R. TRETLER to the Marine, Brooklyn.

IN COURTS

RKO Loses Appeal of Rent Case Decision

The appellate division of the New York supreme court this week affirmed a lower court order directing the RKO circuit to open all books and records of the circuit for the past 10 years to H. & S. Sonn, Inc., landlord of the RKO theatre in White Plains, N. Y.

Sonn is suing RKO for $200,000 claimed due in back rent on the house, charging fraud in the padding of expense records of the theatre in order to show smaller profits than were made by the house. Under the terms of the original rental contract, the landlord was entitled in rent to 50 per cent of the theatre's profits.

Sunday Films Illegal, Georgia Court Rules

The Georgia court of appeals this week ruled that operation of motion picture theatres on Sundays is a violation of the state's blue laws even though the theatres are operated for specific charities. The decision held that operation of theatres is detached enterprise and therefore separate from the charitable enterprise whose acts would be exempted from Sunday laws.

Southern Theatres, Inc., operators of the Avondale theatre, of Avondale Estates, had appealed a decision of November 4, 1938, finding the circuit and individuals guilty of violating the Sabbath laws by operating the theatre on Sunday.

Final Briefs Forwarded In ASCAP Nebraska Case

Final briefs and findings in the American Society of Composers, Authors and Publishers' attack on the constitutionality of Nebraska's law to ban the society from the state were forwarded to the federal court at Lincoln this week by Schwartz & Frohlich, ASCAP counsel.

A decision in the case, which was tried before a three-judge federal statutory court recently, is expected in two of three weeks. It will be the first federal court ruling on the constitutionality of an anti-ASCAP law.

Dismiss Phelan Appeal

The Ontario court of appeals has dismissed the appeal by H. W. Phelan, Toronto, from the judgment of the lower court in dismissing his damage suit against Famous Players Canadian Corporation charging fraud and misrepresentation in the exchange of shares for those of Paramount-Publix, New York, more than nine years ago. Mr. Phelan placed his loss at $4,500 in his statement of claim.

File Film Title Suit

A suit seeking $25,000 damages was filed in New York supreme court this week against Universal Pictures Company by Stage and Screen Productions, Inc. At the same time the plaintiff filed notice that it will apply on October 18th for an order directing Nathan Blumberg, Universal president, to appear for examination before trial. The suit involves use of the title, "Inside Information."

Suit Is Dismissed

A suit for brokerage fees amounting to $4,350 claimed owed to M. & L. Hess, Inc., real estate broker, by Newsreel Theatres, Inc., was dismissed this week in New York supreme court. The plaintiff had brought suit contending that it had secured a site for a theatre for the defendant at 34th Street, New York.

MGM Claims 'Oz' Beat Others in 25 Subsequents

Leaving the key city runs for subsequent run cities and towns in the field, "The Wizard of Oz," according to Metro-Goldwyn-Mayer in New York, is running ahead, in box office returns, of some of the company's top-grossers of recent months, among them: "Goodbye, Mr. Chips," Andy Hardy pictures, "Boys' Town," "Too Hot to Handle," "Sweethearts," "Idiot's Delight." Twenty-five "typical" "Oz" exhibitions selected by MGM's home office compare with grosses of other big films as follows:

Reno, Nev.—"Wizard" ran even with "Boys Town," beat "Chips" by 27%, "Idiot's Delight" by 47%, and topped "Too Hot to Handle," "Out West with the Hardys" and "Sweethearts."

Winfield, Kan.—even with "Boys Town" and "Sweethearts," topped "Too Hot" by 28%, "Out West" by 33%, "Idiot's Delight" by 53%, "Hardys Ride High" by 20%.

Springfield, Ill.—beat "Chips" by 51%, "Too Hot" by 27%, "Out West" by 28%.

San Diego, Cal.—even with "Boys Town" and "Sweethearts," topped "Hardys Ride High" by 89%, "Chips" by 15%.

Grand Rapids, Mich.—ran ahead of "Boys Town," topped "Too Hot" by 38%, "Sweethearts" by 20%, "Chips" by 61%, "Hardys Ride High" by 30%.

Asheville, N. C.—beat "Boys Town" by 38%, "Too Hot" by 20%, "Out West" by 123%, "Chips" by 54%, and topped "Sweethearts."

Hendersonville, N. C.—ran 52% ahead of "Boys Town," topped "Too Hot" by 101%, "Sweethearts" by 88%, "Out West" by 164%.

Willimantic, Conn.—led "Boys Town" by 39%, "Too Hot" by 29%, "Sweethearts" by 30%, "Idiot's Delight" by 59%, "Chips" by 32%.

Charleston, W. Va.—topped "Boys Town" and "Sweethearts" by 10%, "Chips" by 42%, "Idiot's Delight" by 28%.

Stroudsburg, Pa.—beat "Boys Town" by 19%, "Too Hot" by 26%, "Sweethearts" by 20%, "Out West" by 71%, and ran ahead of "Chips."

Kingston, N. Y.—topped "Boys Town" and "Chips" by 10%, "Too Hot" by 22%, "Out West" by 17%.

Morristown, N. J.—topped "Boys Town" by 27%, "Too Hot" by 24%, "Out West" by 30%, "Idiot's Delight" by 62%.

Glens Falls, N. Y.—beat "Sweethearts" by 26%, "Too Hot" by 20%, "Out West" by 34%, "Chips" by 35%.

Concord, N. H.—topped "Boys Town" by 6%, "Too Hot" by 24%, "Idiot's Delight" by 75%, "Out West" by 10%.

Rockland, Me.—beat "Boys Town" by 27%, "Too Hot" by 56%, "Out West" by 85%, "Hardys Ride" by 94%, "Chips" by 23%.

Salem, Ore.—even with "Boys Town," beat "Too Hot," ran ahead of "Sweethearts" by 15%, "Idiot's Delight" by 92%, "Chips" by 59%, "Hardys Ride" by 60%.

Eau Claire, Wisc.—beat "Sweethearts," topped "Too Hot" by 30%, "Out West" by 71%, "Hardys Ride" by 53%, "Chips" by 15%.

Boise, Idaho—beat "Hardys Ride" by 116%, "Boys Town" by 47%, "Chips" by 52%, "Out West" by 44%.

Great Falls, Mont.—beat "Chips" by 59%, "Out West" by 82%, "Sweethearts" by 21%, "Hardys Ride" by 108%.

Tacoma, Wash.—led "Boys Town," beat "Idiot's Delight" by 47%, "Sweethearts" by 28%, "Chips" by 93%, "Too Hot" by 24%.

Meridian, Miss.—beat "Boys Town" by 20%, led "Too Hot," topped "Idiot's Delight" by 45%.

Texarkana, Tex.—beat "Boys Town" by 14%, "Too Hot" by 20%, "Idiot's Delight" by 30%.

Chattanooga, Tenn.—led "Boys Town" by 10%, "Hardys Ride" by 22%, "Chips" by 20%.

Augusta, Ga.—led "Boys Town" and "Idiot's Delight."

Denison, Tex.—topped "Boys Town," led "Too Hot" by 40%, "Hardys Ride" by 25%, "Idiot's Delight" by 100%.

McAlester, Okla.—topped "Too Hot," beat "Hardys Ride" by 10%, "Idiot's Delight" by 50%.

Laredo, Tex.—ran ahead of "Boys Town" by 16%, "Hardys Ride" by 30%, "Chips" by 8%.

Signs of an early easing or even elimination of Quebec's ban on children's attendance at theatres are seen in Montreal with the first relaxation of the law in over a decade. Provincial authorities this week abrogated the 11-year old ruling for one week in order that children of Montreal might see "The Wizard of Oz" showing at Loew's here. They were admitted with adults.

OBITUARIES

Fay Templeton, Musical Comedy Star, Dies at 74

Fay Templeton, favorite of the musical comedy stage at the turn of the century, died in San Francisco October 3rd at the home of a cousin. She was 74. Born in Little Rock, Ark., Miss Templeton made her stage debut at three and had leading roles while still in her 'teens. In 1905, she reached what many held was the crowning point of her career—the role of "Mary" in George M. Cohan's "Forty-five Minutes from Broadway."

The following year Miss Templeton announced her retirement, but continued to reappear on the Broadway stage in musical comedies, Gilbert and Sullivan operettas and vaudeville and in 1933 at the age of 68 she appeared in the title role in the Jerome Kern musical comedy "Roberta."

Hays Pays Tribute to Laemmle at Services

Will H. Hays, president of the Motion Picture Producers and Distributors of America, delivered an eulogy Friday night at the memorial services for the late Carl Laemmle held at the West End Synagogue, New York, and attended by many industry leaders. He said: "Carl Laemmle inspired affection and had men's admiration and respect. In his nobility of character, in the kindness of his heart, in his great capacity for friendship, he exemplified the true universal brotherhood of man."

In Chicago Sunday, tribute was paid the film pioneer over a coast-to-coast National Broadcasting Company memorial broadcast. Rabbi Louis Mann, Captain Julius Klein, formerly assistant to Mr. Laemmle; Jack Kirsch, president of Allied Theatres of Illinois, representing Governor Henry Horner, and Judge Joseph Sabbath spoke briefly. Mr. Kirsch, read the Governor's message, which paid tribute to Mr. Laemmle's memory and spoke of him as a man who "rose from obscurity and poverty to riches and power, in his chosen field."

Walter G. Hartford

Walter G. Hartford, 82, exhibitor, died in New Haven, Conn., October 5th. He had operated the Casino in Providence years ago and later opened the Imperial in Pawtucket, R. I.

Walter Hayner

Walter Hayner, 47, general sales manager for Regal Films, in Canada, distributor for Metro-Goldwyn-Mayer and Monogram pictures, died in Toronto October 7th. Mr. Hayner, who went to the Dominion 15 years ago, held executive posts with several companies in Europe at one time. He had also served as manager of the Washington office for the old Goldwyn company. His body was taken to New York for interment.

Boris Schukin

Boris Vassilievitch Schukin, 45, known for his portrayals of the role of Lenin in plays and motion pictures, died in Moscow, October 7th. He portrayed Lenin in the films, "Lenin in October" and "Lenin 1918."

George Gaul

George Gaul, 54, actor on the legitimate stage, died in Philadelphia October 6th.

Stephen Braun

Stephen Braun, 76, president of the Ottumwa Theatres, Inc., died in St. Paul, Minn., October 5th.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Across the Plains, 3855, West.....Mono
Adventurer, The, 012, Mel.....20th-Fox
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Allegheny Uprising, 006, Mel.....RKO
All This and Heaven Too, Mel.....WB
All Women Have Secrets, Mel.....Para
Almost a Gentleman, 920, Mel.....RKO
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Arizona Kid, The, West.....Rep
Arizona Wildcat, 929, Com.....20th-Fox
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes in Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Lands, 933, West.....RKO
Bad Little Angel, Com.....MGM
Balalaika, Mus. .....MGM
Beachcomber, The, 3863, Mel.....Para
Beau Geste, 3902, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Betrayal, Mel. .....Foreign
Beware Spooks, Com.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre, Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, 5, Mel.....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com.....20th-Fox
Blue Montana Skies, 844, West.....Rep
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3820, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Boy Trouble, 3824, Mel.....Para
Bridal Suite, 937, Com.-Mel.....MGM
British Intelligence, Mel.....WB
Broadway Melody of 1940, Mus.....MGM
Broadway Serenade, 931, Mus.....MGM
Brother Rat and The Baby, Com.....WB
Brother Orchid, Mel.....WB
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cafe Society, 3826, Mel.....Para
Call a Messenger, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Dr. Kildare, 932, Mel.....MGM
Call on the President, Com.-Mel.....MGM
Captain Fury, Mel.....UA
Captain Scorpion, Com.....Foreign
Career, 930, Mel.....RKO
Cat and the Canary, The Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel.....GB
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, Mel.....WB
Children of the Wild, Mel.....GN
Chip of the Flying U, West.....Univ
Chump at Oxford, Com.....UA
City, The, Mel.....20th-Fox
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, 846, West.....Rep
Comet Over Broadway, 370, Mel.....FN
Confessions of a Nazi Spy, Mel.....FN
Conspiracy, 935, Mel.....RKO
Coral Rocks, The, Mel.....Foreign
Covered Trailer, Com.....Rep
Cowboy Quarterback, The, 366, Com.....WB
Cowboys from Texas, West.....Rep
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, 3, Com.....MGM
Danger Flight, 3816, Mel.....Mono
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Day the Bookies Wept, The, 002, Com...RKO
Dead End Kids on Dress Parade, Com.-Mel. .....WB
Dead Men Tell No Tales, Mel.....Foreign
Death of a Champion, 3901, Mel.....Para
Demon Barber of Fleet Street, Mel...Foreign
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, Mel.....Univ
Diamonds Are Dangerous, Mel.....Para
Discoveries, Mus. .....Foreign
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginot Line, Mel. .....Foreign
Down Our Alley, Mus.-Com.....Foreign
Down the Wyoming Trail, 3864, West...Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
East Side of Heaven, Mus.-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel.....Para
Empty World, Mel.....GB
End of a Day, Mel.....Foreign
Enemy Within, The, Mel.....WB
Escape, The, Mel.....20th-Fox
Escape to Paradise, Mus.....RKO
Espionage Agent, Mel.....FN
Eternally Yours, Mel.....20th-Fox
Everybody's Baby, 931, Com.....20th-Fox
Everybody's Hobby, 376, Com.....FN
Everything Happens at Night, Mel...20th-Fox
Everything's On Ice, 946, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Farmer's Daughter, The, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fast and Loose, 924, Mel.....MGM
Fifth Avenue Girl, 934, Com.....RKO
Fight for Peace, The, Mel.....Mono
Fighting Gringo, 986, West.....RKO
Fighting Mad, West.....Mono
Fighting 69th, Mel.....WB
First Kiss, 020, Mel.....20th-Fox
First Love, Mus.....Univ
First Offenders, Mel.....Col
First World War, 062, Mel.....20th-Fox
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, 911, Mel.....Rep
Flirting With Fate, 914, Com.-Mel.....MGM
Flying Deuces, 010, Com.....RKO
Flying Irishman, 919, Mel.....RKO
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
40 Little Mothers, Mel.....Foreign
Four Feathers, Mel. (C).....UA
Four Wives, Mel.....WB
Frog, The, Mel.....GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Fugitive at Large.....Col
Full Confession, 003, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Gambling on the High Seas, Mel.....WB
Gang's All Here, The, Com.-Mel.....Foreign
Gay Days of Victor Herbert, Mus.....Para
Geronimo, Mel. .....Para
Girl and the Gambler, 926, Mel.....RKO
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.....Col
Gorilla, The, 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel....Para
Grand Jury's Secrets, Mel.....Para
Grapes of Wrath, Mel.....20th-Fox
Green Hell, Mel.....Univ
Gun Chores, West.....Para
Gunga Din, 912, Mel.....RKO

H

Happy Ending, Mel.....Para
Hardys Ride High, 934, Com.-Mel.....MGM
Harvest, Mel. .....Foreign
Hawaiian Nights, 4024, Mus.....Univ
Heartbeat, Mel. .....Foreign
Heaven with a Barbed Wire Fence, 019, Mel.....20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
Herbst-Manover, Com. .....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, Mel.....Univ
Heroes in Blue, Mel.....Mono
Heroes of the Desert, 7118, West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power Mel.....Col
High School, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hitler—The Beast of Berlin, Mel.....St. Rts.
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Honeymoon in Bali, 3904, Com.....Para
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Honolulu, 922, Mus.-Com.....MGM
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hound of the Baskervilles, 936, Mel.20th-Fox
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel. .....Foreign
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Notre Dame, Mel.....RKO

I

Ice Follies of 1939, 925, Com.-Mel.....MGM
I Killed the Count, Mel.....Foreign
Illicit Cargo, Mel.....Col
I'm From Missouri, 3830, Com.....Para
Incredible Mr. Williams, Com.-Mel.....Col
Indianapolis Speedway, The, 315, Mel.....WB
Indiscretions, Mel.....Foreign
In Name Only, 936, Mel.....RKO
In Old Monterey, 847, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Inspector Hornleigh on Vacation, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
International Crime, Mel.....GN
Invisible Stripes, Mel.....WB
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.....MGM
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, Com.....Rep
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.....WB
Juarez and Maxmillan, Mel.....St. Rts.
Judge Hardy and Son, Com.....MGM
Just William, Com.....Foreign

K

Kansas Terrors, The, 961, West.....Rep
Kid from Kokoma, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
King of Chinatown, 3827, Mel.....Para
King of the Turf, Mel.....UA
Knights of the Range, West.....Para
Konga, the Wild Stallion, Mel.....Col

L

Lady and the Mob, The, Com.....Col
Lady Dick, Mel.....WB
Lady of the Tropics, 947, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel..Para
Lady Takes a Chance, The, Com.-Mel.....GN
La Immaculada, Mel.....Foreign
Lambeth Walk, The, Mus.-Com.....Foreign
Last Express, 3028, Mel.....Univ
Laugh It Off, Mel.....Univ
Law Comes to Texas, The, West.....Col
Law of the Pampas, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, Mel.....Univ
Legion of The Lawless, West.....RKO
Let Freedom Ring, 926, Mus.....MGM
Let Us Live, Mel.....Col
Light That Failed, The, Mel.....Para

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Little Accident, Com.....Univ
Little Miss Broadway, Mus.....20th-Fox
Little Old New York, Mel.....20th-Fox
Little Princess, The, 932, Mel. (3)..20th-Fox
Llamo Kid, Mus.....Para
Lone Star Pioneers, West.....Col
Lost Patrol, 991, Mel.....RKO
Lost Squadron, The, 994, Mel.....RKO
Love Affair, 916, Mel.....RKO
Lucky Night, 933, Com.....MGM

M

Made for Each Other, Mel.....UA
Mademoiselle Ma Mere, Com.....Foreign
Magnificent Fraud, The, 3847.....Para
Main Street Lawyer, Mel.....Rep
Maisie, 940, Com.-Mel.....MGM
Man About Town, 3845, Com.....Para
Man and His Wife, A, Mel.....Foreign
Man from Oklahoma, West.....St. Rts.
Man from Montreal, Mel.....Univ
Man from Sundown, The, West.....Col
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man of Conquest, 801, Mel.....Rep
Man They Could Not Hang, The, Mel.....Col
Man Who Dared, 375, Mel.....FN
Marseillaise, Mel. .....Foreign
Marshal of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8 Com..MGM
Medicine Show, West.....Para
Meet Dr. Christian, 005, Mel.....RKO
Mexicali Kid, 3741, West.....Mono
Mexican Spitfire, Mel.....RKO
Mickey the Kid, 814, Mel.....Rep
Midnight, 3828, Mel.....Para
Mikado, The, 4044, Mus. (C) Univ
Million Dollar Legs, 3846, Mel.....Para
Mind of Mr. Reeder, The, Mel.....Foreign
Miracle on Main Street, Mel.....GN
Miracles for Sale, 946, Mel.....MGM
Missing Daughters, Mel.....Col
Missing Evidence, Mel.....Univ
Mr. Moto in Danger Island, 937, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong in Chinatown, 3807, Mel.....Mono
Mountain Rhythm, 845, West.....Rep
Murder in Soho, Mel.....Foreign
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
Mutiny on the Bounty, 536, Mel.....MGM
My Song of Love, Mel.....Foreign
My Son Is a Criminal, Mel.....Col
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel.....Mono
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. .....WB
Nancy Drew, Reporter, 372, Mel.....FN
Nancy Drew, Trouble Shooter, 324, Mel...WB
Naughty But Nice, 311, Com.-Mel.....WB
Navy Secrets, 3805, Mel.....Mono
Never Mind the Guard.....GN
Never Say Die, 3832, Com.....Para
New Frontier, 868, West.....Rep
News Is Made at Night, 953, Mel....20th-Fox
Nick Carter, Mel.....MGM
Night on the Danube, Com.-Mel.....Foreign
90 Degrees South, Mel.....Foreign
Night Work, 3849, Com.....Para
Ninotchka, 7, Mel.....MGM
No Place to Go, 469, Mel.....FN
North of Shanghai, Mel.....Col
North of the Yukon, Mel.....Col
Northwest Passage, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Human Bondage, 993, Mel.....RKO
Of Mice and Men, Mel.....UA
Oklahoma Frontier, West.....Univ
Oklahoma Kid, 308, Mel.....WB
Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Mail, The, 452, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....FN
One Hour to Live, Mel.....Univ
One Third of a Nation, 3825, Mel.....Para
$1,000 a Touchdown, 3903, Com.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Opened by Mistake, Com.....Para
Orage, Mel. .....Foreign
Our Leading Citizen, 3850, Com.....Para
Our Neighbors—the Carters, Com.....Para
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com....20th-Fox
Panama Lady, 925, Mel.....RKO
Panama Patrol, 314, Mel.....GN
Papa's Misadventures, Com.....Foreign
Pardon Our Nerve, 931, Mel.....20th-Fox
Parents on Trial, Mel.....Col
Parole Fixer, Mel.....Para
Patsy, Com. .....MGM
Peasant Wedding, Mel. (C).....Foreign
Persons in Hiding, 3823, Mel.....Para
Phantom Stage, 3056, West.....Univ
Philo Vance Comes Back, Mel.....WB
Pirates of the Skies, 3033, Mel.....Univ.
Poisoned Pen, Mel.....Foreign
Pride of the Blue Grass, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Prison Without Bars, Mel.....UA
Private Lives of Elizabeth and Essex, The, Mel. (C) .....WB
Pygmalion, 980, Com.-Mel.....MGM

Q

Queen of Destiny, 061, Mel. (C).....RKO

R

Racketeers of the Range, 984, West.....RKO
Raffles, Mel. .....UA
Rains Came, The, Mel.....20th-Fox
Range War, 3954, West.....Para
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Reform School, Mel.....St. Rts.
Remember? Mel.....MGM
Remember the Night, Mel.....Para
Renegade Law, West.....Col
Renegade Trail, 3859, West.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, Mel.....WB
Return of the Cisco Kid, Mel.....20th-Fox
Ride 'Em Cowgirl, W1-2, West.....GN
Riders of Black River, West.....Col
Riders of Destiny, West.....Mono
Riders of the Frontier, West.....Mono
Rio, Mel. .....Univ
Risky Business, 3029, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, Mus.....Para
Roaring Twenties, The, Mel.....WB
Roll, Wagons, Roll, West.....Mono
Rollin' Westward, 3863, West.....Mono
Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rulers of the Sea, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Saga of Death Valley, West.....Rep
Sagebrush Family Trails West, West...St. Rts
Sagebrush Trail, West.....Mono
Saint in London, 929, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
St. Louis Blues, 3822, Mel.....Para
St. Martin's Lane, Mel.....Para
Santa Fe Stampede, 863, West.....Rep
San Francisco, 636, Mel.....MGM
Scandal Sheet, Mel.....Col
School for Husbands, Com.-Mel.....Foreign
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret of Dr. Kildare, Mel.....MGM
Secret Service of the Air, 320, Mel.....WB
Send Another Coffin, Mel.....UA
Sergeant Madden, 927, Mel.....MGM
Seventeen, Com. .....Para
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....20th-Fox
Should a Girl Marry? 3830, Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Silver on the Sage, 3858, Mel.....Para
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, W1-3, West.....GN
Six-Gun Rhythm, W1-19, West.....GN
6,000 Enemies, 938, Mel.....MGM
Sky Patrol, 3815, Mel.....Mono
Slalom, Mel. .....Foreign
Smuggled Cargo, 825, Mel.....Rep
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Song of the Street, Mel.....Foreign
Sorority House, 924, Mel.....RKO
Smashing the Money Ring, Mel.....FN
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
Southward Ho. 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
Spoilers of the Range, West.....Col
Stagecoach, Mel. .....UA
Stanley and Livingstone, Mel.....20th-Fox
Star Maker, The, 3851, Mus. .....Para
Star of Midnight, 990, Mel.....RKO
Star Reporter, 3821, Mel.....Mono
State Cop, Mel.....WB
Stolen Life, 3864, Mel.....Para
Stop, Look and Love, 008, Com.....20th-Fox
Story of Alexander Graham Bell, The, 938, Mel 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. .....RKO
Straight to Heaven, Mel.....St. Rts.
Stranger from Texas, The, West.....Col
Street of Missing Men, 811, Mel.....Rep
Street of Missing Women, Mel.....Col.
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudden Money, 3829, Com.-Mel.....Para
Sued for Libel, Mel.....RKO
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....Univ.
Sunset, West.....RKO
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Swanee River, 017, Mus. (C).....20th-Fox
Sweepstake Winner, Com.....FN
Swiss Family Robinson, Mel. .....RKO

T

Tail Spin, 925, Mel.....20th-Fox
Taming of the West, West.....Col
Tarzan Finds a Son! 939, Mel.....MGM
Television Spy, Mel.....Para
Tell No Tales, 35, Mel.....MGM
Test Driver, Mel.....Univ
Texas Stampede, West.....Col
Texas Wildcats, West.....St. Rts.
That's Right You're Wrong, 011, Mus...RKO
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Shall Have Music, Mel.....UA
This Man in Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Sons, 004, Mel.....RKO
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, 4, Mel.....MGM
Timber, Mel.....WB
Timber Stampede, 985, West.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Torchy Blane in Chinatown, 371, Mel.....FN
Torchy Plays with Dynamite, 326, Mel....WB
Torchy Runs for Mayor, 322, Mel.....WB
Torture Ship, Mel.....St. Rts.
Tower of London, Mel.....Univ
Trapped in the Sky, Mel.....Col
Trigger Smith, 3854, West.....Mono
Tropic Fury, Mel.....Univ
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West.....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
20,000 Men a Year, 013, Mel.....20th-Fox
Two Bright Boys, 4017, Mel.....Univ
Two Gun Troubador, West.....St. Rts.
Typhoon, Mel. .....Para

U

U-Boat 29, Mel.....Col
Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Under-Pup, The 4010, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Untamed, Mel. (C) .....Para

V

Vigilante War, West.....Univ
Vigil in the Night, 007, Mel.....RKO

W

Wagons Westward, West.....Rep.
Wall Street Cowboy, 857, West.....Rep
Wanted by Scotland Yard, 3829, Mel....Mono
Wanted for Murder, Mel.....St. Rts.
Ware Case, Mel.....20th-Fox
Washington Cowboy, West.....Rep
Waterfront, 325, Mel.....WB
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....WB
Western Caravans, West.....Col
West of Carson City, West.....Univ
What a Life, 3905, Com.....Para
What a Man! Con.....Foreign
What Do You Think, Chums? Mel....Foreign
When the Husband Travels, Mus.-Com. Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wings of the Navy, 309, Mel.....WB
Wings Over the Pacific, Mel.....GN
Winner Take All, 939, Mus-Com.....20th-Fox
Winter Carnival, Mel.....UA
Witch Night, Mel.....Foreign
With a Smile, Mus.-Com.....Foreign
Within the Law, 928, Mel.....MGM
Witness Vanishes, The, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A, Mel.....Col
Women, The, 1, Com.-Mel.....MGM
Women Behind Bars, Mel.....Para
Women in the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World Moves On, The, Mel.....WB
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Years Without Days, Mel.....WB
Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat An Honest Man, 3005, Com. .....Univ
You Can't Get Away With Murder, 364, Mel. .....FN
Young Man's Fancy, Mel.....Foreign
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth In Revolt, Mel.....Foreign

Z

Zenobia, Com. .....UA
Zero Hour, The, 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates (G).....	Brian Donlevy-Jacqueline Wells..	July 28,'39	62.	Aug. 26,'39
Blind Alley (G).....	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner.....	May 11,'39	71.	Apr. 29,'39
Blondie Meets the Boss (G)... (Exploitation: May 13,'39, p. 66.)	P. Singleton-A. Lake-L. Simms..	Mar. 8,'39	74.	Feb. 25,'39
Blondie Takes a Vacation (G)..	P. Singleton-A. Lake-L. Simms..	July 20,'39	71.	July 22,'39
Clouds Over Europe (G)..... (Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)	Laurence Olivier-Valerie Hobson..	June 20,'39	79.	Mar. 11,'39
Coast Guard (G).....	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connollly..	Aug. 4,'39	72.	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson..	Aug. 22,'39	60.	
First Offenders	W. Abel-B. Roberts-J. Downs....	Apr. 12,'39	62.	
Golden Boy (A).....	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Callela....	Sept. 5,'39	101.	Aug. 19,'39
Good Girls Go to Paris (G).... (Exploitation: July 29,'39, p. 66.)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78.	June 24,'39
Hidden Power (G).....	Jack Holt-Gertrude Michael.....	Sept. 7,'39†	60.	May 27,'39
Konga, the Wild Stallion.....	Fred Stone-Rochelle Hudson.....	Aug. 30,'39	65.	
Lady and the Mob, The (G)...	F. Bainter-I. Lupino-L. Bowman..	Apr. 3,'39	66.	Mar. 11,'39
Law Comes to Texas, The.....	Bill Elliott-Veda Ann Berg-Dorothy Faye	Apr. 16,'39	58.	
Let Us Live (G).....	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39	69.	Feb. 18,'39
Lone Star Pioneers.....	Bill Elliott-Dorothy Gulliver.....	Mar. 16,'39	56.	
Man from Sundown, The.....	Chas. Starrett - Iris Meredith - Sons of the Pioneers.....	July 15,'39	59.	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox...	Aug. 17,'39	65.	Sept. 30,'39
Missing Daughters (A).....	R. Arlen-R. Hudson-M. Marsh...	May 22,'39	59.	June 24,'39
My Son Is a Criminal.....	Alan Baxter-Jacqueline Wells....	Feb. 22,'39	59.	
North of Shanghai..... (See "In the Cutting Room," Nov. 12,'38.)	Betty Furness-James Craig.....	Feb. 10,'39	59.	
North of the Yukon.....	Chas. Starrett-Lina Winters.....	Mar. 30,'39	64.	
Only Angels Have Wings (G).. (Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121.	May 20,'39
Outpost of the Mounties.....	Chas. Starrett-Iris Meredith.....	Sept. 14,'39†	63.	
Outside These Walls.....	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58.	
Parents on Trial..... (See "In the Cutting Room," May 27,'39.)	Jean Parker - Johnny Downes - Noah Beery, Jr.....	May 4,'39	59.	
Riders of Black River.....	Chas. Starrett - Iris Meredith - Sons of the Pioneers.....	Aug. 23,'39	59.	
Romance of the Redwoods.....	Jean Parker-Chas. Bickford.....	Mar. 30,'39	67.	
Spoilers of the Range.....	Charles Starrett-Iris Meredith....	Apr. 27,'39	58.	
Texas Stampede	Chas. Starrett-Iris Meredith.....	Feb. 9,'39	57.	
Those High Grey Walls.....	Walter Connolly-Iris Meredith....	Sept. 21,'39†..	82.	
Trapped in the Sky (G).....	Jack Holt-Katherine DeMille....	June 1,'39	61.	Feb. 18,'39
U-Boat 29 (G) ..... (Reviewed under the title, "Spy in Black.")	C. Veidt-S. Shaw-V. Hobson.....	Oct. 7,'39†	82.	Apr. 15,'39†
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers.....	June 15,'39	58.	
Whispering Enemies (G).....	Jack Holt-Dolores Costello.....	Mar. 24,'39	61.	Feb. 18,'39
Woman Is the Judge, A (G)...	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62.	Oct. 7,'39

Coming Attractions

Beware Spooks	Joe E. Brown-Mary Carlisle.....	Oct. 24,'39†		
Blondie Brings Up Baby.....	P. Singleton-A. Lake-L. Simms..	Nov. 2,'39		
Fugitive at Large (G).....	Jack Holt-Patricia Ellis.....		*65.	Aug. 5,'39
His Girl Friday.....	C. Grant-R. Russell-R. Bellamy			
Illicit Cargo	J. Holt-D. Purcell-I. Ware.....			
Incredible Mr. Williams, The..	Joan Blondell-Melvyn Douglas.....			
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette.....	Oct. 19,'39†..	*130.	Oct. 7,'39
Renegade Law	Chas. Starrett - Iris Meredith - Sons of the Pioneers.....			
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†		
Stranger from Texas, The.....	Charles Starrett - Lorna Grey - Sons of the Pioneers.....	Nov. 2,'39		
Street of Missing Women	Preston Foster-Ann Dvorak.....			
Taming of the West.....	Bill Elliott-Iris Meredith.....			

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012.....	Jessie Matthews-Michael Redgrave-Noel Madison.....	Apr. 28,'39	71.	Dec. 17,'38

Coming Attractions

Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker.....			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express (G) 301.....	Anna Sten-Alan Marshal.....	May 27,'39	71.	Aug. 26,'39
Panama Patrol (G) 314.....	Leon Ames-Charlotte Wynters....	May 20,'39	69.	Feb. 25,'39
Singing Cowgirl, The W1-3....	Dorothy Page	May 31,'39	57.	
Six-Gun Rhythm (G) W1-19...	Tex Fletcher-Joan Barclay.....	May 13,'39	57.	Feb. 18,'39

Coming Attractions

At Your Age.....				
Children of the Wild.....	Joan Valerie-James Bush.....			
Full Speed Ahead.....				
Lady Takes a Chance, The..... (See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)	Heather Angel-John King.....			
Miracle on Main Street.....	Margo-W. Abel-L. Talbot.....			
Never Mind the Guard.....				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckelberry Finn, The (G) 923..... (Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39	92.	Feb. 11,'39
Andy Hardy Gets Spring Fever (G) 944..... (Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford.....	July 21,'39	85.	July 15,'39
Babes in Arms (G).....	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull..	Oct. 13,'39†	97.	Sept. 23,'39
Blackmail (G) 5.....	Edw. G. Robinson-Ruth Hussey..	Sept. 8,'39†	81.	Sept. 9,'39
Bridal Suite (G) 937.....	R. Young-Annabella-W. Connolly..	May 26,'39	70.	May 27,'39
Broadway Serenade (G) 931... (Exploitation: Apr. 15,'39, p. 81.)	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan.....	Apr. 7,'39	113.	Apr. 8,'39
Calling Dr. Kildare (G) 932...	Lionel Barrymore-Lew Ayres.....	Apr. 28,'39	86.	Oct. 17,'38
Champ, The (reissue) (G) 201.	W. Beery-J. Cooper-I. Rich.....	June 2,'39	86.	Apr. 29,'39
Dancing Co-ed (G) 3.....	Lana Turner-Richard Carlson.....	Sept. 29,'39†	84.	Sept. 23,'39
Fast and Furious (G) 6.....	Ann Sothern-Franchot Tone.....	Oct. 6,'39†	73.	Oct. 7,'39
Fast and Loose (G) 924.....	Robt. Montgomery-R. Russell....	Feb. 17,'39	79.	Feb. 18,'39
Goodbye, Mr. Chips (G) 945... (Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76.)	Robert Donat-Greer Garson.....	July 28,'39	114.	May 20,'39
Hardys Ride High, The (G) 934 ..... (Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford.....	Apr. 21,'39	81.	Apr. 22,'39
Honolulu (G) 922..... (Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52; July 22,'39, p. 82; July 29,'39, p. 69; Aug. 12,'39, p. 70; Sept. 23,'39, p. 70.)	Eleanor Powell-Robert Young-Burns and Allen.....	Feb. 3,'39	83.	Feb. 4,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71.	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81.	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99.	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83.	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78.	Apr. 1,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78.	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82.	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69.	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carson-J. Bryan	Aug. 18,'39	80.	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70.	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95.	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58.)				
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65.	Mar. 18,'39
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101.	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'38, p. 61; Oct. 7,'39, pp. 63, 64.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67.)				

Coming Attractions

Another Thin Man	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 24,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Bad Little Angel	Virginia Weidler-Gene Reynolds	Oct. 27,'39†		
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver			
(See "In the Cutting Room," Aug. 12,'39.)				
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy			
Call on the President, A	A. Sothern-W. Gargan-W. Brennan	Nov. 17,'39		
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss			
(See "In the Cutting Room," Aug. 12,'39.)				
Judy Hardy and Son	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden			
Marx Brothers "At the Circus" 8	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)				
Nick Carter	Walter Pidgeon-Rita Johnson			
Ninotchka 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	
(See "In the Cutting Room," July 8,'39.)				
Northwest Passage	S. Tracy-R. Young-W. Brennan			
Remember?	R. Taylor-G. Garson-L. Ayres			
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112.	Jan. 18,'35
Secret of Dr. Kildare	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 10,'39†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3655	Jack Randall	Apr. 30,'39	52.	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61.	May 13,'39
Crashing Thru	J. Newill-W. Hull-M. Stone	Oct. 1,'39†		
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62.	June 24,'39
Fight for Peace, The (A)		Sept. 30,'39	63	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58.	Aug. 26,'39
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39	67.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39	60.	Feb. 18,'39
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58.	Sept. 9,'39
Rollin' Westward (G) 3823	Tex Ritter	Mar. 1,'39	55.	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61.	Sept. 23,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62.	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39	53	
Trigger Smith 3854	Jack Randall	Mar. 22,'39	51	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60.	May 20,'39

Coming Attractions

Danger Flight	J. Trent-M. Reynolds-M. Stone	Oct. 25,'39		
Fighting Mad*	James Newell			
Heroes in Blue	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†		
Mutiny in the Big House 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39		
Overland Mail 3857	Jack Randall	Oct. 31,'39		
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Roll, Wagons, Roll*	Tex Ritter	Nov. 25,'39		
Sagebrush Trail (reissue)	John Wayne	Oct. 20,'39		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste (G) 3902	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39	74.	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57.	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67.	Sept. 2,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74.	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	*95.	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80.	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95.	May 13,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64.	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77.	Apr. 15,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78.	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85.	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer-John Barrymore-Mary Astor	Mar. 24,'39	94.	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G) 3846	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39	65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82.	Mar. 11,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39	76.	Feb. 18,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73.	Sept. 30,'39
Our Leading Citiben (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39	70.	Jan. 28,'39
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66.	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39	87.	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39	68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Makers, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39	68.	Oct. 22,'38
This Man In Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86.	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt Preston	May 5,'39	125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug.,'39, p. 102.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65.	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	*75.	Sept. 23,'39

Coming Attractions

All Women Have Secrets	J. Allen-Jean Cagney-V. Dale		
Cat and the Canary, The	Bob Hope-Paulette Goddard	Nov. 10,'39†	
(See "In the Cutting Room," Sept. 23,'39.)			
Diamonds Are Dangerous	Isa Miranda-George Brent		
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard	Oct, 27,'39†	
(See "In the Cutting Room," May 20,'39.)			
Dr. Cyclops	Alber Dekker-Janice Logan	Dec. 22,'39†	
(See "In the Cutting Room," Sept. 23,'39.)			
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 19,'40†	
Farmer's Daughter, The	Martha Raye-Charlie Ruggles		
Gay Days of Victor Herbert	Allan Jones - Mary Martin - Walter Connolly	Jan. '39†	
Geronimo	P. Foster-A. Devine-E. Drew	Nov. 10,'39†	
(See "In the Cutting Room," Apr. 15,'39.)			
Gun Chores	William Boyd-Russell Hayden		
Happy Ending	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)			
Knights of the Range	Russell Hayden-Jean Parker	Feb. 16,'40†	
Law of the Pampas	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	
Light That Failed, The	R. Coleman-W. Huston-I. Lupino	Feb. 9,'40†	
(See "In the Cutting Room," Sept. 23,'39.)			
Llamo Kid	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	
Medicine Show	William Boyd-Russell Hayden	Jan. 12,'40†	
Opened by Mistake*	C. Ruggles-R. Paige-J. Logan		
Our Neighbors—the Carters	Fay Bainter-Frank Craven	Nov. 24,'39†	
(See "In the Cutting Room," Sept. 9,'39.)			
Parole Fixer	W. Henry-V. Dale-R. Paige	Jan. 12,'40†	
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 26,'40†	
Road to Singapore*	B. Crosby-D. Lamour-B. Hope		
Rulers of the Sea (G)	Douglas Fairbanks, Jr.-Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97. Sept. 16,'39
St. Martin's Lane (G)	Charles Laughton-Vivien Leigh	Dec. 15,'39†	85. July 9,'38
Seventeen	J. Cooper-B. Field-O. Kruger	Feb. 2,'40†	
(See "In the Cutting Room," Aug. 19,'39.)			
Television Spy, The	William Henry-Judith Barrett	Feb. 2,'40†	
(See "In the Cutting Room," Aug. 5,'39.)			
Typhoon	Dorothy Lamour-Robert Preston		
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	Dec. 29,'39†	
(See "In the Cutting Room," Sept. 23,'39.)			
Women Behind Bars	Ellen Drew-Robert Paige		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The	Roy Rogers-George Hayes	Sept. 29,'39†	61	
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56.	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66.	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July 31,'39	64.	Aug. 5,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66.	Sept. 2,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39	61.	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39	58.	Feb. 11,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39	58.	Apr. 15,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39	65.	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57.	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Kansas Terrors, The 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39	58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59.	July 1,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39	65.	Mar. 4,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57.	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39	58.	Apr. 8,'39
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39	65.	Jan. 21,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39	58.	Mar. 25,'39
Sabotage 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66.	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell-Marie Wilson-Tommy Ryan	July 26,'39	65.	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62.	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61.	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58.	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39	65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39	57.	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66.	Sept. 9,'39
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39	65.	Feb. 4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56.	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65.	May 27,'39

Coming Attractions

Covered Trailer	Jas., Lucille & Russell Gleason	
Cowboys from Texas*	Three Mesquiteers	
Jeepers Creepers	Weaver Bros. & Elviry - Roy Rogers	
(See "In the Cutting Room," Oct. 7,'39.)		
Main Street Lawyer*	Edward Ellis-Anita Louise	
Saga of Death Valley*	Roy Rogers-George Hayes	
Wagons Westward	John Wayne	
Washington Cowboy	G. Autry-S. Burnette-M. Carlsile	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Oct. 27,'39†		
(See "In the Cutting Room," Oct. 7,'39.)				
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39	65.	Mar. 25,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82.	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70.)				
Bad Lands (G) 933	Robert Barrat-Noah Berry, Jr.-Andy Clyde	Aug. 11,'39	70.	Aug. 19,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39	68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39	72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80.	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59.	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	*64.	Sept. 16,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59.	Aug. 26, 39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39	68.	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39	72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73.	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63.	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71.	May 20,'39
Gunga Din (G) 912	Cary Grant-Victor McLaglen-D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39	107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)				
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94.	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61.)				
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39	73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea - R. Dix - M. Astor	July 14,'39	79.	Mar. 5,'32
Love Affair (G) 916	I. Dunne - C. Boyer - L. Bowman	Apr. 7,'39	89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders Z. Pitts	Sept. 29,'39†	97.	Aug. 26,'39
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83.	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65.	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39	60.	May 13,'39
Saint In London (G) 929	George Sanders-S. Grey	June 30,'39	72.	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39	64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64.	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69.	July 29,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39	90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Ginger Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	69.	Mar. 25,'39
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	*70.	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59.	June 24,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60.	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39	64.	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63.	July 22,'39

Coming Attractions

Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
Escape to Paradise	Bobby Breen-Kent Taylor			
Flying Deuces 010	Laurel & Hardy-J. Parker	Oct. 20,'39†		
(See "In the Cutting Room," Aug. 19,'39.)				
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone			
(See "In the Cutting Room," Sept. 9,'39.)				
Legion of the Lawless	George O'Brien-Virginia Vale			
Marshal of Mesa City (G)	George O'Brien-Virginia Vale	Nov. 3,'39†	60.	Oct. 7,'39
Meet Dr. Christian 005	Jean Hersholt-Dorothy Lovett	Nov. 10,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				
Mexican Spitfire*	L. Velez-D. Woods-L. Errol			
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Nov. 3,'39†	95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Reno 008	R. Dix-G. Patrick-A. Louise	Nov. 17,'39†		
Sued for Libel	Kent Taylor-Linda Hayes			
(See "In the Cutting Room," Sept. 23,'39.)				
Sunset*	Jimmy Lydon-Joan Dradell			
Swiss Family Robinson*	Thomas Mitchell - Edna Best - F. Bartholomew - T. Kilburn - T. Holt			
That's Right, Your Wrong 011	Kay Kyser & Orch.-A. Menjou-M. Robson- E. E. Horton-L. Ball	Nov. 24,'39†		
Vigil in the Night 007	Carole Lombard-Anne Shirley-Brian Aherne			
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82.	Aug. 26,'39
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72.	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74.	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60.	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64.	Aug. 19,'39
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83.	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62.	
(See "In the Cutting Room," Sept. 16,'39.)				
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81.)				
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62.	Nov. 26,'38
Frontier Marshal, The (G) 951	Randloph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71.	July 29,'39
(Exploitation: Sept. 2,'39, p. 54.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66.	May 27,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83.	Sept. 30,'39
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96.	Oct. 7,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80.	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39	76.	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65.	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60.	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61.	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93.	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70.	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68.	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73.	July 15,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39	68.	Nov. 19,'38
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	104.	Sept. 9,'39
(See "In the Cutting Room," Sept. 30,'39, p. 56.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71.	Apr. 22,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101.	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86.	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87.	July 8,'39
(Exploitation: Aug. 26,'39, p. 86.)				
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101.	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57.	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78.	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39	84.	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Three Musketeers, The (G) 927	Ritz Brothers - Don Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39	73.	Feb. 11,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72.	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101.	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70.)				

Coming Attractions

Adventurer, The 012	C. Romero-V. Fields-M. Weaver	Dec. 29,'39†		
Blue Bird 025	Shirley Temple-Helen Ericson	Dec. 22,'39†		
City, The	Lynn Bari-Donald Woods			
City of Darkness 021	Sidney Toler-Lynn Bari	Dec. 1,'39†		
Drums Along the Mohawk 015	Henry Fonda-Claudette Colbert-Dorris Bowdon - Edna May Oliver	Nov. 10,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				
Everything Happens at Night	S. Henie-R. Milland-R. Cummings			
First Kiss	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†		
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78.	Nov. 17,'34
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Grapes of Wrath*	Henry Fonda-Dorris Bowdon-Charlie Grapewin - Jane Darwell			
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	Oct. 7,'39
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Dec. 8,'39†		
High School	Jane Withers-Paul Harvey			
Honeymoon's Over, The 024	M. Weaver-S. Erwin-P. Knowles			
Inspector Hornleigh on Holiday 022	Gordon Harker-Alastair Sim	Dec. 1,'39†		
Little Old New York	Alice Faye - Fred MacMurray-Richard Greene-Brenda Joyce			
Man Who Wouldn't Talk, The	L. Nolan-J. Rogers-M. Marsh			
Pack Up Your Troubles 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75.	
(See "In the Cutting Room," Oct. 7,'39.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80.	July 29,'39
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†		
Too Busy to Work 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†		
(See "In the Cutting Room," Oct. 7,'39.)				
20,000 Men a Year 013	R. Scott-M. Healy-M. Lindsay	Oct. 27,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Ahern-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91.	May 6,'39
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115.	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70.	Sept. 30,'39
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39	88.	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39	94.	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79.	Apr. 15,'39
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96.	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39	96.	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
(See musical analysis, July 22,'39, p. 54; Oct. 7,'39, p. 66.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†.	100.	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Oliver-Flora Robson-David Niven	Apr. 7,'39	104.	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73.	Mar. 18,'39

Coming Attractions

Chump at Oxford	Laurel and Hardy			
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	*76.	Sept. 16,'39
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles	David Niven-Olivia de Havilland			
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson			
Send Another Coffin	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton MacLane - Tom Brown - Ed. Sullivan	Apr. 21,'39	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39	69.	Feb. 4,'39
Desperate Trails, The 4058	John Mack Brown - Bob Baker - F. Robinson - F. Knight	Sept. 8,'39†	58.	
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey - Constance Moore	May 19,'39	72.	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61.	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67.	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67.	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66.	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66.	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62.	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63.	Dec. 10,'38
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57.	
(See "In the Cutting Room," Mar. 18,'39.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38	57.	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39	61.	
(See "In the Cutting Room," Dec. 3,'38.)				
Rio	Sigrid Gurie-Basil Rathbone-Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½.	Mar. 11,'39
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39	70.	Mar. 4,'39
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96.	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61.	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87.	Mar. 25,'39
Tropic Fury	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62.	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	89.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78.	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
Witness Vanishes, The	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Attractions				
Call a Messenger (G)	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Dec. 22,'39†	*60.	Sept. 23,'39
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
Destry Rides Again	Marlene Dietrich-James Stewart-Chas. Winninger-Mischa Auer	Nov. 10,'39†		
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39		
Green Hell	Douglas Fairbanks, Jr., - Joan Bennett - John Howard - Alan Hale-George Sanders - George Bancroft-Vincent Price	Nov. 17,'39†		
Laugh It Off	C. Moore-J. Downs-E. Kennedy	Dec. 8,'39†		
Legion of Lost Flyers	R. Arlen-A. Devine-A. Nagel			
(See "In the Cutting Room," Aug. 19,'39.)				
Little Accident	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†		
Man from Montreal	R. Arlen-A. Devine-G. Gwynne			
Missing Evidence	Preston Foster-Irene Hervey	Dec. 1,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Oklahoma Frontier	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58.	
One Hour to Live	C. Bickford-D. Nolan-J. Litel	Nov. 3,'39†	59.	
(See "In the Cutting Room," Aug. 12,'39.)				
Test Driver	R. Arlen-A. Devine-P. Moran	Dec. 8,'39†		
Tower of London	Basil Rathbone - Boris Karloff - N. Grey-B. O'Neil-I. Hunter	Oct. 20,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				
Vigilante War	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson			
West of Carson City	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Dec. 15,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"-B. Granville	Aug. 26,'39	86.	Sept. 9,'39
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71.	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towns	May 27,'39	58.	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102.	Apr. 29,'38
(Exploitation: July 29,'39. p. 69.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56.	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107.	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G)	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39	92.	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83.	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54.	
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39	68.	Feb. 4,'39
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57.	
Old Maid (A) 452	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95.	Aug. 5,'39
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†		
(See "In the Cutting Room," July 8,'39.)				
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59.	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39	58.	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Smashing the Money Ring	R. Reagan-Margot Stevenson	Oct. 21,'39†		

(THE RELEASE CHART--CONT'D)

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81.	July 8,'39
Indianapolis Speedway (G) 315.	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82.	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65.)				
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86.)				
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90.	July 1,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61.	Mar. 25,'39
Pride of the Blue Grass	Edith Fellows-James McCallion	Oct. 7,'39		
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61.	Mar. 11,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322.	Glenda Farrell-Barton MacLane	May 13,'39	60.	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64; Aug. 26,'39, p. 86.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39	65.	Feb. 4,'39

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too					
And It All Came True					
British Intelligence	Boris Karloff-Margaret Lindsay				
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page				
Brother Rat and the Baby	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert				
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George			79	
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)					
Dead End Kids on Dress Parade	Dead End Kids-John Litel				
(See "Dead End Kids in Military School," "In the Cutting Room," July 29,'39.)					
Enemy Within, The	Ronald Reagan-Lya Lys				
Fighting 69th	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Margan				
Four Wives	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains-J. Lynn-D. Foran-F. McHugh-M. Robson				
(See "In the Cutting Room," Sept. 23,'39.)					
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel				
Invisible Stripes	George Raft - William Holden - Humphrey Bogart-Jane Bryan				
Kid Nightingale (G)	J. Payne-J. Wyman-W. Catlett			*58.	Sept. 23,'39
Lady Dick	Jane Wyman-Dick Foran				
Philo Vance Comes Back	J. Stephenson-Margot Stevenson				
Private Lives of Elizabeth and Essex, he (G)	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39	
Return of Dr. X, The	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane				
(See "In the Cutting Room," July 8,'39.)					
Roaring Twenties, The	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†			
(See "In the Cutting Room," Sept. 23.'39.)					
State Cop	D. Morgan-J. Payne-G. Dickson				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne				
Timber*	John Payne-Gloria Dickson				
We Are Not Alone	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor				
(See "In the Cutting Room," Sept. 23.'39.)					
Years Without Days	John Garfield - Pat O'Brien - Ann Sheridan				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hitler—The Beast of Berlin		Producers Dist.	Oct. 22,'39		
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95.	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55.	Mar. 18,'39
Man from Oklahoma	George Houston	Producers Dist.	Oct. 29,'39		
Sagebrush Family Trails West, The	Bobby Clark	Producers Dist.	Oct. 22,'39		
Straight to Heaven (G)	Nine May McKinney	Domino		56.	July 1,'39
Torture Ship	Lyle Talbot	Producers Dist.	Oct. 15,'39		
(See "In the Cutting Room," Sept. 16.'39.)					
Wanted for Murder		Producers Dist.	Oct. 29,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83.	Apr. 29,'38
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85.	May 27,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78.	Sept. 23,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-In't	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72.	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Captain Scorpion	Ecunomou	Brodie	Apr. '39	85	
Coral Rocks, The (Le Récif de Corail (A)	Jean Gabin	Alliance		100.	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13.'39	85.	Apr. 29,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15.'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67.	Oct. 7,'39
Discoveries	Carroll Levis	Grand National		66.	Sept. 2.'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83.	Apr. 22,'39
Down Our Alley (G)	Hughie Green	British Screen		65.	Aug. 12,'39
End of Day, The* (A)	Victor Fancen	Juno	Oct.	1,'39	94. Sept. 16,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85.	June 24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94.	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78.	Apr. 1,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80.	Aug. 5,'39
Heartbeat (A)	Orane Demagis	French M. P. Cp.	Sept. 4,'39	90.	Sept. 16,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (Les Otages) (A)	Annie Vernay	Nero		90.	Apr. 22,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83.	Feb. 26,'38
Human Beast, The (A)	Simone Simon	Paris Film		110.	Apr. 1,'39
I Killed the Count (A)	Syd Walker	Grand National		89.	Sept. 2,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Just William (G)	Dicky Lupino	Assoc. British		75.	Sept. 9,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95.	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82.	Sept. 30,'39
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80.	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70.	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90.	Jan. 21,'39
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98.	Sept. 2,'39
Peasant Wedding		Amer. Trading			
Poisoned Pen (A)	Flora Robson	Assoc. British		78.	July 15,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70.	Feb. 18,'39
Singing Charro, The (Cu- and Canta La Ley) (G)	Tito Guizar	Paramount		77.	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75.	Aug. 26,'39
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85.	Feb. 4,'39
Spain in Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84.	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
What a Man! (G)	Sydney Howard	British Lion		74.	Feb. 18,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75.	Sept. 2,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74.	Aug. 19,'39
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79.	Feb. 18,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77.	Sept. 2.'39
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15.'39	90.	May 27.'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½..
All American Blondes 1423 Andy Clyde	Oct. 20,'39†	.2 rls.
Beem Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½..
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½..
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18....
Meeching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19...
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39	17½..
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17....
Oily to Bed, Oily to Rise 1402 (3 Stooges)	Oct. 6,'39†	.18½..
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19....
Rattling Romeo 9436 Charley Chase	July 14,'39	17....
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½..
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17....
Skinny the Meocher 1421 Charley Chase	Sept. 8,'39†	16½..
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17....
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19....
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39	18½..
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	.2 rls.
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	.2 rls.
Trouble Finds Andy Clyde 9437	July 28,'39	18....
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17...
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16....

CINESCOPES

World of 1960 (Futurama) 1971	Nov. 3,'39	.1 rl..

COLOR RHAPSODIES

Crop Chasers 1502	Sept. 22,'39†	.1 rl..
Dreams on Ice (10-7-39) 1504	Oct. 20,'39†	.7 rls.
Gerilla Hunt, The 9507	Feb. 24,'39	..8....
Happy Tots (4-22-39) 9508	Mar. 31,'39	..7....
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	..8....
House That Jack Built, The 9509	Apr. 14,'39	..7....
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	.7....
Lucky Pigs (6-17-39) 9510	May 26,'39	..7....
Nell's Yells 9511	June 30,'39	..7....
Mountain Ears 1503	Nov. 3,'39†	.1 rl..
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39	..8....

COLUMBIA TOURS

Beautiful Switzerland 1553	Nov. 17,'39†	.1 rl..
Big Town Commuters (New York) 9553	Feb. 3,'39	..9....
Historic Cities of India 1552	Oct. 27,'39†	.1 rl..
Holland 1551	Sept. 15,'39†	.1 rl..
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	..9....
Morocco 9556	Aug. 11,'39	.10½..
Sojourn in India 9555	July 7,'39	..9½..

COMMUNITY SING

No. 6 9656 (Moon Songs)	Feb. 24,'39	.10½..
No. 7 9657 (Parade of Hits)	Mar. 24,'39	..9½.
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	..8....
No. 9 9659 (Songs of the West)	May 19,'39	.10....
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	.10...
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	.9....
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	.9½..
No. 3 1653 (College Songs)	Oct. 13,'39†	.1 rl..
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	.1 rl..

FABLE CARTOONS

Park Your Baby 1752	Dec. 22,'39†	.1 rl..
Little Lost Sheep 1751	Oct. 6,'39†	.1 rl

FOOLS WHO MADE HISTORY

No. 1 (Charles Goodyear) 1601	Oct. 6,'39†	.1 rl..
No. 2 (Elias Howe) 1602	Sept. 1,'39†	11....

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

No. 1 9471	Feb. 22,'39	.10½..
No. 2 9472	Mar. 23,'39	.10½..
No. 3 9473	Apr. 21,'39	.11....

NEW SERIES

No. 1 1520	Oct. 6,'39†	.1 rl..
No. 2. 1521	Oct. 12,'39†	.1 rl..

KRAZY KAT CARTOONS

29. Krazy's Bear Tale 9704	Feb. 17,'39	..7½..
30. Golf Chumps 9705	Apr. 6,'39	..7....
31. Krazy's Shoe Shop 9706	May 12,'39	..6....

MUSIC HALL VANITIES

Montmartre Madness (6-3-39) 9964	June 30,'39	.10½..
Night at the Troc 9962	Mar. 2,'39	.10½..
Yankee Doodle Home (5-27-39) 9963	May 19,'39	.10....

PHANTASIES CARTOON

Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	.6½..
Millionaire Hobo 1702	Nov. 24,'39†	1 rl..

PICTUREGRAPH

No. 1 9951	Feb. 10,'39	.....

SCRAPPY CARTOONS

Scrappy's Added Attraction 9753	Feb. 3,'39	..6½.
Scrappy's Rodeo 9756	June 2,'39	..6
Scrappy's Sideshow 9754	Mar. 3. 39	..7...
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7..

SCREEN SNAPSHOTS

No. 6 9856	Feb. 17,'39	.10½..
No. 7 9857	Mar. 17,'39	.10....
No. 8 (4-29-39) 9858	Apr. 8,'39	..9½..
No. 9 (5-20-39) 9859	May 12,'39	.10....
No. 10.9860	May 26,'39	.10....
No. 11 9861	June 15,'39	.10....
No. 12. (8-19-39) 9862	July 28,'39	.10....
(New Series)		
No. 1 1851	Sept. 22,'39†	.1 rl..
No. 2 1852	Oct. 27,'39†	.1 rl..
No. 3 1853	Nov. 24,'39†	.1 rl..

SPECIAL SPORT THRILLS

Big Fish (9-9-39) 9810	Aug. 18,'39	.10....
Bows and Arrows 1801	Oct. 6,'39†	.1 rl..
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	.10....
Jai Alai 1802	Nov. 3,'39†	.1 rl.
Jockeys Up (6-17-39) 9807	June 2,'39	..9½..
Navy Champions (4-22-39) 9805	Mar. 17,'39	..9½..
Odd Sports 9804	Feb. 10,'39	.10½ .
Technique of Tennis (6-17-39) 9808	June 30,'39	..8½..
There Goes Rusty (8-26-39) 9809	July 15,'39	.10½..

WASHINGTON PARADE

No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	.11....
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	.10....
No. 4 9904 (Library of Congress)	Aug. 4,'39	.10....

1939-40

No. 1 1991 (Smithsonian Institution)	Oct. 20,'39†	.1 rl..

MGM

CAPTAIN AND THE KIDS (In Sepia)

Title	Rel. Date	Min.
Mama's New Hat W-882	Feb. 11,'39	..9....

CARTOONS

Art Gallery (6-3-39) W-886. (Color)	May 13,'39	..9....
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	..9....
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	..9....
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	.11....
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	..9....
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15,'39	..8....
One Mother's Family W-890	Sept. 30,'39	..9....

CRIME DOESN'T PAY

No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	.21....
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	.21....
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	.21....
No. 24—Think First P-815 Laraine Day-Ann Morriss	Sept. 9,'39	.21....
No. 25—Drunk Driving P-816	Oct. 28,'39	.21....

FITZPATRICK TRAVEL TALKS

Ancient Egypt (3-4-39) T-856	Jan. 21,'39	..9....
Colorful Curacao (7-29-39) T-862	May 27,'39	..9....
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	.10....
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	..9....
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	..8....
Java Journey (6-3-39) T-858	Mar. 18,'39	..8....
Natural Wonder of Washington State T-52	Oct. 7,'39†	.9....
Picturesque Udaipur (7-15-39) T-861	May 13,'39	..8....
Rural Hungary (6-24-39) T-860	Apr. 29,'39	..9....
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	..9....

MGM MINIATURES

Ash Can Fleet M-72 Robert. Warwick	Sept. 9,'39†	.11....
Failure at 50, A M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	.10....
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	.11....
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	.10...
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	..9....
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39	.11....
Mendelssohn's Wedding March M-74		....8....
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	.11....
Rhumba Rhythm (9-9-39) M-71 (Sepia) Mary Teen-Sally Blaine	Sept. 2,'39†	.11....

MUSICAL COMEDIES

Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39	.20....
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apri. 15,'39	.20....
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	.21....

OUR GANG

Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39	.11....
Auto Antics (9-16-39) C-942	July 22,'39	.10....
Captain Spanky's Showboat C-131	Sept. 9,'39†	11....
Clown Princess (6-3-39) C-938	Apr. 15,'39	.10....
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	.10....
Dog Daze (7-29-39) C-941	July 1,'39	.11....
Duel Personalities (4-8-39) C-937	Mar. 11,'39	.10....
Joy Scouts (7-29-39)	June 24,'39	.10....
Tiny Troubles (3-25-29) C-936	Feb. 18,'39	.10....

PASSING PARADE (Sepia)

No. 2—(3-4-39) K-922 (New Roadways)	Jan. 28,'39	.10....
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39	.11....
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	.10....
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	.10...
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	..9...
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	.11....
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	.11....
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	.11....
No. 10—Unseen Guardians K-930	Aug. 26,'39	.11....

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July 1,'39	..9...
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39	..8...
Football Thrills of 1938 S-912	Sept. 16,'39	.10....
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39	.10....
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	..9....
Poetry of Nature (7-8-39) (Sepia)	May 20,'39	.10....
Radio Hams (6-17-39) S-908	May 20,'39	.10...
Set 'Em Up S913	Oct. 7,'39†	.10....
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	..9....
Weather Wizards (4-22-39) S-907	Apr. 8,'39	..9....

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May 13,'39	.10....
Day of Rest, The F-141	Sept. 6,'39†	.9....
Home Early (6-17-39) F-957	May 27,'39	..9....
Hour For Lunch, An (4-22-39) F-955	Mar. 18,'39	..9....
How to Eat (7-8-39) F-958	June 10,'39	.10....

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	..7....
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'39	..7....
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	..7...
Scared Crows, The (7-8-39) T8-9	June 9,'39	..7...
So Does an Automobile T8-7	Mar. 31,'39	..1 rl..
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	..7....

COLOR CLASSICS

Always Kickin' (2-25-39) C8-3	Jan. 27,'39	..7....
Barnyard Brat (7-15-39) C8-5	June 30,'39	..7....
Fresh Vegetable Mystery, The C9-1	Sept. 22,'39†	.1 rl..
Small Fry (5-6-38) C8-4	Apr. 21,'39	..7...

COLOR CRUISES

Chile K9-3	Nov. 10,'39†	.1 rl..
Colombia (8-12-39) K8-7	July 21,'39	.10....
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10....
Jamaica (7-15-39) K8-6	May 26,'39	.10....
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39	.10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Peru K9-2	Oct.	6,'39†.1 rl..
Republic of Panama K8-5..	Mar.	24,'39..1 rl..
HEADLINERS		
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept.	8,'39†10....
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar.	3,'39.10....
Moments of Charm of 1940 A9-2	Oct.	13,'39†.1 rl..
Phil Spitalny & Girl Orch.		
Music Through the Years (2-25-39) A8-7	Feb.	3,'39.11....
Jan Garber and Orch.		
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May	5,'39.10....
Song Is Born, A (12-24-38) A8-6	Jan.	6,'39.10....
Larry Clinton and Orch.		
Sweet Moments (9-9-939) A8-12	Aug.	11,'39.11....
Russ Morgan and Orch.		
Ted Fio Rito and His Orchestra A9-2	Oct.	6,'39†.1 rl..
Tempo of Tomorrow (7-1-39) A8-11	June	2,'39.10....
Richard Himber and Orch.		
Three Kings and a Queen A8-9	Apr.	7,'39..1 rl..
Vincent Lopez and Orch.		
PARAGRAPHICS		
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10....
Busy Little Bears V9-2	Oct.	20,'39†.1 rl..
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39.10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Fisherman's Pluck V8-9	Apr.	14,'39..1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38.10....
Public Hobby No. 1 (9-16-39) V9-1	Sept.	22,'39†11....
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39.10....
Swans (5-27-39) V8-10	May	19,'39.10....
That's Africa (3-4-39) V8-7	Feb.	10,'39.10....
PARAMOUNT PICTORIAL		
(New Series)		
No. 6—P8-6	Jan.	6,'39..1 rl..
No. 7—(2-11-39) P8-7	Feb.	3,'39..1 rl..
No. 8—(3-11-39) P8-8	Mar.	3,'39.10....
No. 9—(5-20-39) P8-9	Mar.	31,'39.10....
No. 10—P8-10	May	5,'39..1 rl..
No. 11—(6-24-39) P8-11	June	2,'39.10....
No. 12—(8-12-39) P8-12	July	14,'39.10....
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr.	7,'39.22....
Customers Wanted (2-18-39) E8-6	Jan.	27,'39..7....
Ghost Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7...
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7....
Leave Well Enough Alone (5-13-39)	Feb.	24,'39..7....
Never Sock a Baby E9-1	Nov.	3,'39†.1 rl..
Wotta Nitemare (7-15-39) T8-8	Mar.	24,'39..7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 3—J8-3	Jan.	6,'39..1 rl..
No. 4—J8-4	Mar.	10,'39..1 rl..
No. 5—(5-27-39) J8-5	May	12,'39.11....
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....
1939-40		
No. 1—J9-1	Sept.	15,'39†10...
GRANTLAND RICE SPORTLIGHTS		
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan.	20,'39.10....
No. 60—Hold Your Breath (2-18-39) R8-8	Feb.	17,'39.10....
No. 61—The Sporting Irish (3-4-39) R8-9	Mar.	17,'39.10....
No. 62—Good Skates (5-6-39) R8-10	Apr.	14,'39.10....
No. 63—Diamond Dust (6-3-39) R8-11	May	12,'39.10....
No. 64—Death Valley Thrills (6-24-39) R8-12	June	9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13	July	7,'39.10....
No. 66—Hydro-Maniacs (9-9-39) R9-1	Sept.	1,'39†10....
No. 66—A Desert Adventure (9-16-39) R9-2	Sept.	22,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
UNUSUAL OCCUPATIONS		
(In Color)		
No. 4—(1-28-39) L8-4	Feb.	3,'39.10....
No. 5—(5-6-39) L8-5	Apr.	14,'39.11....
No. 6—(7-29-39) L8-6	June	16,'39.10....
(New Series)		
No. 1—L9-1	Oct.	13,'39†.1 rl..
No. 2—L9-2	Nov.	17,'39†.1 rl..

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Home Boner 93,704	Mar.	10,'39.20....
Moving Vanities (5-6-39) 93,705	May	5,'39.17....
Ring Madness 9370	June	30,'39.19....
Wrong Room, The (9-30-39) 03,701	Sept.	22,'39†19....
HEADLINERS		
No. 3—Swing Vacation 93,603	Feb.	24,'39.17....
No. 4—Sales Slips 93,604	June	2,'39.17....
EDGAR KENNEDY COMEDIES		
Act Your Age 03,401	Oct.	6,'39†18....
Baby Daze 93,405	May	19,'39.15....
Clean Sweep, A 93,402	Dec.	2,'38.17....
Clock Wise (4-1-39) 93,404	Mar.	24,'39.18....
Feathered Pests 93,406	July	14,'39.16....
Kennedy the Great 03,402	Dec.	1,'39†.2 rls.
Maid to Order 93,403	Jan.	27,'39.18....
MARCH OF TIME		
1938-39		
No. 6—State of the Nation (1-28-39) 93,106	Jan.	20,'39.18....
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb.	17,'39.19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39.18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39.19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May	12,'39.19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18....
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19....
No. 2—Battle Fleets of England (10-7-39)		18....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39.11....
Hello Mama (4-1-39) 94,209 George Jessel	Apr.	14,'39.11....
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb.	17,'39.10....
Samovar Serenade 94,208 Luba Malina	Mar.	17,'39.10....
Tropical Topics 94,206 Rosita Ortega	Jan.	20,'39.10....
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde 03,201	Oct.	20,'39†.16....
Coat Tails 03,202	Nov.	17,'39†.2 rls.
Marriage Go-Round 93,204	July	28,'39.18....
Plumb Crazy 93,202	Feb.	3,'39.16....
Dog-Gone 93,208	Apr.	21,'39.16....
RAY WHITLEY COMEDIES		
Bandit and Ballads 03,502	Dec.	15,'39†.2 rls.
Cupid Rides the Range 03,501	Sept.	8,'39†18....
Ranch House Romeo (4-1-38) 93,503	Apr.	7,'39.17....
Sagebrush Serenade 93,504	June	6,'39.19....
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39.10....
Gold 94,606	Feb.	10,'39..1 rl..
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8....
Pack Trip (9-16-39) 94,613	Aug.	18,'39..9....
Soldiers of Sea 94,608	Apr.	7,'39..9....
Television (5-6-39) 94,609	May	5,'39..9....
Swinquet (7-15-39) 94,610	May	26,'39..8...
World of Tomorrow (7-15-39) 94,611	June	23,'39..9....
Zoo (8-12-39) 94,612	July	21,'39..9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39..9...
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
Gun Play 04,301	Sept.	1,'39†.1 rl..
Hunting Hounds, 04,302	Sept.	29,'39†.1 rl..
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Smooth Approach (5-20-39) 94,310	May	19,'39..9½..
Snow Falls (3-18-39) 94,307	Feb.	24,'39..1 rl.
Sporting Wings (4-1-39) 94,308	Mar.	24,'39..9....
SPECIAL		
Five Times Five (9-16-39) 93,801	July	23,'39.20....
WALT DISNEY CARTOONS		
Autograph Hound 94,116...		
Beach Picnic (5-27-39) 94,114	Sept. June	1,'39..8.... 9,'39..8....
Donald's Cousin Gus (5-20-39) 94,113	May	19,'39..8....
Donald's Lucky Day (10-1-38) 94,107	Jan.	13,'39..8....
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Goofy and Wilbur (10-1-38) 94,110	Mar.	17,'39..8....
Hockey Champ (5-20-39) 94,110	Mar.	17,'39..7....
Officer Duck 04,101	Sept.	22,'39†.8....
Practical Pig, The (10-1-38) 94,109	Feb.	24,'39.....
Sea Scout 94,115	June	30,'39..8...
Society Dog Show (11-12-38) 94,108	Feb.	3,'39..8....
Ugly Duckling, The (10-1-38) 94,111	Apr.	7,'39..8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11....
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11....
Sand Hogs 9205	May	12,'39.10....
FASHIONS (In Color)		
Fashion Forecast, No. 3 9603	Mar.	31,'39.10....
Fashion Forecast, No. 4 9604	July	7,'39..1 rl..
Fashion Forecast, No. 5 0601	Sept.	15,'39†10....
Fashion Forecast, No. 6 0602	Dec.	22,'39†.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles 0103	Nov.	10,'39†11....
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11....
LEW LEHR		
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept.	29,'39†10....
Muscle Maulers (5-6-39) 9404	Apr.	14,'39.11....
Silly Season, The 0402		1 rl..
What Every Inventor Should Know 9403	Jan.	20,'39.11....
MAGIC CARPET SERIES		
(Lowell Thomas)		
Evergreen Empire, The 0102	Oct.	13,'39†11....
Good Neighbors 9106	May	26,'39.11....
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39.11....
Mystic Siam (5-6-39) 9105	Mar.	17,'39.10....
Tempest Over Tunis 9107	June	9,'39.11....
Viking Trail (12-31-38) 9104	Feb.	17,'39.10....
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7....
Barnyard Baseball 9517	July	14,'39..7....
Barnyard Egg-citement (5-6-39) 9528 (color)	May	5,'39..7....
Cuckoo Bird, The 9511	Apr.	7,'39..7....
First Robin, The 0555 (color)	Dec.	29,'39†.1 rl..
Frozen Feet 9509	Feb.	24,'39..7....
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Gandy Goose in G Man Jitters 9510	Mar.	10,'39..7....
Gandy the Goose in the Frame Up 9507	Dec.	30,'38..7....
Golden West, The (8-26-39) 0501	Aug.	25,'39†.7....
Hitch-Hiker, The 0505	Dec.	1,'39†.1 rl..
Hook Line and Sinker 0552	Sept.	8,'39†.7....
Mouse and a Million 0504	Nov.	3,'39†.1 rl..
Nick's Coffee Pot 9513	May	19,'39..7..
Nutty Network, The 9527 (color)	Mar.	24,'39..7...
One Gun Gary in Nick of Time 9503	Jan.	27,'39..7...
Orphan Duck, The 0553	Oct.	6,'39†.7....
Owl and Pussycat, The 9525 (color)	Jan.	13,'39..7....
Prize Guest, The, 9514	June	2,'39..7....
Sheep in the Meadow 0502	Sept.	22,'39†.7....
Their Last Bean (4-29-39) 9512	Apr.	21,'39..7....
Three Bears, The 9526 (color)	Feb.	10,'39..7...
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7...
Village Blacksmith 9506	Dec.	2,'38..7...
Watchdog, The 0503	Oct.	20,'39†.1 rl..
Wicky-Wacky Romance 0554 (color)	Nov.	17,'39†.1 rl..
ED THORGERSEN (Sports)		
Big Game Fishing 0301	Sept.	1,'39†10....
Clocking the Jockies (10-7-39) 0302	Nov.	24,'39†11....
Hunting Dogs (5-6-39) 9303	Mar.	3,'39.11...
Inside Baseball 9304	Apr.	28,'39.11....
Shooting for Par 9302	Jan.	6,'39.11....
Sports Immortals 9305	June	23,'39.11...

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10...
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Fox Hunting (1-21-39)	Jan.	3,'39.10....
Jerusalem (1-14-39)	May	1,'39.10...
Labanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
Rome Symphony (12-31-38)	Feb.	15,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....
Wanderers of the Desert	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 58—(2-11-39) 3356	Dec.	26,'38..9....
No. 59—(2-25-39) 3357	Jan.	30,'39..9....
No. 60—(3-11-39) 3358	Feb.	20,'39..9½..
No. 61—(4-15-39) 3359	Mar.	13,'39..9....
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr.	10,'39..9....
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May	15,'39..9½..
No. 64—(7-15-39) 3362	June	26,'39..9½..
No. 65—(7-29-39) 3363	July	17,'39..9....
No. 66—(9-30-39) 4351	Sept.	25,'39†.9....
No. 67—4352	Oct.	16,'39†.9....
No. 68—4353	Nov.	13,'39†.9....
LANTZ CARTUNES		
Arabs with Dirty Fezzes (8-26-39) 3259	July	31,'39..7...
Baby Kittens (12-3-38) 3245	Dec.	19,'38..1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39..7...
Birth of a Toothpick 3250	Feb.	27,'39..7½..
Bola Mola Land (5-27-39) 3256	May	29,'39..7....
Charlie Cuckoo (5-13-39) 3254	Apr.	24,'39..7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Crack Pot Cruise 3253	Apr. 10,'39	6½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39	7
Magic Beans (3-11-39) 3249	Feb. 13,'39	7½
Nellie of the Circus 5-20-39) 3255	May 8,'39	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7
LANTZ COLORED CARTOONS		
A-Haunting We Will Go (7,15-39)	Sept. 4,'39†	7
Life Begins for Andy Panda (9-23-39)	Oct. 9,'39†	8½
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39	19
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39	19
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb. 15,'39	2 rls.
Swing Sanitorium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39	17
SPECIAL		
March of Freedom (5-20-39) 4110	Sept. 6,'39†	20
STRANGER THAN FICTION SERIES		
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty 4371	Sept. 18,'39†	8½
No. 67—Novelty 4372	Oct. 9,'39†	9
No. 68—Novelty 4373	Nov. 6,'39†	9
TWO-REEL MUSICALS		
Boy Meets Joy 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Old Spanish Custom, An 4223 Wini Shaw	Nov. 16,'39†	2 rls.
Swing Hotel 4222	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38	20
Sophomore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39	20
Sundae Serenade 4020 Rosie Moran	Feb. 25,'39	2 rls.
Projection Room 4022 Arthur and Case	Mar. 4,'39	2 rls.
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39	2 rls
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39	2 rls.
Rollin' In Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (617-39) 4028 Red Skelton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Remember When (9-16-39) 5101 Eaton Boys		20
COLOR PARADE		
The Roaming Camera (4-15-39) 4608	Mar. 25,'39	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
A Minute from Death 4307	Mar. 4,'39	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309 Haunted House (6-24-39	May 6,'39	12
4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.
HISTORICAL TECHNICOLOR FEATURETTES		
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb. 11,'39	20
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007	Aug. 19,'39†	20
Monroe Doctrine 5001	Oct. 14,'39†	2 rls.
LOONEY TUNES		
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39	1 rl.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors 5063	Oct. 7,'39†	7 rl.
MELODY MASTERS		
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39	10
Blue Barron and Orch. 4708	Jan. 21,'39	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39	10
Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra 5502	Sept. 30,'39†	1 rl.
MERRIE MELODIES (In Color)		
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39	1 rl.
No. 78—Presto Chango 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of The Midnight Sun 5303	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
TECHNICOLOR SPECIALS		
The Master's Touch 4408	Feb. 18,'39	1 rl.
Romance in Color 4404	Aug. 19,'39	1 rl.
SPECIAL		
Nine Million, The (2-18-39)		9
VITAPHONE VARIETIES		
"Gadgeteers" 4906	Feb. 18,'39	1 rl.
Tax Trouble 4907 Grouch Club	Mar. 18,'39	1 rl.
The Crawfords "at Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9

OTHER PRODUCT

Title	Rel. Date	Min.
ABPC		
Come Back to Erin (5-20-39)		33
ALLIANCE		
Birth of the Movies	Sept. 1,'39	22
Warning, The (4-1-39)	Aug. 1,'39	32
AMERICAN RED CROSS		
Footsteps (5-27-39)		11
AMERICAN TRADING		
La Traviata		
Travel Talks		
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old (6-3-39)		25
BRITISH		
Border Collie (8-12-39)		
Londoners, The (4-29-39)		35
Reporter Investigates Liberty (5-6-39)		17
CENTRAL		
Chinook's Children (6-3-39)		10
ENNIS		
Memory Lingers On, The (8-5-39)		10
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10
G. P. O.		
"Do It Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
MOTION PICTURE INDUSTRY		
For Auld Lang Syne (4-22-39)		10
PATHE COMMERCIAL		
Miracles of Modernization (7-8-39)		8
SPECTATOR-DENNING		
Point of View (6-3-39)		
U. S. FOREST SERVICE		
4,000 Gifts of the Forest (8-26-39)		2 rls
WORLD		
Ave Marie		
City, The (5-20-39)		44
Jeune Fille Au Jardin		
Song of Ceylon		
YORKE		
Ninth State, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Mandrake, the Magician (5-13-39) Warren Hull-Doris Weston (1st episode 27 min.)	May 6,'39	
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The 1140 (15 episodes)	Nov. 24,'39†	

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix (each) (1st episode 30 min.)	June 10,'39	18
Dick Tracy's G-Men (8-19-39) 872 Ralph Byrd (15 episodes) (1st episode 29 min.)	Sept. 2,'39	
Lone Ranger Rides Again 870 Robert Livingston- (each) Chief Thunder Cloud (15 episodes) (1st episode 30 min.) (Exploitation: Nov. 11,'39, p. 55.)	Feb. 25,'39	2 rls
Zorro's Fighting Legion 873 Reed Hadley		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Buster Crabbe	Apr. 11,'39	
Green Hornet, The Gordon Jones-Anne Nagel		
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (each) (15 episodes)	July 4,'39†	21
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold (each)	Oct. 17,'39†	21

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the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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BEAUTIFUL BROWN LEATHERETTE EXCELlent quality linen back, 54c yd. Moleskin, any shade, 77c yd. All 50" width. Free samples. S.O.S. CINEMA SUPPLY CORP., New York.

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IN the fifty years since Eastman supplied the film for the world's first movies, there have been many great Kodak emulsions designed especially for the motion picture industry.... Greatest of all are Eastman Plus-X, Super-XX, and Background-X ... today's ruling favorites in the studio and on location. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN

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for general studio use

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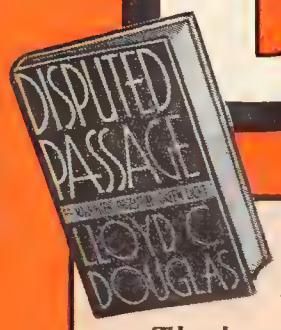
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NEVER BEFORE...

A picture with such emotional impact!



"DISPUTED PASSAGE"



Dear Paramount-

Thank you so much for preserving the full flavor of "Disputed Passage" in this beautiful picture!
Those who liked the characters in the book will be glad to see them come to life here.

Lloyd C. Douglas

Paramount Picture

A Paramount Picture with **Dorothy Lamour**

Akim Tamiroff • John Howard

Judith Barrett • William Collier, Sr. • Billy Cook

A FRANK BORZAGE Production • Directed by FRANK BORZAGE • Screen play by Anthony Veiller & Sheridan Gibney • Based on the novel by Lloyd C. Douglas

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

...ON PICTURE HERALD

BIG PROBLEMS still here: MPTOA; Grave dangers ahead: ALLIED

INDEPENDENT exhibitor drops anti-trust suit against the majors

FIVE MORE UNIONS demand pay increases; Guild insists upon television roles

WAR FILM RULES of France and Germany; First U. S. cameraman returns from front

SMPE, with World's Fair setting, draws record convention attendance

BALLYHOO: Columbia's 'Mr. Smith' in Washington, Paramount's 'Disputed Passage' in Detroit

VOL. 137, NO. 3 OCTOBER 21, 1939

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ON YOUR MARX!

Only M-G-M can make this sort of comedy so that it smacks over to the millions. This is a laugh riot on a par with "A Night at the Opera" and "A Day at the Races"

GROUCHO — CHICO — HARPO

MARX BROS. "AT THE CIRCUS"

Groucho—Chico—Harpo MARX BROS. "AT THE CIRCUS" with Kenny Baker • Florence Rice • Eve Arden • Margaret Dumont • Nat Pendleton • Screen Play by Irving Brecher • Directed by Edward Buzzell • A MERVYN LEROY Production • An M-G-M Picture

ALLEY-OOP!



I THANK YOU
—Leo

(Now jump to page 29)

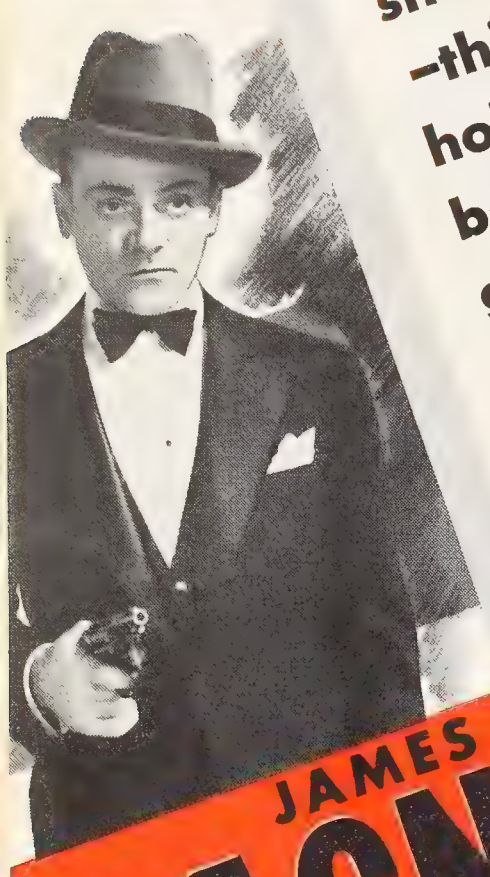
66 more days to Xmas

So forget it!

So turn over ➡

from NOW TO THANKSGIVING!

Every one of these attractions is easily strong enough to head the Xmas List —this year or any year! But we're not holding off with any of them! They'll be shipped and shown by Thanks-giving to make way for our other shows just as big, already completed and ready to follow! That's fair! That's square! That's **WARNER BROS.**



ZOR

with EDDIE
of 'BRO

PRISCILLA LANE IN "THE

JEFFREY LYN

JAMES CAGNEY • LANE

with HUMPHREY BOGART • GLADYS GEORGE



'THE PRIVAT
LIVES

ERROL FLYNN

BETTE DAVIS • FLYNN

with OLIVIA deHAVILLAND • DONALD CRISP

PAUL MUNI

with JANE BRYAN • FLORA ROBSON



"ON YOUR TOES"

NA

FRANK McHUGH • Directed by RAY ENRIGHT

• ALAN HALE



"ROARING TWENTIES"

ANK McHUGH • PAUL KELLY • Directed by RAOUL WALSH

"ELIZABETH AND ESSEX"

IN TECHNICOLOR

ALAN HALE • VINCENT PRICE • HENRY STEPHENSON • Directed by MICHAEL CURTIZ

"WE ARE NOT ALONE"

By the author of 'MR. CHIPS'

RAYMOND SEVERN • UNA O'CONNOR • Directed by EDMUND GOULDING



WHAT A PRODUCT STORY THIS TELLS . . . FAIRLY AND SQUARELY!

JACK L. WARNER, *In Charge of Production* • HAL B. WALLIS, *Executive Producer*

The greatest advance radio build-up ever accorded a motion picture *for* DRUMS ALONG THE MOHAWK

THREE-WEEK NATIONWIDE CAMPAIGN CLIMAXES WITH THE KATE SMITH PROGRAM FRIDAY, NOVEMBER 3

Read the thrilling details:

- Night after night, day after day, the full three-week campaign, unprecedented in radio, is already under way, not only on all Kate Smith's programs, but also on other famous CBS programs.

- *The spectacular climax—a dramatization of "Drums Along the Mohawk"—will occupy 25 minutes of Kate Smith's one-hour show on the evening of November 3, in addition to plugs throughout the rest of the program.*

- 76 stations of the CBS network will carry the message to millions.

- *Kate Smith's program has the highest rating on the air today, insuring a record audience for this broadcast.*

- The November 3 show will be broadcast twice — once at 8-9 p. m., E.T , for the Eastern states; again at 9-10 p. m., P.T., for the Western states.

- *The date of this broadcast is just one week prior to release date, timed to hit with maximum boxoffice effect for exhibitors playing "Drums Along the Mohawk" on Armistice Day.*

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 137, No. 3 — October 21, 1939

NO ANSWER

IN view of this and that, now revealed of propagandists, and of the onenesses of the twain totalitarians, Nazi and Communist, interesting excursion may be had into the files of this publication for December and January in which appeared, for some weeks, an invitation, in part:

¶ MOTION PICTURE HERALD *therefore considers it appropriate to ask "Films for Democracy" clearly, officially and publicly to declare its position with respect to:*
1—The political theories commonly known as Communism.
2—The political theories commonly known as Fascism.
3—The political theories characteristic of both Communism and Fascism, and commonly described as Totalitarianism, under which the state reserves to itself complete rights over the life, liberty and pursuits of the individual, denying to the individual those rights held under the traditional American system as a natural and inalienable heritage.

—MARTIN QUIGLEY.

There was no answer.

Eventually "Films for Democracy" merged with "Associated Film Audiences", an organization with which there was much in common, into the present "Associated Film Audiences for Democracy". Still a pressure group. Still evasive, confused, reticent in confusion. Still no answer.

△ △ △

LOTUS PETALS

THERE is a land that is fairer than day, where sloe gin fizzes bloom on the trees and highballs roll on the ground. It is a realm of fantasy, fiction and farce. In this magic oasis, high-walled against the world-as-it-is, facts are odd materials to be carded, spun and woven into bright fabrications at the will of the craftsmen, with a skill that leaves no suggestion of their uninspired, authentic origins. History is a quaintness. Geography is a triviality. Physiology is fun. And, most marvelously of all, there is almost no Arithmetic.

This marvelous region is known as the Hollywood writers' colony, devoted to the commerce of dreams, with great skill and competency.

And that is why the Screen Writers Guild is discovered to be uttering just now a statement of special, but self-seeking, optimism, dismissing as trivial the wartime problems of the industry in reference to "reports from members with unofficial contacts in Washington that government estimates tend to disprove alarmist rumors about the effect of war. . . . These reports pointed out that even if all the motion picture theatres in the belligerent countries were shut down completely the revenue would drop less than 10 per cent. The question of money embargoes . . . is not new. Such embargoes in most of the countries involved have existed for several years and the film companies have found means to circumvent this obstacle."

This astute utterance of weighty and altitudinous opinion from "unofficial contacts" solemnly presented in print reminds one of a certain graphic adage of a sage of the N'dorobo hunters, which translates from the Bantu as: "The higher the monkey climbs the palm, the more plainly may one perceive his posterior".

"HOLLYWOOD TAKES IT"

UNDER the title of "120,000 American Ambassadors", Mr. Walter Wanger has contributed to *Foreign Affairs*, an important American quarterly, a discussion of the American motion picture in its social, political and economic relations. The title derives from an estimate of prints in world circulation.

The products of Hollywood are proclaimed by Mr. Wanger as the art of a free people and a reminder to millions overseas "that there still exists a way of life in which the individual counts".

The article contains, along with much vital first hand recording of reactions, problems and practices, the first exposition in public print of that peculiar timidity which underlies some absurd phenomena: " . . . This shadow of increasing censorship has bred a fear complex . . . the belief among producers that everybody must be pleased at any cost. . . . Hollywood shows little discrimination between legitimate journalists who are there to procure and distribute news and the hangers-on who scarcely trouble to conceal their essential character as none-too-polite blackmailers. . . . Commercially sponsored radio commentators brazenly offer malicious gossip. . . . Sections of the industry's own trade press would make the Augean stable feel respectable. Hollywood takes it."

Mr. Wanger propounds an interesting question on how brave the newspaper press would be, if subject to the same pressures and legal status as the screen.

△ △ △

X MARKS THE SPOT

A CALCULATION recently made by Dr. Cecil B. Read of the University of Wichita finds the "center of science" for the United States is in southeastern Ohio. His finding is based on the distribution of memberships in scientific societies, plotted on the map in the same manner by which the Census Bureau finds the center of population, which is still marching westward out in middle Indiana.

Since it was in a coal region, a pile of bituminous blocks marked the center of population until winter before last when some indigent wheelbarrowed the monument away and burned it to keep warm.

Without much mapping, one can establish a number of centers in our world of the motion picture. Until the war embargoed foreign market situation intervened, the film trouble center was in Washington. Now it is anywhere you can find an executive who can add. They can all add, few know how to subtract.

The income center used to be, because of the weight of overseas earnings, somewhere near the Nantucket lightship. They are looking for it now and, when they find it, it probably will be somewhere around Pittsburgh.

Should you be interested in the location of the journalistic center of showmen's attention, send for a copy of the Audit Bureau of Circulations report on MOTION PICTURE HERALD. The editor is sitting on it.

—*Terry Ramsaye*

This Week in the News

Hollywood Faces Wartime Problems

THE BIG NEWS of this week is no news at all, because movieland goes into silences about everything but upturns and effulgences. It is trimming time now and the center of action is Hollywood. The war is in Europe but the motion picture crisis, and issues, are in the spender's domain west of the Sierras.

Also in New York the problem news continued to come through from Europe and motion picture relations were becoming problems of State. Early in the week Will H. Hays went to Washington. Then Wednesday, again, there was a meeting of the Motion Picture Producers and Distributors of America in 44th Street.

Across the land the exhibitors, who have bought, who are buying, who are thinking of buying, pictures, were wondering. They wanted to know from Hollywood, what and when and why, and for how much.

War fever in the theatres, bursting forth in the early days of hostilities in lobby radios, stage bulletins, and the presentation of war shorts, spotting of war reissues, and the like, had this week subsided markedly. The exhibitor was getting vastly more concerned with entertainment than topical reference to a war on which the publicity job has been conspicuously unexciting.

~ ~

Furtive eyes, concerned with precedent and leadership, were upon the Metro-Goldwyn-Mayer lot. Nicholas M. Schenck, who never goes to Hollywood just for fun, arrived there October 12, and publicity endeavours were to say, and have said, nothing of it. Foreign grosses and dollars were topics of his meetings. However, studio indications were for more activity and more pictures, rather than less. Insiders expected a redistributed budget, realignments of projects.

Hollywood made much too much, and intricately, of the departure from M-G-M of Bob Benchley, humorist of shorts. It semi-officially leaked that someone had overlooked the expiration of Mr. Benchley's contract and that alert Selznick International had snapped him up. The Selznick concern, however, has been less than definite about when, other than "sometime next year," it will be making its projected six Benchley shorts. The apparent entry of Selznick International, being as it is so full of "Gone with the Wind," into incongruous short production, is in itself something in the nature of remarkable. It is, casually, to be remembered that David Selznick is son-in-law of Louis B. Mayer, and if David really snatched Bob Benchley it would be a crescendo of diminuendoes.

~ ~

In varying and assorted degrees there were kindred goings-on in most of the other plants in Hollywood. It appears certain that Lady Hollywood will be asked to do at least as much work without so much of orchids, champagne and caviar, that she'll have to make last year's pearls and chinchilla do another season.

The movies can not live without her, but just now the problem is how to live with her, being the willful costly wench she is. The indicated treatment of a sound spanking, behind closed doors, is in the nature of what goes on.

Curious maneuvers, so complex as to be typical, attend the movement in Hollywood by the Motion Picture Producers Association—west coast wing of the "organized industry," alias the Hays association—to withdraw its subsidy to the Research Council of the Academy of Motion Picture Arts and Sciences. In lieu, and to continue the useful labours of that technological body, it is proposed to have the studios assume support by individual contributions. That would achieve a marvelous saving by changing the bookkeeping.

And, speaking of the Hays office, the cocktail (and Coca-Cola) hour, from Vine street to Santa Monica, was a-twitter with a report, considerably unconfirmed, that Joseph I. Breen, Production Code administrator, had taken a 25 per cent cut in salary. That was in sequel to considerable mention of the report that Will H. Hays, himself, as the only New York employee under contract, and a cast-iron contract, had voluntarily taken a cut the fortnight before, along with the rest of his staff.

~ ~

Down Gower street at RKO it appeared that obdurate, blond, George Schaefer was having a time of it at RKO in his series of individual meetings with employees above $4,500 a year, who were to be reasoned into a cut. His oral appeal to the Directors Guild got a run-around, but Mr. Schaefer made enough progress to permit him to tell a Studio Club luncheon at Victor Hugo's in Beverly that "very few who have been approached have displayed an unwillingness to cooperate." Meanwhile the Hollywood Reporter, local daily, opened a daily "blitzkrieg" on Mr. Schaefer as a cutter-downer of salaries.

At the Warner Brothers studios in Burbank, unheralded but reasonably to be expected, arrangements were made to give "B" group picture workers early vacations, instead of making at once the remaining four scheduled pictures of their promised twelve. The reason is to let the four, due from April on, wait for what may prove to be topically important developments. It is a proviso for a changing world.

Some of Hollywood's problems are being shipped east. John M. Stahl, said to be leaving Universal Picture Corporation due to a refusal to take a new contract providing a reduction from his $4,000 a week plus percentage deal, was headed for a session of possible adjustment with Nate Blumberg in New York this coming week.

The Screen Actors' Guild, having made peace with the AAAA, fired three press agents from its recently augmented staff. The best bet at the Brown Derby is still a T-bone.

Radio Second

THE NATIONAL ASSOCIATION of Broadcasters, representing the radio stations of the country, and particularly the networks, and working under its new plans to induce public good-will towards radio—plans which took first form last month with the adoption by Association members of the new radio code of fair practices—this week was circularizing the country with figures purporting to show how huge a gain radio had made as a public entertainment and advertising medium.

The figures estimate that 84 per cent of this country's families listen to the radio; that 28,000,000 American families own or listen to 40,800,000 radio sets; that, since 1922, the public has invested four and one-half billion dollars in receiving sets; that there are more "radio homes" than "telephone homes"; that there are more radios in use than automobiles; that 6,000,000 automobile sets are in use; that there has been a direct relation between growth in radio sales and votes in Presidential elections; and that radio's gross advertising revenues have grown so phenomenally since 1934 that in 1938 they exceeded those of magazines, making radio the second largest national advertising medium. (The story is on page 54.)

~ ~ ~

If you are wondering what has been happening to newspapers during this rise of radio, consider that 76 papers have been suspended or merged since June, 1927. Also that in the first six months of 1939 there were 32 dailies suspended.

Fox's Tri-Ergon Tries Again

WILLIAM FOX, now 60, while taxicabbing through midtown New York this week, turned to a friend and remarked, "I've got them—again."

He was referring to a decision won on Monday by his American Tri-Ergon Corporation in a District of Columbia federal court, giving Tri-Ergon certain patent priorities over Albert A. Radtke in a long fight over conflicting claims to a photo electric cell, a tube which, as everyone knows, is the heart of the sound picture.

Mr. Fox's taxi pulled to the curb on West 50th Street, to the "Pappy's" and "Mammy's" hamburger and flapjack coffee-counter restaurants which he had set up only a few months ago to catch the nickels and dimes of limited-pocket World's Fair visitors.

~ ~

Mr. Fox, who will be remembered from the motion picture's early Theda Bara days for the heavy gold watch chain he wore across a heavy paunch below a big black mustachio, had acquired rights to the several Tri-Ergon patents from Messrs. Engl, Vogt and Masolle, of Germany, somewhere at about the time he sold Fox Film. He duly served notice on the industry at large. That very week Mr. Fox filed heavy damage and infringement suits against AT&T's Erpi, RCA's Photophone and theatre-producer licensees of both.

Broadway at that time heard frequently that Mr. Fox was envisioning a tremendous Fox sound empire growing out of the $66,000 which he paid the Germans of Tri-Ergon for their rights. And in the bitterly contested court battles which followed, it looked at times as if Mr. Fox's dream might come true, for lower federal courts upheld him. But, on March 4, 1935, the United States supreme court blasted with dramatic swiftness the Fox visions when it declared, in unanimous opinion, that the Tri-Ergon sound patents were not only based on "ancient mechanical devices" but "lacked invention." Involved were Tri-Ergon's "flywheel" and "double-printing" process.

Neither the "big electrics" nor the "Big Eight" have heard from Mr. Fox since.

The patent priority determined this week by the federal court for Tri-Ergon is for a photo-electric cell, but, because Radtke will appeal, according to Leonard Day, Radtke's representative, "no patent will be issued to Tri-Ergon at this time."

What Is a Paper?

UPHOLDING the "freedom of the press," Judge Leon R. Yankwich has just ruled in Federal district court in California that Pomona City's handbill ordinance is in part unconstitutional in forbidding distribution of the *Citrus Valley News*. The ordinance recognized rights of distribution only of papers with enough circulation to qualify for second class mail privilege.

Despite circulation figures the judge ruled that the paper had its rights as a part of the press.

"A publication is none the less a newspaper," he said, "because it may not have a large paid-up circulation, or any paid up circulation." That last phrase lets in several trade "papers" one can call to mind.

Whichever?

FROM BACK of the sandbag barricades at 4 Golden Square in London, Aubrey Flanagan dispatches the tidings that a Reginald Fogwell has announced himself as a producer and that he says he is to make a film of "Mein Kampf."

"This morning", dispatches Mr. Flanagan, "the London dailies report that Mr. Hitler has decided to revise it."

Communications being what they are, the HERALD goes to press without discovering just which it is that Mr. Hitler plans to revise, production or book.

Storm in Hollywood

FRED STORM, formerly of the International News Service staff in Washington, and recently under special Roosevelt approval made a member of the Goldwyn Hollywood publicity staff, has just come through a stormy spell. It seems he gave a story to Louella Parsons and forgot to tell his staff about it. After a fortnight's simmering he was "out." Then the next day he was "in" again. The press clan of Hollywood whispers that Fred better remember also that Sam's name goes first, even if there's Roosevelt in the item.

Luce Figures

ORNAMENTALLY, and eternally statistical, Fortune, the vanityfair of business magazines, has gone a-polling businessmen to name "the industry which has done the most or gone beyond the standards of performance that the general public expects of it, in order to win and deserve public approval."

The motion picture industry comes off far down the line with a vote of six tenths of one percent.

Automobiles were far the winner, with a vote of 40.3 percent, while radio was second with 5.2 percent, nearly ten times as good as the screen.

In answer to: "What particular industry in recent years has in your opinion made the greatest technological progress?" the finding gave radio-and-television fourth place with 13.7.

Only seven tenths of one per cent of parents would have their sons take up television, the survey found.

Jawbone

H. V. KALTENBORN, celebrated radio commentator and reporter, who has a bit in "Mr. Smith Goes to Washington," says he worked eight hours for Columbia, appearing in 90 seconds of the 120 minute picture. The rest of the time, he remarks, was spent arguing with studio executives about his pay. They probably did not ask him to argue, so that part of the time he was on his own. Maybe he needs an agent.

Glorious Example

AN EXTRA SHOVE seems to be being applied to "The Real Glory," both east and west. Last Friday some 250,000 readers of the Los Angeles *Times* found in it about eight pages of advertisements from fourteen business houses in display "tie-up" with the picture. The job was by Fred Storm and his aide, John P. Miles. Localized activities of the sort by studio forces are to be considered exemplary tours de force, rather than exploitation, primarily.

FOR READY REFERENCE TO THE BUSY READER

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THIS WEEK IN PICTURES

By Staff Photographer



THE WINNER. The Quigley trophy is presented to the Paramount baseball team, champions of the season concluded before these Fall winds began to blow, by A-Mike Vogel (above, right), chairman of the Managers' Round Table. The others are George Woodward, Erpi, league president; Joseph Woods, Paramount Pep Club head; Theodore Campo, team manager.



FIFTH AVENUE is told about the Golden Jubilee of Motion Pictures in the billing for the New York Public Library's exhibit especially arranged for the occasion by George Freedley, head of the library's famed collection of stage history and moviana. The lion is not a Dietz, Seadler or Ferguson MGM plant but one of a renowned pair which, common legend has it, will roar upon provocation never yet offered.



By Staff Photographer

COMEDY, reels and reels of it, are what the screen needs now and today, according to Max Gordon, arriving in town after producing "Abe Lincoln in Illinois" for RKO. See page 54.



FIRST of the great screen comedians and prototype of all of them, Ford Sterling, right, died Friday. He is shown as he played in Mack Sennett comedies. Obituary on page 70.



By Staff Photographer

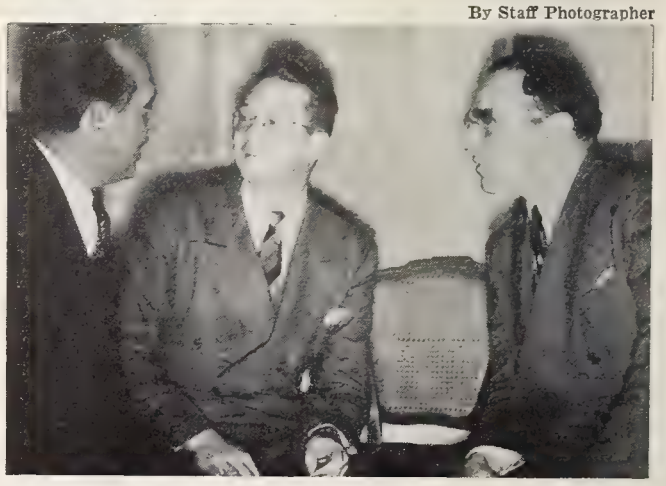
COMMENTATING comes into its own at a luncheon given by Columbia Pictures and Columbia Broadcasting for H. V. Kaltenborn, above left, radio news broadcaster who makes his first motion picture appearance, as himself, in Frank Capra's "Mr. Smith Goes to Washington." With the guest of honor at table in the Rainbow Room atop the RCA Building, New York, is Len Gaynor, then of the picture company's exploitation department; right, Raymond Gram Swing and Fred Ullman, head of Pathe News.



By Staff Photographer

DIVERGENT arguments on the censorship question are represented below by Arthur DeBra of the MPPDA; Frank Nugent, film critic for the New York *Times*, and Morris Ernst, attorney, at a censorship forum held in New York under the auspices of the American Civil Liberties Union and other organizations.

By Staff Photographer



RETURNED from a 30,000 mile tour of the Far East and Australia, E. S. Gregg, at right, Erpi general foreign manager, is back at his desk in New York looking well.



By Ella Barnett

THIRTY years as a Loew theatre executive are celebrated by Joseph R. Vogel, below, in charge of the Capitol and Astor in New York and of the company's theatres out of town.

By Staff Photographer







THE ROOSEVELTS, mother and son, meet in the Goldwyn studio. Samuel Goldwyn poses between them. The First Lady visited James, a Goldwyn vice-president, on a flying trip to the coast.

PRESS COURTESY, left. Kate Cameron, motion picture editor of the New York *Daily News,* is entertained at luncheon in Hollywood by Mr. Hal B. Wallis, Warner Brothers executive producer.

PROGRESS AND DEVELOPMENT in the engineering technique of the motion picture were given semi-annual public attention as the Fall Convention of the Society of Motion Picture Engineers opened in the Pennsylvania Hotel, New York, this week, below and right. On the dais at the opening day luncheon are Walter Brooks, Charles L. Glett and Frank K. Speidel of Eastern Service Studios; D. E. Hyndman, Eastman Kodak; Congressman Bruce Barton, Mayor Fiorello H. LaGuardia; E. A. Williford, SMPE president; W. G. Van Schmus of the Music Hall; Edward P. Curtis, Eastman Kodak; S. K. Wolf, and Dr. Alfred N. Goldsmith. At right are Dr. Loyd A. Jones, chief physicist of the Kodak Research Laboratories, who was awarded the Society's Progress Medal, and Dr. Herbert T. Kalmus, president of Technicolor, given the Journal Award. The story is on page 33.



By Bachrach

Dr. Herbert T. Kalmus.



Dr. Loyd A. Jones.



WITH THE EXHIBITORS





IN THE RKO EXHIBITORS' LOUNGE. Above left, F. E. Diggs, Jr., of the Wilder circuit, Norfolk, Va. Above right, Clarence E. Robbins of Cape Theatres, Inc., Buzzards Bay, Mass. (*Photos by staff photographer*)



NEW DIRECTORS of the Variety Club of the Twin Cities just after their nomination at a membership meeting in Minneapolis. Back row, left to right: W. H. Workman, Harry Dryer, Gilbert Nathanson, Eddie Ruben, William Elson, Joseph Podoloff. Front: William Donnelly, Ben Blotcky, new chief barker; Joseph Stern, W. A. Steffes, retiring chief barker; Hy Chapman and Gordon Greene.

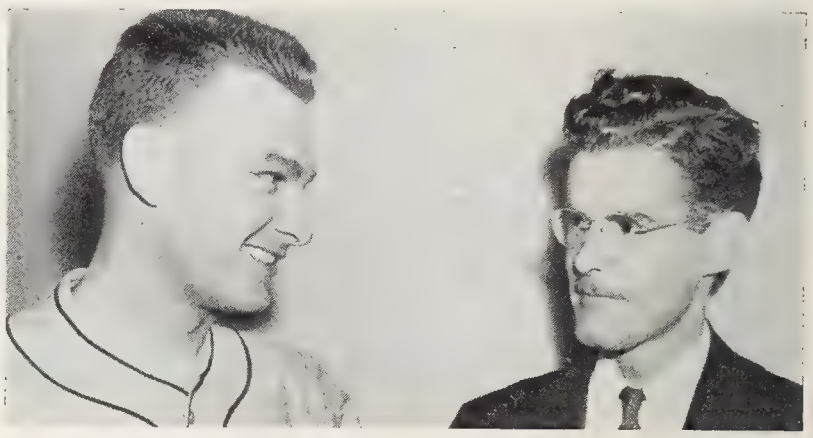
EXHIBITORS are shown what makes it tick by invitation of RKO Pathe at the filming in the New York Movietone News studios of the third reel of "Information, Please". Across the board: Abraham Leff, Leff-Myers; Myron Seigel and Milton Schwartz, Century; Lawrence Bolognino, Consolidated; John Dacey, RKO exchange; Irving Dollinger, former head of Associated Theatres of New Jersey, and, proudly with the banner, Fred Ullman, Jr., Pathe producer.





VISITING the Motion Picture Herald offices in Radio City is Morris Loewenstein, secretary of the MPTOA and owner of the Majestic in Oklahoma City, with his secretary-partner, Miss Ona Johnson.

IN HOLLYWOOD, below, Dwight Harkins, exhibitor of Tempe, Arizona, visits Eddie Albert on the Warner lot.





By Staff Photographer

MANPOWER of the Wilmer and Vincent circuit is represented above by executives and managers in New York for the SMPE convention, the World's Fair and a special demonstration of television at the NBC studios at which this picture was made. Seated: Frank L. Fowler, Walter Vincent, C. Floyd Hopkins and Franklin Maury. Standing, Charles E. Brunner, Altoona; Paul F. Patterson, Harrisburg; Henry D. Behr, projection division; Leroy Talbot, Reading; Jim Rau, Allentown; Harold Conrad, Allentown; Stewart Seifert, Easton; Frank Sutton, Norfolk, and Otis E. Bugg, Richmond.

BIG PROBLEMS STILL HERE: MPTOA; GRAVE DANGERS LIE AHEAD: ALLIED

Kuykendall Says Trade Practice Code Was "Loaded with Empty Clauses"; Directors Will Meet Monday

The Motion Picture Theatre Owners of America now concludes, after all the months of trade practice code formulation with distributors, that the document, ruled illegal by the Department of Justice two months ago, "was loaded with empty clauses and phony solutions," that several of the "hot issues" raised "during the excitement are turning out to be insignificant and unimportant," and that some of the vitally important exhibitor problems, ignored by the code, are still unsolved.

Directors To Meet Monday

This declaration was made Saturday in a statement from MPTOA headquarters, New York, going out over the signature of Edward L. Kuykendall, president, as the officers and directors were preparing to leave for their annual meeting to elect for the new year and determine new policy and procedure, in a two-day session, starting Monday, at the Greenbrier hotel at the resort of White Sulphur Springs in West Virginia.

Four "vital" problems which still are unsolved, were listed as follows:

(1) The selection of pictures in wholesale buying (block booking).

(2) Overbuying to deprive a competitor of pictures (monopoly).

(3) Unreasonable clearance between theatres (zoning).

(4) Cut-throat competition between theatres (in the form of double billing, giveaways, premiums).

Cancellation Factor

The statement from MPTOA headquarters declared that the first problem may be on its way to solution by reasonable cancellation rights, generally offered by distributors. "It can be solved by individual company action, but it won't be solved until all of the companies take such definite action," said the statement, in praising MGM and Twentieth Century-Fox for publicly making declarations of their intentions of effecting trade practices independent, in noting Universal's intentions for certain trade practice proposals, and in questioning Paramount, RKO and Columbia for delaying action. "United Artists," the Kuykendall statement added, "apparently has no intention of offering anything." Warner Brothers, the first to announce an individual trade practise program, was given recognition in a previous MPTOA statement. (Twentieth Century-Fox, while not yet having made any public announcement of its intentions, is understood to have so notified Mr. Kuykendall last weekend.)

Score Charge "On Way Out"

The MPTOA board meeting's agenda will be highlighted by a discussion of exhibitor problems of the day, as they apply to trade practices, particularly. Of significance, or otherwise, in this connection, is the anticipated attendance of William F. Rodgers, general sales manager of MGM, who led the distributors' committee in working out the ill-fated trade practice program.

The statement says that the separate score charge as such "seems to be on the way out with all companies," but added that "this does not necessarily" mean that the distributors have reduced their over-all rental charges by the price of the score charge.

The 10-15-20 per cent cancellation and the right to cancel pictures actually offensive to a community "will permanently solve the block booking problem for the small exhibitor; the large exhibitor has no serious problem on block booking," it is said.

Promises of other concessions by distributors are "at best, in very general terms," the statement continued, "and depend entirely upon the judgment, intelligence and good faith of the distributors' field representations to be effective. Unfortunately, they are all closely related to the prices, terms and conditions asked by distributors for their pictures, which still involves fighting and horse trading in its cruder forms."

On the general subject of trade practice corrective measures and the "vital problems" remaining unsolved, the statement concluded with the pessimistic note that "maybe the industry is so deeply involved in litigation and lawsuits that nothing can be done on trade practices until the courts decide the issue which will take years before any final decisions are reached, involves enormous legal expenses that will force drastic 'economy' programs, and, judging from past experience, will ultimately result in a lot of inept, drastic regulations by court decrees that will solve none of the economic problems with which we are confronted, or in new restrictive legislation on our business."

A. F. OF L. OPPOSES NEELY BILL

That part of labor which is represented by the American Federation of Labor is strongly opposed to the Neely anti-block and blind selling bill in Congress, all 500 A. F. of L. delegates in convention at Cincinnati, last Thursday, at adjournment, voting unanimously to adopt the report of its executive council denouncing the proposed measure, on the grounds that its passage "will mean that production schedules will be cut in half and thus directly affect the employment of some 282,000 persons employed in production, distribution and exhibition, in the 276 different crafts in the industry."

It was brought out at the convention that all unions whose members are employed in the industry appealed to the Senate to defeat the bill.

Loew's May Establish Houses in Buenos Aires

Neighborhood theatres may be established in Buenos Aires by Loew's, Inc., according to David Lewis, Argentine manager of the company, who arrived in New York last week. While no decision has as yet been reached, the plan is understood to be under discussion.

The company has no theatres in Buenos Aires, and uses the Ideal Theatre as its first run outlet.

Myers' Office Proposes Exhibitors Individually Start Setting Aside Funds for Installation of Television

Allied States Association this week expressed some opinions and made some pointed remarks on the state of the business, in a bulletin emanating from its headquarters, in Washington, unsigned but generally recognized as the work of Abram F. Myers, its general counsel and board chairman.

"Float or Sink Together"

The basic intention was to point out some "grave dangers" that confront the entire industry, in all branches, for the reason that with respect to "many of these dangers, especially those growing out of the war and the increasing competition of substitute amusements, all are in the same boat, and for once it should be recognized that all must float—or sink—together." Allied's statement was more conciliatory, optimistic and of a mutually constructive nature than is usual.

It sees improved relations between exhibitor and distributor since the heat of argument over the trade practice program ended.

Reduction of top-bracket salaries in production and distribution to bring them more into line with other American industries would reduce whatever losses will be felt from the war, and, furthermore, would make the industry less of a target for taxation, said Allied's statement at the outset, adding that if economies and rigid budget control mentioned in the trade since the outbreak of war are going to be practiced, and foreign losses met by these measures, "then there should be no reason why exhibitors should pay higher rentals, and exhibitors should not allow film salesmen to argue them into paying higher prices."

Striking a conciliatory attitude, Allied stated that it would endeavor to report to its members any reliable and significant information coming to its attention from producers and distributors.

Blames Monopolies

"If the motion picture industry were not so completely monopolized," said Allied, "so much of the existing suspicion could be eliminated, and all could then cooperate in meeting a common disaster. Independent exhibitors, through their national organization, would be invited to name a committee to work with a committee representing the producers to ascertain and report the facts in reference to current and prospective losses, to advise the exhibitors as to how production values are being maintained, and to make recommendations for necessary curtailments of cost, extended playing time for pictures, need for additional film revenue (if any) and other matters of vital interest to all parties."

Allied injected an optimistic note at this point, predicting that the spurt to come in manufacturing and agricultural lines—if the war continues and if America is not drawn into it—should bring prosperity to theatre box offices, and "within a year gains in the United States should offset foreign losses."

"Motion pictures are basic entertainment and should be among the first to benefit; the outlook for exhibitors, especially those in the industrial centers, for the next year, is rosy."

However, Allied warned exhibitors to "watch their step, will guard against undue expansion of their activities and will store away some of the fruits of the windfall for a rainy day."

Relative to "tiding over the war emergency,"

(*Continued on following page*)

SITUATION IMPROVED, SAYS ALLIED

(*Continued from preceding page*)

Allied advised the industry to consider the situation as Allied sees it today:

"Motion pictures no longer are a novelty. People no longer go to the movies, they go to see a particular picture. If the picture they want to see is not available to them, they do something else.

"Due to the shortsightedness of studio executives in allowing motion picture stars to go on the air, radio has been built into an able competitor that is luring patrons from the theatres by the millions.

"Admission prices are much higher than in the early days and unless steps are taken to keep down film rentals and other items of overhead they will further increase and the industry will enter upon an era of self-strangulation.

"To retain the interest and good will of the public, producers and exhibitors alike will have to concentrate on showmanship; new names, new faces, new stories and new methods of exploitation must be devised and employed; compulsory block booking must go—no industry which faces the formidable competition which now confronts the movies can hope to prosper or even survive by telling its customers that they must buy what they don't want in order to get what they do want. Moreover, Allied still clings to the quaint belief that strong pictures will make more money for all concerned than weak ones. Exhibitors must continue their fight for the Neely Bill."

Urges Television Fund

Allied believes that "television is on its way and will bring new and difficult problems for theatre owners. If it is sprung on the industry suddenly, independent exhibitors may be caught flat-footed. The affiliated theatres (if there are any then), by reason of their ties with the electric companies, will have first call on equipment, unless the independents take measures to protect themselves.

"Every exhibitor who expects to remain in business should now be giving heed to the problems which will come with television. National Allied will endeavor to give its members timely warning. It will also strive for equal treatment as between different classes of theatres as regards equipment and service. But exhibitors should begin at once to put aside a certain percentage of their earnings every month into a sort of sinking fund to defray the cost incident to the installation of television.

Credits Warners

Allied gave Warner Brothers and its general sales manager, Gradwell Sears, "full credit" for "stealing the show" by first presenting to exhibitors an independent trade practice program of their own. "While not giving exhibitors all the relief to which they are entitled, it nevertheless should be welcomed by exhibitors."

Allied recognized that MGM followed the lead of Warners "and it appears likely that other members of the Big Eight will fall in line," all of which appears to the organization to leave matters in "a satisfactory condition for the time being."

"If the distributors carry out their voluntary undertakings in good faith, they will make a great contribution to the restoration of confidence and pave the way for the kind of cooperation and understanding that should prevail. For a time last summer (during the height of the code formulation), the situation looked desperate, with everybody talking out of turn, and not caring very much what they said. In recent months, with more action and less talk, the situation has greatly improved."

Allied warned of the "leak" in exhibition income from 16mm showings, citing Indiana, Wisconsin and Michigan as localities of particularly increased activity. "The menace is a grave one," it said. "Either these films are being shown in violation of copyright restrictions or certain distributors have been greatly negligent in the wording of contracts," Allied said.

On the matter of the Government's anti-trust prosecution of the majors, Allied warned that regardless of organized industry opinion as to the outcome, the activity of the Government's prosecutors showed "there is no indication of any lack of confidence" on the part of the Department of Justice, which is "pressing the case with all possible vigor," adding that peristence in dilatory tactics by the majors in connection with the case "will sooner or later prove a boomerang."

Allied national directors will meet in Washington in January to review the work done.

Clearance, Conciliation, Neely, Duals, Product, Contracts Before Exhibitors

Ontario Owners Get a Clearance Board Report

The Independent Theatre Association of Ontario meeting at the King Edward Hotel in Toronto last week received a report from the special Anti-Protection League Committee recently formed to bring about a national clearance board for Canada. The committee reported it has been in conference with N. L. Nathanson, president, and J. J. Fitzgibbons, vice-president of Famous Players Canadian, who have said they are willing to sit in with the independents to discuss clearances and priorities with a view to amending them.

Mr. Nathanson said this week in New York that he favors local conciliation boards in Canada to solve exhibitor problems and does not believe that a national conciliation setup is feasible. "There are two sides to the protection problem," he said, adding that "It must be realized that the large theatres bear the burden of rentals which make possible the continuing production of pictures of the type that brings people into theatres."

—

Arkansas ITO On Record Against Neely Bill

The Independent Theatre Owners of Arkansas at its semi-annual meeting in Little Rock, this week went on record as unanimously opposed to the Neely anti-block booking bill, after listening to an address on the bill by Ward Martin, Little Rock attorney. A copy of the resolution will be mailed to each congressman of Arkansas. About 125 members attended.

Mr. Martin said that the bill would add a financial burden to producers and pile up more difficulties for exhibitors. He also said that he did not believe in public censorship of motion pictures.

Roy Rogers, Republic western star, was a guest.

—

Would End Causes Of Dual Billing

After a discussion Friday in Philadelphia members of Allied Independent Theatre Owners of Eastern Pennsylvania came to the conclusion, without formal vote, that every effort should be made to eliminate the causes that bring about double features. The meeting followed on the heels of the report that Stanley-Warner may adopt dual bills.

—

Coast ITO Names Trustee Board

Rotus Harvey, president of the ITO of Northern California, and Ben Levin have been appointed to represent their organization on the newly formed Pacific Coast Conference of Independent Theatre Owners. First formal meeting was held Wednesday at the Hotel Ambassador, Los Angeles.

The board of trustees is now completed. Other members are L. O. Lukan and William Ripley of Pacific Northwest and Jack Y. Berman and Hugh W. Bruen of the southland group. Robert H. Poole is temporary executive secretary of the Conference.

—

Allied Regional Directors At Connecticut Meeting

Arthur K. Howard and Francis C. Lyden, regional directors of Allied, addressed a special meeting of Allied Theatres of Connecticut at the Hof-Brau, New Haven, last week. New product, policies of selling, attitude of salesmen in regard to short subjects, and preferred time. A. M. Schuman, of the Black Rock, Bridgeport, newly-elected president, presided.

—

Washington MPTO Meets This Month

The Motion Picture Theatre Owners of Washington will hold their annual convention in Seattle on Friday, October 27th, at the New Washington Hotel.

A one-day meeting is planned, led by L. O. Lukan, president. Arrangements are being made by James M. Hone, executive secretary of the organization.

—

Kelly Calls Allied Syracuse Meeting

New York independent exhibitors convened in Syracuse Tuesday at a meeting called by E. Thornton Kelly, executive secretary of New York Allied. The avowed purpose of the meeting was to "sift facts" in the controversy between Max Cohen, head of New York Allied, and Mr. Kelly.

Sidney Samuelson, Colonel Cole, Frank Lydon and Arthur Howard, national Allied leaders, were in attendance. Mr. Cohen advised members of the New York unit that it was not a meeting of the New York State Allied.

Colonel Cole said that affiliation of the organization with national Allied "depended on conditions as they develop."

—

Myers To Attend Exhibitor Banquet

Abram F. Myers, general counsel of Allied States Association, will be honor guest at the 19th annual banquet of the Motion Picture Theatre Owners of Western Pennsylvania, to be held next Tuesday at the Roosevelt Hotel in Pittsburgh.

Charles S. Philbrook is general chairman of the convention which will be held Monday and Tuesday at the hotel.

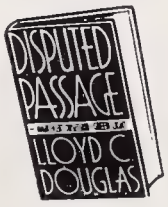
An absorbing novel becomes the year's most absorbing woman's picture!





THE STORY

that 6,650,000 women read as a 4-month's serial in Cosmopolitan...



THE BOOK

that millions more read as a 27-week's best-seller from coast to coast...



THE BOOK

that set new reader records in every circulating library...

Why women will like

"DISPUTED PASSAGE"

Paramount's



It has terrific
EMOTIONAL IMPACT!



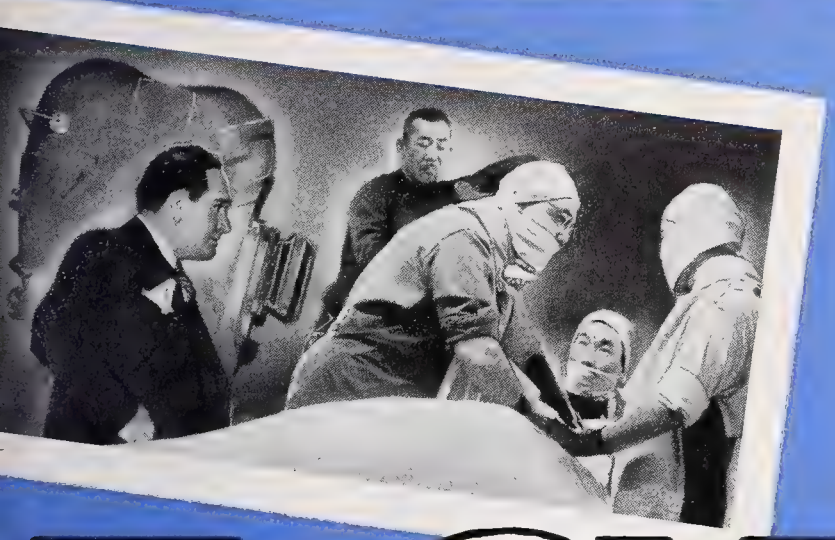
It has three
UNFORGETTABLE
PERFORMANCES!

Paramount Pictures



It has
HEART-THRILLING
ROMANCE!

TED



It has
MASTERFUL
DIRECTION!

AGE"



has powerful
HUMAN DRAMA!

Why Critics like "DISPUTED PASSAGE"

"It is absorbing entertainment . . . a best seller read by millions. Entire cast exceptionally fine."
—Showmen's Trade Review

"It is really one of the fine pictures of the year. Frank Borzage has given a flawless job of direction. Top acting honors must be justly divided."
—Joe Blair, Hollywood M. P. Review

"It deservedly takes its place in the fore rank with the other screenings of Lloyd Douglas's novels. Akim Tamiroff is magnificent. John Howard gives his best performance and Dorothy Lamour, too, is at her best."
—Hollywood Reporter

"Paramount has brought the popular best seller to pictures with all of its force intact."
—Dorothy Manners, Los Angeles Examiner

"It will probably score a large hit. Miss Lamour's beauty is a radiant facet of her role."
—Edwin Schallert, Los Angeles Times

"It is in the best tradition of both Lloyd C. Douglas, whose name is synonymous with fine literary endeavor, and Frank Borzage, who has accounted for some of the screen's most notable efforts."
—Motion Picture Daily

Paramount presents the screen's dramatic hit of the year

"DISPUTED PASSAGE" with

Dorothy Lamour • Akim Tamiroff • John Howard giving the greatest performances of their careers under the master direction of Producer-Director **Frank Borzage** • Based on the best-selling novel by **Lloyd C. Douglas** • Screen Play by Anthony Veiller and Sheridan Gibney • A Paramount Picture

GET THIS WOMAN INTO YOUR THEATRE!



. . . . . She's one of the 14,000,000 readers of Paramount's full-color AMERICAN WEEKLY ad for **"DISPUTED PASSAGE"**

. . . . . She's one of the 5,600,000 readers of Paramount's color ad in LIBERTY and LOOK for **"DISPUTED PASSAGE"**

. . . . . She's one of the 6,650,000 readers of Paramount's color ad in COSMOPOLITAN for **"DISPUTED PASSAGE"**

She's one of the 9,500,000 readers of Paramount's fan magazine ad for **"DISPUTED PASSAGE"**

. . . . She's one of the 61,000,000 women in America who are waiting to see the greatest woman's picture ever to play your theatre!

Book "DISPUTED PASSAGE" Now!

MAJORS SCORE: A SUIT IS DISMISSED; NO NEW YORK TRIAL BEFORE MARCH

Orange County Theatres Action Is Dropped; Defendant Cooperative Theatres of Michigan Asks Delay

The majors this week had cause for some jubilation when, amidst the barrage of anti-trust suit attacks, an independent owner withdrew its action before trial, and even paid the legal costs. It was the first withdrawal since both independent exhibitors and the Government took up their respective campaigns in the courts against practices of the distributors and large circuits. The case was that of Orange County Theatres, New York, versus five distributors, and the reason given for the withdrawal was a dispute among the independent's executives.

A second breathing spell in the majors' defense of the 40-odd actions pending in the federal courts came with the disclosure by the Government that trial of the New York "key" trust attack by the Department of Justice is not likely to come to trial before March.

There were other more or less mild skirmishes and legal moves in other trust cases in the field.

—

New York Orange County Anti-Trust Case Dropped

The Independent Orange County (N. Y.) Theatres' $250,000 anti-trust suit complaint against five majors and the Paramount Theatres in Newburgh, N. Y., operated by George Walsh, was dismissed with costs last Friday in United States district court, in New York City.

The case had been called for trial. Isaac Miller, president and general counsel for the plaintiff organization, informed the court that his side would drop the case because Harry Friedman, former president of Orange County Theatres, was now litigating against it, and was "hostile to its case."

Mr. Miller declared that his company was, in another case pending in the state supreme court, charging Friedman with embezzlement.

Federal Judge John W. Clancy ordered the Orange County Theatres to pay costs, the amount to be determined by accounting or an agreement.

The case was begun in July 1937. The charges were that Paramount, 20th Century-Fox, United Artists, Universal, and RKO conspired with Mr. Walsh, Eugene Levy, and Netco Theatres Corporation, to deprive the Academy, Newburgh, of second and third run product.

—

Do Not Expect the New York Trial Until March

Paul Williams, assistant to Thurman Wesley Arnold, United States assistant district attorney in charge of anti-trust suits, said in New York Saturday that he doubted whether the pending case against the majors in New York would reach trial before March of next year.

Inasmuch as the government has applied to Federal Judge John Knox for a preference on the trial calendar, Mr. Williams' remarks were interpreted as an indication the Government may not want its motion granted, or does not expect it to be granted.

As the calendar stood this week, the case is scheduled for late February or March. When asking for his motion two months ago, Mr. Williams had asked for November 1st, as a trial date.

The case is being delayed principally by the examination and answering of complex interrogatories served by the Government on the defendants last month.

The companies have been given until November 1st, to answer these. They were reported last week to be considering the serving of interrogatories on the Government. United Artists already has served one.

—

Michigan Defendant Asks Suit Delay

Cooperative Theatres of Michigan, defendant in an anti-trust action against it by Midwest Theatres Company, moved last week in Detroit federal court that the suit be stayed until determination of the ownership of the Schreiber Circuit, of which Midwest Theatres is a part.

Jacob Schreiber, former owner, has challenged the present control of the circuit's five houses by his nephew, Raymond Schreiber.

—

Folly Amends Complaint In Brooklyn Trust Case

Folly Amusement Holding Corporation, former operator of the Folly Theatre, Brooklyn, and which is suing the eight majors, Monogram, and Republic for $250,000 treble damages in an anti-trust action in New York, this week filed an amended complaint against the United Artists Corporation, and a bill of particulars. The corporation's suit charges a conspiracy which forced it to close the theatre.

—

Government Ready to Proceed in Chicago

Seymour Simon and Robert Wright, Government attorneys, were due back in Chicago this week, from Washington, where they had completed the briefs in the Government's contempt case against Balaban and Katz and the eight majors, for violation of a 1932 consent decree.

They were expected to submit the briefs to Federal Judge Woodward in Chicago Federal Court, immediately. The Government's case is believed to have been completed this week, in preparatory details.

The defendants will have 30 days to answer, from the time the briefs are filed in court.

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Set Hearing November 13th In Los Angeles Trust Suit

The Government criminal contempt case hearing against Fox West Coast Theatres and several majors for violation of a 1930 consent decree, in Los Angeles, was continued from this Monday to November 13th, by Federal Judge Campbell Beaumont. The defendants are expected to file requests for bills of particulars.

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Court Orders Trust Complaint Amended

Federal Judge F. P. Schoonmaker, in Pittsburgh, last week, ordered the Erie State Theatre Corporation to file a more specific complaint in its suit against the majors.

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Griffith Circuit Granted Extension in Filing Brief

The Griffith Amusement Company, in Oklahoma City Federal Court, was to file its reply brief this Friday to the Department of Justice charges in the suit by it against Griffith and the majors for anti-trust law violations, but was granted a 10-day extension.

Columbia, United Artists, and Universal have already filed reply briefs.

The briefs support defense motions that the Government be compelled to file a bill of particulars and clarify its charges.

ANTI-TRUST DUTIES INCREASED: ARNOLD

Assistant Attorney General Thurman W. Arnold, who besides conducting other anti-trust suits is leader of the government's prosecution of the motion picture industry, spoke last Tuesday in Washington to the American Retail Federation. Mr. Arnold described the increased duties imposed on the anti-trust division of the Department of Justice by the European war in trying to prevent a long range dislocation of American economy and to control the immediate problem of profiteering.

Mr. Arnold treated at some length both problems and stressed the need for additional personnel to handle complaints to study needed changes in the law and to encourage and coordinate the development of consumer organizations.

Any expectation that the European war would change the division's policy was dismissed when Mr. Arnold at the beginning of his speech challenged the idea that "it was time to ignore the anti-trust laws." On the contrary, Mr. Arnold said, "the anti-trust division interprets the war as a new challenge which intensifies the need for its activity. War has added to the task before us rather than subtracted from it, because it has increased the opportunities for aggressive combinations to use war conditions as an excuse for the destruction of that industrial democracy on which political democracy depends."

FRANCE ORDERS CASH ON DELIVERY; NAZIS SET WEEKLY MINIMUM BOOKING

Right Is Given French Exhibitors to Cancel Contract If Distributor Cannot Provide Picture Ordered

Enlightenment on some of the conditions, rules and regulations affecting the motion picture industry in France comes from Paris through *La Cinematographie Francaise,* one of the leading film journals in that country, and discloses the basic stringencies under which the business is compelled to operate because of the war with Germany. Outstanding is a condition set down providing for cash on delivery of films and advertising accessories and the right given to exhibitors to cancel a contract if the distributor cannot provide a picture.

Exhibitors Meet Distributors

Definite plans for carrying on business during the war have been formulated by the French motion picture industry itself, so far as possible contract obligations will be fulfilled. When this is not possible the contract will be temporarily suspended and the exhibitor authorized to obtain film wherever he can.

The association of exhibitors (La Chambre Syndicale du Film) met with the distributors' group (La Chambre Syndicale Francaise des Distributeurs de Films) to take action made necessary by the war. The joint meeting unanimously decided to regulate the delivery of films and of motion picture advertising which had not previously been subject to law.

It was also decided that contracts executed before the war should be upheld as far as possible. But when the exhibitor and the distributor both agree, the execution of any contract will be suspended. In this case the exhibitor may be able to secure another film from the same distributor, or if this is impossible, from any distributor. A joint commission of theatre owners and distributors will be set up to settle the questions arising from suspended contracts and other cases of absolute necessity.

Four-Point Program

The organized French industry established a four-point program:

1st: No film or advertising material will be delivered except for cash;

2nd: Insofar as it is possible contracts will be kept;

3rd: If a distributor cannot furnish the film contracted for, or a substitute, the contract is suspended and the exhibitor will be authorized to obtain a film elsewhere, and,

4th: No exhibitor may obtain a substitute film without the authorization of the distributing company that had the original contract. The new regulations were announced by M. Paul Ambiehl, vice-president of the Syndical Film Chamber.

Meanwhile Paris theatres function with a curtailed schedule. Many employees and executives have been mobilized. Most of the important theatres remained opened but business was not good. One of the contributing causes was the early evening closing order. This regulation, issued by the Paris Police Department at the request of the Military Authority, makes the theatres shut down at the height of evening business. The hope is expressed in Paris that the regulation will be relaxed when life is reorganized on a wartime basis.

The offices of the distributing companies remained open for the most part. The personnel, however, immediately was reduced at the outbreak of war. No one knows how long business will be continued. The progress made in motion pictures during the last few years in France will be at least temporarily lost, according to the most hopeful opinions in Paris.

Production at the Paris studios was interrupted by the outbreak of hostilities. A typical case is that of the Pathe Joinville studio. It is located at a strategic position and 360 soldiers have been billeted there to man the nearby anti-aircraft guns. Some pictures, probably mostly propaganda, will be produced under government control. The industry already has been organized for this and it is expected that some of the French stars will be recalled from their regiments to make motion pictures.

WAR PICTURES ARE STRONG IN CANADA

"You're in the Army Now", three-year-old film made with the co-operation of the British War Office, and "Our Fighting Navy" which had the support of the English Admiralty are reported to be strong box-office attractions in Canada. No new British films have been received in Canada since the war began but old pictures that have a wartime slant are very popular; "Secret Agent" is considered timely.

Two Hollywood made pictures, "The Eagle and the Hawk" and "Wings of the Navy", are doing good business in Canada. Film exchanges have been searching their vaults for films that will satisfy the public's present taste for war pictures.

Ban Street Carnivals

The city council of Seattle recently passed an ordinance banning street carnivals at the request of the Motion Picture Theatre Owners of Washington and the Seattle Federation of Motion Picture Theatre Employees.

Jake Miller Retires

Jake Miller, a figure in the New Orleans entertainment world for the last 30 years, retired this week after selling the Lafayette theatre to Merrie Shows, Inc., of which Charles V. Levy is president.

Richard Reichter, manager in Yugoslavia, and Jack Kamras, in charge of sales in Finland, won Warner Brothers' European exploitation contest. Mr. Reichter led with his campaign on "Confessions of a Nazi Spy." Promotion on "Juarez" won second award for Mr. Kamras.

Alexander Olshanetsky, Jewish composer, has been engaged to write an original score for Elite Pictures' forthcoming musical production of "The Vilner Cantor," starring Moishe Oysher.

German Exhibitors and Renters "Have Particular Duty to Bring People and Films Together," Says Ministry

Wartime instructions to the German motion picture industry, which has been virtually a Nazi Government institution, controlled and operated by the Propaganda Ministry, appear in *Lichtbildbuhne,* Berlin trade journal, which warns that "increased readiness for duties, and enhanced fulfillment of obligations, are demanded of all today, in order that German films may entirely meet all requirements during the war"—presumably propaganda requirements.

A "Particular Duty"

"Exhibitors and film renters," the publication adds, "have the particular duty of bringing the German people and films together in the course of the week's show more so than ever during these present great events," continues the government inspired film mouthpiece, adding that to obtain economical use of existing and forthcoming films the industry is expected to adhere to the following suggestions.

1 Exhibitors and renters will endeavor in every way to achieve maximum utilization of German films. For this purpose it is necessary that German film managers go about their business with rented films more diligently and economically than hitherto. Short runs are no longer desired. Weekly change of film must be the rule even for revivals of old pictures.

2 Film salesmen who have not yet been called to the colors or to civilian assistance service will maintain their normal travel schedules as nearly as possible. However, they will not be able for the present to travel on other than the main railroad lines. It is therefore expected they will proceed instantly on arrival to take up their necessary business and bring it to a prompt conclusion.

3 Rental organizations will contact by mail theatres that cannot be visited promptly because of difficulties in travel, such as call of salesmen to the colors, or shortage of railroad accommodations or of motor cars. Such letters are to be read and answered immediately. Correspondence is to be limited to essentials.

4 It is particularly expected that in cases not only of temporary but of permanent economic difficulties, exhibitors and salesmen will enter into quick and friendly agreement between themselves, consulting superiors if necessary.

The Telenews, a newsreel theatre, is being erected at State and Randolph streets in Chicago by the Midwest Newsreel Theatres, Inc. Herbert Scheftel is president. The new house will have 600 seats and will be equipped with RCA Photophone sound and a 10-unit hard-of-hearing aid system. The Telenews is to open about December 1st.

The Columbian Club, employee organization of Columbia, will hold a dinner party October 27th at Ben Riley's Arrowhead Inn, Westchester, N. Y. Phil Weisman, president, is in charge of arrangements.

GALA SEND-OFF GIVEN 'MR. SMITH' AT CAPITAL; 'DISPUTED PASSAGE', DETROIT

Constitution Hall Audience Includes Membership of Congress as N. P. Club Sponsors Columbia-Capra Film Showing

Official Washington, 4,000 strong, met Tuesday evening in Constitution Hall to consider the merits of Frank Capra's "Mr. Smith Goes to Washington." The verdict of Senators, Representatives, Supreme Court justices, Cabinet members and other high government members was 100 per cent favorable. "Jefferson Smith," the young crusading senator from an unnamed state, was received with ceremony in keeping with the motion picture. The National Press Club sponsored the event. (The film was reviewed in the issue of October 7th, page 35.)

Impressive Setting

Constitution Hall was illuminated by artillery searchlights as the thousands of guests filed into the historic hall.

The special guests who accepted invitations to come and applaud "Senator Smith" included three members of the Cabinet led by Cordell Hull, Secretary of State. The other Cabinet men were Postmaster General James A. Farley and Attorney General Frank Murphy. The Supreme Court was represented by Associate Justice Stanley Reed and Associate Justice William O. Douglas. Other government officials were Charles Edison, Acting Secretary of the Navy; Louis Johnson, Assistant Secretary of War; Everett K. Burlew, Assistant Secretary of the Interior, and United States Solicitor General Robert Johnson.

Other Government Officers

Other Government men present included District Commissioner Melvin C. Hazen; R. D. W. Conner, Archivist of the United States; Colonel Edward A. Halsey, Secretary of the Senate; Alvin W. Hall, Director of the Bureau of Printing and Engraving; Assistant Secretary of Commerce, John Monroe Johnson; Daniel C. Roper, former secretary of Commerce; Jesse H. Jones, chairman of the RFC; Dr. S. L. Rowe, director of the Pan-American Union and General Hugh Johnson.

Frank Capra and Mrs. Capra were the guests of honor. Columbia Pictures was represented by Harry Cohn, president; Jack Cohn, vice-president; A. Schneider, treasurer; A. Montague, general sales manager, as well as Nate B. Spingold, Maurice A. Bergman, Leo Jaffe, Frank McGrann, Hortense Schorr, Leonard Gaynor, Hank Kaufman and Bernard Zeeman.

"Frank Capra Day"

The world's premiere of "Mr. Smith Goes to Washington" was the climax of what had been a "Frank Capra Day" in Washington. More than 400 members of the National Press Club and their guests attended a luncheon in his honor. Senator Chandler, until recently Governor of Kentucky, and James Preston, for 35 years head of the Senate press gallery and technical advisor on the film, were special guests. Director Capra spoke and then answered questions from members of the Press Club. Arthur Hatchen, president of the club, presided at the luncheon. W. G. Van Schmus, managing director of the Radio City Music Hall, was another speaker.

Delegation Visits Chamber

A delegation of more than sixty persons representing New York, Philadelphia and Baltimore newspapers and national syndicates, trade papers and national magazines and a group of Columbia executives arrived in Washington in time to make a short visit to the Senate Chamber and to attend a special dinner at the Press Club, which preceded the premiere. Before the picture was shown at Constitution Hall the audience was entertained by a Field Artillery Band and the Press Club Glee Club in debut. Mr. Hatchen, president of the club, made a brief address.

Following the special premiere in Washington, "Mr. Smith Goes to Washington" began its first theatre run at the Radio City Music Hall on Thursday.

The Music Hall's stage show was built on the melodies of the American composer, Jerome Kern, in harmony with the American spirit of the picture.

Motor City Goes Festive for Opening; Car Manufacturers Join the Parade with New Cars to Convey the Stars

Studded with a group of Hollywood stars, amid outstanding showmen and mid-western circuit operators and a gala review of the latest model automobiles, Paramount launched the world premiere of "Disputed Passage" in Detroit Thursday night at the Michigan Theatre. The city witnessed one of the greatest crowds ever participating in a co-operative civic event in its history. The picture is reviewed on page 36.

Governor Is Chairman

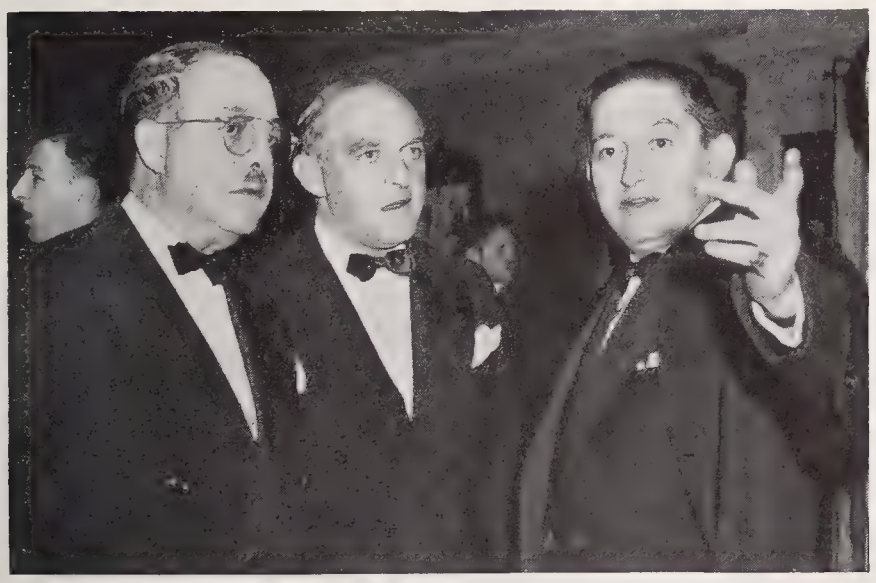
With Governor Luren D. Dickinson acting as honorary chairman of the world premiere committee, more than one hundred local business, civic and social leaders co-operated. Mayor Richard W. Reading, members of the chamber of commerce and other civic organizations as well as thousands of residents greeted Dorothy Lamour and John Howard, stars of "Disputed Passage" and Olympe Bradna, J. Carroll Naish, Susan Hayward, Robert Preston and Joseph Allen, Jr., all of whom appeared in person at the Michigan premiere.

The actual premiere festivities started early Thursday morning when a special meeting of the National Film Critics Poll of America was held. Following this meeting the stars were guests at a special luncheon arranged by the local Variety Club. During the afternoon the crystal Room of the Book-Cadillac Hotel was the scene of an informal reception of the stars and later a buffet supper was held for the Hollywood celebrities, visiting newspaper representatives and guests.

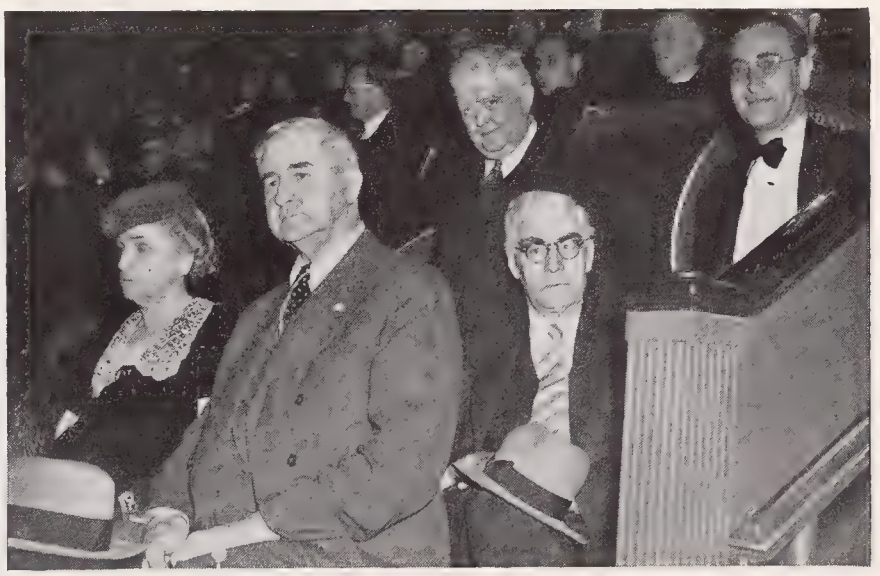
New Cars Paraded

As a prelude to the "Disputed Passage" premiere the local automobile industry staged a sneak view of the 1940 model cars in a huge street parade of "Stars and Cars of 1940." The

(*Continued on following page*)



Just before the premiere, Jack and Harry Cohn, vice-president and president of Columbia, and Maurice Bergman, director of advertising and publicity, discuss the event in the lobby of Constitution Hall.



In a box at the screening are Jesse H. Jones, chairman of the RFC, and Mrs. Jones; W. G. Van Schmus of the Music Hall, and A. Montague, Columbia sales manager.

AUTO MAKERS JOIN FILM PARADE

(*Continued from preceding page, column 3*)

parade started from the Book-Cadillac at 7:30 P. M. and covered the principal streets of the city en route to the Michigan theatre. Each car brought some prominent Hollywood star to the theatre. As the car arrived the star mounted a raised platform and amid a battery of lights was introduced to the thousands lining the sidewalks in front of the theatre. Harry Heilman, former big-league baseball star and now radio commentator for station WXYZ, was master-of-ceremonies at the theatre.

To aid in holding back the crowds of fans at the Michigan theatre, police and street maintenance department officials had installed steel stanchions set in concrete for the full 320 feet of the theatre block. The stanchions were placed 20 feet out from the curb and a steel cable stretched between them to provide a protected lane for the automobiles.

Among the leading automobile manufacturers who participated in the street parade were Ford, Oldsmobile, Buick, Packard, Hudson, Chevrolet, Plymouth and Pontiac. In addition to the Ford Kiltie Band, three American Legion Drum and Bugle Corps and the oldest Chevrolet and Oldsmobile, Detroit's latest fire apparatus were among the additional highlights of the parade. Another highlight of the premiere came when a Paramount newsreel crew, aided by a police motorcycle escort rushed negatives of the crowds entering the theatre to a laboratory across town. The film was developed, printed and rushed back to the theatre in time for the patrons to see newsreel shots of themselves.

Rail, Bus Trips Arranged

Both railroad and bus lines operating within a radius of 150 miles of Detroit arranged special "World Premiere Trips" to enable visitors to see the Hollywood stars making personal appearances. Full co-operation in handling the crowds along the line of the parade and at the theatre was given by mounted police squads through the action of Commissioner Heinrik Pickert.

Among the theatre executives and newspapermen who arrived in Detroit on October 17th were: Bill Hollander, B. & K. Theatres, Chicago; Harry Browning, M. & P. Theatres, Boston; William F. Crouch, Quigley Publications; Donald Douglas, Chicago *Daily News*; A. S. Kany, Dayton *Herald*; Chuck Gay, Dayton *Times*; Bill White, Pittsburgh *Press*; Herb Graffis, Chicago *Times;* Buck Herzog, Milwaukee *Sentinel*; Gene Rich, *Box Office,* Herb Berg of Paramount and Lew Nathan.

The following were also scheduled to arrive in time for the opening: Mr. and Mrs. John Balaban and Walter Immerman, Chicago; Allen Usher, Paramount Chicago Division manager; Charles Winchell, Minnesota Amusement Co., Minneapolis; Joe Feldman, of Warners in Pittsburgh; Ralph Lawlor, Paramount theatre, Toledo; Charles Kurtzman, of Loews in Pittsburgh, and John Herman, Paramount newsreel cameraman from Cleveland, also additional newspapermen.

Representatives from the following radio stations covered the premiere: G. F. Ashbacker, Station WKBZ, Muskegon; John E. Fetzer, Station WKZO, Kalamazoo, and Sandy Meek of Stations WOOD and WASH in Grand Rapids.

Advertising Budget Fixed

A $75,000 national newspaper and magazine advertising campaign on "Disputed Passage" and "Rulers of the Sea" was announced by Robert M. Gillham, Paramount's director of publicity and advertising. The opening ad in this campaign is a four-color ad appearing on October 22nd in the *American Weekly*. The "Rulers of the Sea" campaign will break November 18th.



Frank Capra, producer and director of "Mr. Smith Goes to Washington," autographs a souvenir brochure for newspaper correspondents at the luncheon given him by the National Press Club in Constitution Hall, Washington, D. C., on the day of the picture's premiere in the capital.

Brandt Going to Hollywood To Check Up for Exhibitors

Harry Brandt, president of the Independent Theatre Owners Association and operator of an independent circuit, also author of the "box-office poison" blast at stars a year ago, said Tuesday that he is going to Hollywood, for the first time, November 1st, "at the request of theatre owners" to check at first hand "the ability of picture companies to produce high quality pictures despite the loss of foreign markets," and the general product outlook for the new season.

Otterson Demonstrates New Wire Service

John Otterson's new Wire Broadcasting Corporation was to give its first public demonstration of the application of wire broadcasting to radio receiving sets Thursday afternoon at the Hotel Essex, New York. The corporation will furnish musical programs without advertising announcements to subscribers over telephone wires through his own radio receiver.

Ask Better Treatment In Argentine Treaty

Lawyers representing motion picture companies met with State Department officials in Washington on Wednesday, to seek consideration for films, in the trade treaty being negotiated between this country and Argentina.

The lawyers were Harold S. Bareford, Warners; Harry Levine, RKO; Frank Irbe, 20th Century-Fox, and Joseph Rosenthal, Loew's.

N. Y. Council Limits Ticket Broker Profits

The New York City Council on Tuesday passed a bill limiting the profits of theatre ticket brokers to 75 cents. Councilman Howard Spellman introduced the bill, and the League of New York Theatres backed it. It is understood the measure applies to all theatre tickets, film houses included.

The producer is allowed, under the bill, to fix the advanced price not in excess of 75 cents over the boxoffice figure. A broker who charges more is guilty of law violation. However, if the producer has not fixed the advance, the broker may resell at any price.

Columbia Broadcasting Bans War Themes

A ban on dramatic material dealing with the war, and a warning that it would censor all sponsored news broadcasts, were contained in a special bulletin sent Tuesday by the Columbia Broadcasting System to all advertisers and advertising agencies.

The bulletin emphasized that the CBS would continue to cover the war extensively, but referred to the National Association of Broadcasters code of fair practices, a provision of which bans controversial issues on sponsored programs.

Directors of Loew's, Inc., on Wednesday declared a quarterly dividend of $1.62½ a share on the preferred stock payable November 15th to holders of record October 27th.

Harry Warner will appear in "America's Making," a film to be made by the Russell Sage Foundation.

IT'S IN!

"JAMAICA INN!"

the new **CHARLES LAUGHTON** starrer, introducing Maureen O'Hara, directed by **ALFRED HITCHCOCK** . . .

A Pommer-Laughton "Mayflower" production . . .

OPENS TO TERRIFIC GROSSES!

Paramount, New Haven—
Best gross in the last 18 months—topping "Beau Geste," "Union Pacific," "Men With Wings." *Held over.*

Strand, Providence—
Best gross of the *year*—topping "Union Pacific," "Beau Geste," "Star Maker," "Man About Town." *Held over.*

Palace, Columbus—
Tops "Man About Town."

Rivoli, New York—
One of the three top-gross pictures to play the theatre in the last 5 years. (25% ahead of "Beachcomber" which played at Christmas.) *Held over for an indefinite run.*

Allyn, Hartford—
Topping "Beau Geste," "The Star Maker," "Man About Town." *Held over.*

State, Tucson—
Tops "Honeymoon in Bali," "The Star Maker."

A PARAMOUNT RELEASE

PRINTED IN U.S.A.

FIRST RETURNING U. S. CAMERAMAN TELLS OF BOMBINGS ON EAST FRONT

Plane and Courier Provided by Polish Government; His Auto Was Bombed in Race to the Roumanian Border

What good were pictures of the fighting and the gore, if it became too late to get them out of the war-zone? Harrison Forman, the first American motion picture cameraman in Warsaw while it was being bombed, answered for himself by leaving the desperate Polish capital for home. Though his pictures were "scoops," Mr. Forman regretted that he couldn't stay for more, but "there are two rules in news photography: the first, get pictures; the second, get them home."

Mr. Forman's pictures were used by Paramount News, by the Associated Press, by innumerable newspapers and magazines. He was free-lancing at the time for Paramount News.

Author, Lecturer, Explorer

Author, lecturer, and explorer, a member of the Explorers' Club, Mr. Forman is likely to be on the spot when world shivering events take place. Hence his pictures of the Cathay Hotel bombing in Shanghai, of the fighting between the Russians and Japanese on the Siberian border, of the battling between the Japanese and Chinese near Kaifeng in China, and of the Chinese Communist Army in Central China.

At that the departure from Warsaw September 9th was really an escape; the city was almost surrounded. With him were Frank Muto, cameraman for the International News Service, and James Brown, INS reporter. The three were bombed and machine-gunned in their car on their way to the Rumanian border.

"I had spent 10 years in the Orient and was tired of it," Mr. Forman related. "So I headed for Russia. I had a deal with Paramount News. It was a washout. I had to be nice to the Russians, because they were nice to me; so I wasted a lot of film. I planned to go to Mongolia, to horn in on the Jap-Mongol fighting. Then I had one of my hunches, and played it. The day I arrived in Warsaw, headlines said Ribbentrop had arrived in Moscow.

"I got a telegram from Paramount: 'Can you cover Ribbentrop's arrival in Moscow, also signing of the pact?'

"Then the war broke out, and I was there, in the middle of it, the only American newsreel cameraman in Warsaw until September 9th.

Government Courier and Plane

His films were dispatched by courier every night, in a government plane, after he had "convinced them how important to their cause pictures were, especially in America."

"We never knew where the planes were going; the courier himself didn't know. The truth was that they flew wherever they could. I'd cable New York every time; and New York, in turn, would cable everybody from Stockholm to Rome. The couriers would check in at the various Polish embassies.

"I find now that several did not get through. I know of one plane that definitely was shot down. The courier died."

On the flight to Rumania, he said, "hardest of all was the getting of gasoline," and added, "I bluffed my way into military gasoline depots by showing them my permission document from the Ministry of War to take pictures as propaganda."

Sees Lvov Bombed

Outside Lvov (Lemberg), capital of the Polish Ukraine, they were stopped. The city was being bombed; one stretch, six hours continuously.

"I will always remember one forlorn soldier, with a rifle guarding a bridge in front of the city—against airplanes," he said.

"We finally drove into the city. All the time the bombing was still going on. Crossing a siding I saw at the left a string of gasoline cars. I said to Frankie Muto, 'Let's get out of here.' "We hadn't gone more than a block when we heard a whistle from those tank cars. When you hear a whistle like that, it's too late to move. You either live or you don't. An aviator had made a direct hit on those tanks. Our car shook, and rattled our teeth. We saw a column of flame and smoke 500 feet high.

"We didn't stay to see any thing else."

The Americans headed for the Russian border but learned Russia was mobilizing and so headed south for the Rumanian frontier, "through the appendix of Poland."

"At Bucharest I asked the Rumanian Government for permission to take pictures of the refugees from Poland. But the Rumanians were so jittery that they said no more pictures." So to America.

Technical Director

Mr. Forman has been directly in the motion picture industry, too. He was technical director for Frank Capra in the filming of "Lost Horizon" in 1937.

"Before the Hollywood premiere was over I went home, packed a few bags, caught a midnight plane for San Francisco, and sailed for the Orient. I landed in Shanghai, flew to the Gobi Desert, made movies in Mongolia, then in Tibet."

It was on this trip that he made the first

(*Continued on following page*)

DES MOINES PATRONS DESIRE WAR SCENES

At least 80 per cent of Des Moines film patrons want war scenes in their newsreels, according to a recent vote taken by Tri-States Theatre Corporation in their Des Moines theatres on two successive nights.

The company decided to give the public an opportunity to decide if war subjects should be included in the newsreels after hearing some patrons declare they did not want war subjects to conflict with their pleasure. The vote is being taken in all of the Tri-States theatres.



By Staff Photographer

Harrison Forman, returned to the United States after filming his way through war from Shanghai to Warsaw, lights up.



Mr. Forman in one of the pictures he brought back from Poland, filming a Polish troop drill in training camp. His newsreel pictures of the bombardment of Warsaw were flown out of the country by venturesome aviators during the attack.

Cameraman Home From War Fronts

(Continued from preceding page)

pictures of the army organization of the Chinese Communists, pictures which were used in "Life" magazine.

"I was in their headquarters when the Japanese-Chinese war broke out in Peiping," he said. "The day I arrived in Shanghai was the day the fighting started there.

"I was in the Hotel Cathay when the Chinese accidentally dropped two very large bombs in their own territory. I scored a world scoop by getting my films into New York a week ahead of the others. March of Time had asked me to cover."

Head-Hunters

Mr. Forman spent the winter of 1937 in America. The next March he went out again, headed for Tibet but the war made that impossible, so he went to Formosa.

But this was the military airplane headquarters for Japanese operations in South China, and he was far from welcomed.

"I was in quite a spot," he said, but convinced the Japs that I wanted pictures of head-hunters, that I was an explorer, so they sent me into the head hunters' land.

Back in Shanghai he learned that the Japanese advance had been stopped near Kaifeng, by broken dikes.

Wrote Book on Tibet

"I persuaded the Japanese to give me an airplane and pilot," he said. "We flew out over the flooded areas. I suggested to the pilot that he dive close to the dikes; and he did! Anyway, that gained me some even better pictures. Paramount used them; and Life gave them a double truck spread."

When war broke on the Siberian front, he went there, and again was the only newsreel cameraman on the spot. Paramount again used his pictures.

Last winter, he finished writing a book, "Through Forbidden Tibet."

Mr. Forman is married, has a daughter, Brenda, and lives in Port Washington, Long Island.

Many New Theatres For Minneapolis

Minneapolis may have from 15 to 20 new theatres if the city council grants a permit for one theatre, according to W. A. Steffes, president of Allied Theatres of the Northwest. A permit has been granted to the Thompson Theatre Company for a house at East Seventh Street in St. Paul. If the theatre is built opposition exhibitors plan to erect competing theatres. Meanwhile plans are being drawn by Leinbenberg and Kaplan, Minneapolis architects, for the projected Thompson theatre. A $100,000 enterprise is planned, including an 800 seat theatre, stores and office space.

New York Theatre For French Films

The Central theatre at Broadway and 57th Street has been remodeled and will be reopened Friday for the showing of French motion pictures. The first picture will be "Port of Shadows" (Le Quai Des Brumes), a presentation of the Film Alliance of the United States, Inc. "Port of Shadows" has won six international awards, including first place at the Venice International Film Exposition. Jean Gabin is the star.

SEE TELEVISION AS RADIO SUPPLEMENT

Although television is becoming a big commercial development and possesses tremendous possibilities, it will never replace radio, but will be a supplementary service, E. J. Dykstra, division manager of Farnsworth Television and Radio Corporation, manufacturers, Fort Wayne, Ind., said this week while addressing distributors in Cincinnati.

Sees Some Gain in Latin-America

American film companies may expect some increase in Latin American business as a result of the war, but they must not expect to recoup in that continent even a considerable portion of the losses suffered by the decline in European revenue, Walter Gould, United Artists' Latin American sales manager, said on his return to New York this Monday, after a 10 weeks' stay in Argentina, Brazil and Uruguay.

Mr. Gould emphasized that Latin American opportunities were already being cultivated fully by the American companies.

"To say that important sources of revenue are waiting to be tapped in Central and South America," he said, "is equivalent to saying that the foreign departments of the entire film industry have not been doing their jobs all these years."

A hopeful note was struck by Mr. Gould, when he noted that business in Brazil and Argentina was better since the war, and that European product was being shown less.

Mr. Gould said that United Artists would be operating three theatres in Sao Paulo, Brazil, before the year's end: the Opera-United Artists, the Roxy-United Artists, and the Astoria. The first two are still to open; the latter is already in operation.

Film Critics Set Convention Date

The Newspaper Film Critics of America, new national organization of motion picture editors and critics of the daily press formed last July, has set March 2-4 as dates for the first national convention. So far Memphis leads as the site for the convention, but the planning committee is delaying a decision pending a wider check of opinion.

Merle Potter, motion picture editor of the Minneapolis *Times-Tribune* and MOTION PICTURE HERALD correspondent in Minneapolis, will serve as general chairman of the committee to poll the membership on the best pictures and performances of the year.

Members of the planning committee are: Harry Martin, the Memphis *Commercial Appeal,* chairman pro tem; Buck Herzog, Milwaukee *Sentinel,* secretary pro tem; Keith Wilson, Omaha *World-Herald,* and Mr. Potter met in Chicago last week and worked out a skeleton Articles of Association which will be submitted at the March meeting.

1937 Taxes Not Paid by Many

A Treasury Department report issued in Washington on Tuesday, pertaining to income tax and other payments by the motion picture industry, noted that in 1937 only slightly more than one-half of the exhibitor corporations paid income taxes.

In addition, approximately three-fourths of the motion picture producing corporations showed no income tax liabilities in their operations for that year, the report said.

Only 61 of the 246 producer corporations showed net income, it was shown in an analysis of corporation returns for 1937. Those companies reported an aggregate gross income of $123,603,000 and a net income of $13,864,000 on which they paid $1,325,000 in normal taxes, $207,000 in undistributed profits surtaxes and $7,000 in excess profits taxes.

Of the remaining corporations, 52 were inactive during the year and remaining 133 showed an aggregate gross income of $115,844,000 which, after allowable deductions, left a deficit, for tax purposes, of $10,727,000.

Among the exhibition corporations, 2,177 of the 4,097 reporting showed an aggregate gross income of $472,536,000 and net income of $53,120,000 on which they paid normal taxes of $6,188,000, undistributed profits taxes of $1,057,000 and excess profits taxes of $289,000.

Of the non-taxpaying corporations, 213 were reported inactive and the remaining 1,707 reported an aggregate gross income of $106,335,000, but a deficit of $6,386,000.

In the broadcasting field, 280 out of 548 corporations reported taxable income, having an aggregate gross of $115,534,000 and a net of $19,099,000. They paid $2,651,000 in normal taxes, $379,000 in undistributed profits taxes and $126,000 in excess profits taxes.

Eighty-one companies were inactive and the remaining 187 reported an aggregate gross income of $9,177,000 and a deficit of $1,160,000.

Asks U.S. for Courts "Truce"

The United States Government "should declare a truce in its war against the industry" for the duration of the current European War, Emil K. Ellis, film attorney, suggested at a luncheon of the Motion Picture Associates, in New York's Hotel Astor, on Tuesday.

Mr. Ellis declared the loss of foreign film revenues by American companies was more serious than had been thought, and the industry should have a "breathing spell from harassment."

Warner Brothers and other film company producers of socalled "patriotic" pictures were praised by Mr. Ellis, who is chairman of the Federal Bar Association's Bill of Rights Committee.

Harold Rodner, of the Will Rogers Memorial Hospital at Saranac Lake, N. Y., urged the 130 members to make greater use of the hospital's facilities.

Samuel Rinzler, of the Randforce circuit, of Brooklyn, commended the organization's charities.

Jack Ellis, president, and Morris Sanders, chairman of the committee for the organization's 20th annual ball and dinner on November 25th, also spoke. Also on the dinner committee are Moe Kurtz, co-chairman, Joe Lee, Harry Buxbaum, and Seymour Florin.

Don't be a STAR GAZER!

Keep your feet on the ground and play this down-to-earth comedy...

Paramount's "WHAT A LIFE"

THE Film DAILY

ALONG THE



WITH PHIL M. DALY

• • • SOMETIMES IT'S A LIABILITY FOR MR. EXHIB. TO BE OVERLY STAR-CONSCIOUS ..... for there are definite instances of this state of mind ..... being synonymous with unconsciousness particularly with respect to a film's inherent strength and merit ..... A peach of an example of a powerful pix ..... potent in its ability to enthuse audiences ..... one which ISN'T STAR-STUDDED like some of its contemporaries ..... BUT IS A GROSS-GRABBER DE LUXE if given a special selling campaign ..... is Paramount's new comedy ..... "WHAT A LIFE" ..... starring Jackie Cooper and Betty Field ..... a film version of the stage play which wowed jaded Broadway for a mere 16 months.

▼ ▼ ▼

• • • *YESTER morn the New York Times.....in the very first sentence of its review of the film.....labeled the attraction "one of the year's better and brighter comedies".....and opined that Paramount had succeeded in actually gilding the lily..... Broadway is getting the film actually in the wake of several other national stands.....and since it debut-ed only a day or two ago at the local Paramount.....it is a bit early for b.o. returns..... But up to the witness stand for solid "character references" can be called previous performances.....such as in Memphis, Worcester, Providence, Poughkeepsie, Denver and Boston.....*

▼ ▼ ▼

• • • In Memphis, "What a Life" was sold to Warners who got behind this college pix.....with a whale of a campaign.....and biz was as big in that city as for "Honeymoon in Bali" one of Para.'s ace attractions.....with Madeleine Carroll and Fred MacMurray .....two sure-fire marquee-selling names.....Similar exhib. co-op eration was accorded in Worcester.....where receipts beat "Invitation to Happiness" and were neck-in-neck with take on "Man About Town" (Jack Benny, et al!).....Supported in showmanlike fashion in Providence, "What A Life" outgrossed "Man About Town".....and neck-in-necked it with "Invitation to Happiness".....In Denver and .....Boston biz was big.....or if you prefer another hunk of allitera-tion.....coin clinked consistently.....All of which proves..... at least in the instance of "What A Life".....that quality can be as lofty as the "stars".....

▼ ▼ ▼

• • • *THAT Warners did a real job in Memphis on "What a Life".....is not surpri...a ...in ...at they di...*

REMITTANCE LIMITATION IN BRITAIN SEEN PRELUDE TO QUOTA REVISIONS

Intentions of Government Beyond "Freezing" Revenue in Doubt; Trade Sees Restriction of Film Imports as Possibility

by AUBREY FLANAGAN
in London

Confusion in British trade circles over the probable fate of the Quota Act and the Government's intentions regarding the wartime industry has, during the past few days, intensified rather than decreased. Last week's unofficial, but public, announcement of the Treasury's intention to enact remittance restrictions under which 80 per cent of the normal revenue exported by foreign distributors from England would be frozen here, was considered a far from complete and definitive outline of the Government's intended course with regard to the industry.

Further Plans in Doubt

Other than this statement, brief and accompanied only by indications that concessions might be made on contracts undertaken before the war, little concrete has come from Whitehall indicating what is intended concerning existing legislation. A more than vague hint that a suspension of exhibitors' quota is planned, has set the cat among the industry pigeons.

Indication that the remittance restrictions might be a prelude to Quota Act revision was given together with a forecast of those restrictions before their announcement by the Board of Trade's spokesman, Lord Templemore, in the House of Lords on a motion proposed by Lord Strabolgi.

Lord Templemore stated that the Government felt, and that representatives of the industry agreed, that certain provisions of the act might "not be appropriate to wartime conditions," that in view of air raid warnings and restrictions on openings exhibitors might not be able to fulfill their quota. Renters quota would remain. His Lordship expressed a view already expressed in these columns, that the considerable Board of Trade staff might be employed on more urgent matters.

Most ominous, however, of his statements was ". . . in normal times it is estimated that the revenue earned in this country by American films represents an annual outflow of some five or six million pounds sterling. At a time when our foreign exchange resources are of such vital importance, it seems inevitable that means should be found to curtail this expenditure in a drastic manner. The issues raised by this problem are delicate and complicated, and they are being actively considered by the Government at the present time. The action required under this head may well radically alter the position of the film market and thus upset the basis on which the existing acts rest."

Blow to Producers

The statement came as somewhat of a backhander to the producer group here, who the day before had launched a campaign which seemed to have beneath its somewhat complex and contradictory tangle a basis in the belief that the entire Films Act was going to be suspended. Lord Templemore, however, repeated what had been promised by Mr. Stanley four days before and was repeated by his Parliamentary Secretary two days later, that the Government had no intention of amending, altering or suspending the act without consultation with the industry itself and that meanwhile the act was still in force.

Naturally foreign interests here would not take too well to the idea of a Quota being imposed upon them and not on the exhibitors. It is felt that it is illogical to impose production provisions upon the distributor while removing from him the guarantee of an exhibitor market. Conversely it is believed in some circles that the removal of the renters' quota and the maintenance of the exhibitors' quota would stimulate British production.

Import Restriction Feared

Meanwhile the dangers of a limitation of film imports, which Mr. Stanley has had in mind and which he tentatively propounded to the producers, are emphatically before the minds of all sections of the industry on this side. Now that the tentative plan for remittance limitation has been announced, foreign producer-distributors and exhibitors are much alarmed. It is admitted that Hollywood pictures are the commercial basis of the British industry, and there are no two views that the theory that British producers would be able to make up the footage deficit in British films is fantastic.

The Treasury, it is clear, had for some time determined that a restriction of film imports and a limitation of remittances abroad should be introduced. The intentions were financial rather than commercial, and aimed at restricting the flow of monies abroad and the preservation of British currency from depreciation. Films would be but one of many commodities so affected. Precisely what portion of film imports Mr. Stanley would restrict is not clear. An unconfirmed figure, for it was used as an example in informal conversation with the producers, puts it as a reduction from 500 to 125. Inasmuch as the annual turnover to the U. S. industry for films imported here is approximately $30,000,000, such a figure would reduce the turnover to $7,500,000.

Apart from the fact that this figure would mean, if renters' quota was retained, that British film producers would need to make no more than 25/28 X by £15,000 (the minimum quota cost), it is felt by American interests that with so paltry a market left to them they would be justified in asking to be relieved from their quota commitments. From the producers' point of view the situation would be no better, it is felt, for none but "quickies" would be wanted, nor, for that matter, could they stand up against the supers the U. S. producer-distributors would import to Britain in order to extract the utmost from the market.

Americans Attacked

A certain bitterness against the American producer-distributors was notable in the trade discussion anent the restrictions. The Board of Trade was accused of giving access to foreign producers before British producers, and telling them of their intentions. The KRS came in for some backhanders, lamentation being expressed that if British producers had the resources of that august body, they might have been able to buy space in the press. American producers were criticized for abandoning their production plans here, it being alleged that they had immediate inside knowledge of what the Government intended to do. Distributors were accused of transferring their quota productions made for one period to a later period on the assumption that they would not be penalized.

A limitation of imports, either by legislative means or as a result of commercial circumstances, is not absent from the minds of British exhibitors. It has greatly colored their reactions to, and policy in respect of, picture house programs. A first move on the part of Odeon resulted in the institution of a single feature program and two-hour show throughout the entire chain. The move was shortlived and Odeon has already reverted to double features. In CEA circles, however, actually in the General Council itself, the matter has been discussed. Before the Council during discussion was the prospect that the near future might see a depletion in the number of foreign films imported, with consequent need for adjusting picture theatre programs. John Maxwell's circuit had decided against single features, and Mr. Maxwell himself has dismissed it as "wartime profiteering." A general discussion in the CEA must be precluded by agreement among the circuits. Meanwhile, branches are likely to discuss the matter, but consideration may, in the not far distant future, be instituted on a general basis.

Profiteering Charged

Already such epithets as "profiteering" have been bandied around in national press circles, not only because of talk of single feature programs, but because of the CEA policy on the abolition of bargain matinee prices. Even Parliament itself found the matter being raised by the Labor member for Hull Central, who, under the impression that seats had been raised from 50 to 100 per cent in price, asked if Government powers should not be taken to prevent hardships being inflicted upon the poorer sections of the people. Fortunately Sir John Anderson, aware of the circumstances, was able to pour oil upon the troubled waters of St. Stephens, and point out that it was merely a case of the cinemas in Hull, as elsewhere, being unable to afford the reduction of cheap seats at afternoon shows.

Unenlightened and misguided national press sensation-mongering has tended to exploit the misunderstanding by suggesting that cinemas have put up their prices since the War.

The motion picture industry has long been one singled out here to carry special burdens. Wartime is no exception. Exhibitors have been asked in various military centers to charge specially low rates for soldiers. Unwilling to place themselves in a unique position in this regard, they have expressed their regret in being unable to do so, but are willing to provide as many sixpenny seats for soldiers as possible.

U. S. TRADE PROTESTS BRITISH MONEY BAR

American distributors were conferring on both sides of the Atlantic this week on a series of proposals to be made to the British Government designed to counteract the effect of Great Britain's announced intention to retain 80 per cent of the normal remittances exported by American distributors to their home offices.

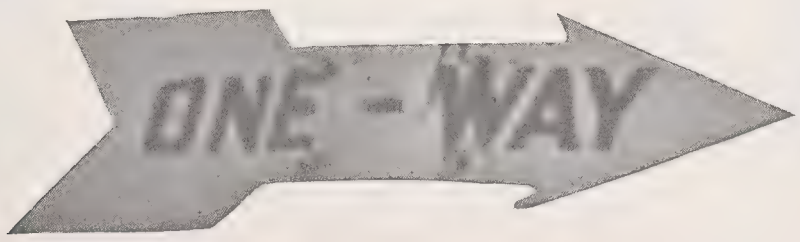
It is expected that the proposals will be presented to the British Government in the near future. The plan was developed following the meeting of American distributor representatives last week with officials of the British Board of Trade at which the intention to impose remittance restrictions was announced to the trade.

TODAY!

Special M-G-M Flash!

TOPNOTCHKA! From every trade preview of GARBO in "NINOTCHKA" have come report-cards filled in by exhibitors that confirm the industry's advance enthusiasm. If you were unable to attend, you will benefit by the advice of those who saw this extraordinary entertainment: "Topnotchka Entertainment." "It's terrific. Be sure to tell them there's a new, laughing Garbo." "Enjoyed every minute of this great Lubitsch comedy." "Swell comedy-romance that should be sold far in advance so they know what a grand picture is coming." "Word of mouth will make it S.R.O." "Welcome relief after heavier Garbo roles, she is screen's new comedienne in smash hit!"

BOX-OFFICE BABES! As we go to press "BABES in ARMS" proves beyond doubt that it will take its place among the biggest grossers of all time. Dallas, Philadelphia, Los Angeles, Cincinnati, Houston, Chicago have each revealed in sensational record-breaking results the unique entertainment qualities of this MICKEY ROONEY-JUDY GARLAND musical comedy, with stars of stage and screen delivering a rousing show. M-G-M's trade previews gave hundreds of exhibitors first-hand realization of why booking time must be doubled. Publication of glowing reports following the press showing intensified the demand for extension of playing time. Seldom has a picture been launched with hold-overs pre-arranged so extensively.



M-G-M

(Please turn)



M-G-M's GOT WHAT THE WORLD WANTS!

LAUGHS!

ONLY LEO HAS THE BIG COMEDY HITS!



"THE WOMEN"

(NORMA SHEARER, JOAN CRAWFORD, Rosalind Russell)

Convulsing the nation in hold-over engagements!



"BABES IN ARMS"

(MICKEY ROONEY, JUDY GARLAND and Cast of Hundreds)

Unique in show business, Dallas, Philadelphia, Los Angeles, Cincinnati, Houston, Chicago start the record-breaking career of M-G-M's musical comedy smash!



MARX BROS. "AT THE CIRCUS"

(GROUCHO, CHICO, HARPO and Big Laughing Cast)

Not since "Night at the Opera" such a riot of fun and music!





"NINOTCHKA"

(GRETA GARBO, MELVYN DOUGLAS)

Trade Previews are the Talk of Every Film Row! Garbo gets the Lubitsch touch and you get a new laughing star in the season's happiest hit!



"ANOTHER THIN MAN"

(WILLIAM POWELL, MYRNA LOY)

Popular Bill Powell, merry Myrna Loy, reunited! They have a B-A-B-Y in the newest and funniest of a great box-office series!



LAUGH AND THE BOX-OFFICE LAUGHS WITH YOU!

THE HOLLYWOOD SCENE

Production Lull

With most companies already having completed, or having in work, enough pictures to meet release dates until well into 1940, there was comparatively little new production in the Columbus Day week. Six pictures were started; nine were finished. All the new work is concerned with dramatic subjects. There is more variety in the completed quota, where a musical, an historical and a comedy appear among the melodramatic features.

Universal Starts Pair

Two pictures were started at Universal. "No Power on Earth" will feature Victor McLaglen and Jackie Cooper with Ona Munson and Peggy Moran. Vincent Price, Sir Cedric Hardwicke, Nan Grey and John Sutton head the "Invisible Man Returns" cast.

Columbia's new entry is "Gun Lord of the Frontier," a western, in which Bill Elliott, Linda Winters, Dub Taylor and Stanley Brown will be seen.

"The Earl of Chicago," originally scheduled for production in England, went before the cameras at MGM. It will feature Robert Montgomery, Reginald Owen, Edward Arnold and Ronald Sinclair.

A "Three Mesquiteers" feature, "Cowboys from Texas," began at Republic. Robert Livingston, Duncan Renaldo and Raymond Hatton are the principals.

May Robson Heads Cast

At Warners "Granny Get Your Gun" was started. It will feature May Robson, Harry Davenport and Hardy Albright.

Three of the nine completed productions are credited to RKO-Radio. The studio finished "Abe Lincoln in Illinois" and "Legion of the Lawless," a George O'Brien feature. For the company's release, Sol Lesser finished "Escape to Paradise" in which Bob Breen is starred.

Two pictures were checked off the active list at 20th Century-Fox. "Swanee River" is a part biography of Stephen Foster, and "The Adventurer" is a "Cisco Kid" story.

"Blondie Brings Up Baby," a series picture, was finished at Columbia. For Paramount, Harry Sherman completed "Gun Chores," a "Hopalong Cassidy" adventure.

Hal Roach finished the John Steinbeck story, "Of Mice and Men," and Warners wound up "Invisible Stripes."

Short Subjects

Short subject production in Hollywood is now receiving more attention than it has for some years. At practically all studios where shorts are made, the departments are gearing themselves to meet any demands. While no feature shortage is anticipated, there nevertheless is a feeling that the coming winter and spring will bring an unusual demand for shorts.

Among the influences concentrating attention on short production is the great success of the early reels in "Hollywood Cavalcade," which take spectators back to the days of Mack Sennett's Keystone Kops, Bathing Beauties and pie throwers. According to Fred S. Quimby, MGM short subjects executive, this public approval is a demonstration that the public is in the mood for broad slapstick amusement, done in one and two reels and with a speed impracticable in feature production.

While MGM will continue its program of 74 one-reelers and seven two-reelers, there is a possibility that these will be increased by three specials. One of these will be "The Flag Speaks," a patriotic subject which the American Legion requested of the industry and which MGM was selected to produce.

Warner Brothers has transferred all short subject production to the Burbank studios. With Gordon Hollingshead in charge, all the band and music subjects which had been made in New York have been dropped. The patriotic shorts, which have been the program's leaders, will be expanded, and stories for seven of these, which will go into production shortly, have been prepared. At Universal plans are under consideration to increase the short subject program with a new series of musical two-reelers as well as others with stage, radio and picture personalities.

Including six for Leon Errol, six for Edgar Kennedy and four Ray Whitley's, RKO-Radio's short subjects department, which is in charge of Bert Gilroy, does not plan any expansion just now, but Jules White is of the opinion that Columbia's short subject producers readily can readjust their schedules to accommodate any increased demands.

MGM NOW HAS 100 "STUDENTS" IN FIELD

With 14 "students" in the field or the company's exchanges, who have been receiving training from Metro-Goldwyn-Mayer in the past year or so, preparatory to taking up permanent posts as bookers or salesmen, it was estimated this week by William F. Rodgers, general sales manager, that in the last 10 years approximately 100 men had been placed through this method.

Started by Mr. Rodgers when he was eastern district sales manager, the "student" plan has embraced young men from all walks of life.

Name News

Dorothy Lamour has been borrowed by 20th Century-Fox from Paramount to co-star with Tyrone Power in "Johnny Apollo." The picture starts in November with Harry Joe Brown producing.

* * *

Republic signed the Weaver Brothers and Elviry to a new contract which calls for three pictures a year.

* * *

Edward Small will film Washington Irving's "The Legend of Sleepy Hollow." As "The Headless Horseman," this story was a Will Rogers feature about 15 years ago.

* * *

Maria Ouspenskaya has been signed for one of the principal roles in Warner's "The Story of Dr. Ehrlich" which William Dieterle is directing and which stars Edward G. Robinson.

* * *

RKO Radio signed Joel McCrea to co-star with Ginger Rogers in "Primrose Path." Gregory LaCava will produce and direct.

* * *

Aaron Copeland will write the musical score for Hal Roach's "Of Mice and Men."

* * *

Virginia Vann Upp returned from a six weeks' tour of Virginia where she has been gathering material for her original screen story, "In Old Virginia," which E. H. Griffith will produce and direct for Paramount.

* * *

"It's a Date" has been set as Deanna Durbin's next picture by Universal. Production will start shortly after completion of "First Love," in which she now is working.

* * *

William Pierce, Charles R. Rogers' production associate, is in Chicago making a survey for a production of a Jane Addams Hull House story which Rogers will make for Paramount.

* * *

Teddy Tetzlaff was assigned to photograph "Safari," Paramount's African adventure feature starring Madeleine Carroll and Douglas Fairbanks, Jr., which goes into production October 23rd.

* * *

Exhibitor demand for more Ann Sothern pictures of the "Maizie" types has resulted in MGM's preparation of "Congo Maizie." She will be seen as an entertainer who, with her troupe, is stranded in a Liberian rubber plantation.

* * *

Peter Lorre has been signed by MGM for a role in "Not Too Narrow, Not Too Deep."

* * *

Kathryn Scola has completed the screen play for "House Across the Bay," a Walter Wanger production.

* * *

Randolph Scott has been signed for a role in Warner's "Virginia City." Errol Flynn is the star. Michael Curtiz will direct. Production starts Oct. 23rd.

* * *

Richard Dix and Chester Morris will co-star in RKO-Radio's "Marines Fly High."

* * *

Orson Welles has started rehearsals on "Heart of Darkness" which he will produce for RKO-Radio.

* * *

Harry Eddington suspended shooting on "Green Hell," Universal, while a new ending is being written.

* * *

Richard A. Rowland set January 4th as the starting time for his first United Artists production, "Three Cheers for Miss Bishop."

* * *

Universal is negotiating with Marlene Dietrich for another production to follow "Destry Rides Again."

* * *

Mack Sennett has been signed by 20th Century-Fox to collaborate with Harry Joe Brown on the production of a series of feature length comedy films.

SMPE, IN WORLD'S FAIR SETTING, DRAWS 300 AT RECORD CONVENTION

Progress Medal Is Presented to Dr. Loyd A. Jones; Journal Award for Best Technical Paper Goes to Kalmus

by GEORGE SCHUTZ
Editor of BETTER THEATRES

With the World's Fair always available as an added attraction on the program in Manhattan and environs, the fall convention of the Society of Motion Picture Engineers, held at the Hotel Pennsylvania from Monday through Thursday, enjoyed its biggest draw in years. Nearly 300 members and their guests were registered.

First Days at Fair

Except for the inaugural luncheon, and the reading of a few papers Monday afternoon and Tuesday morning, the convention veritably moved out to Flushing Meadow the first two days of the meeting, witnessing demonstrations of television and "three-dimension" motion pictures Monday evening, and seeing the sights Tuesday afternoon. At the semi-annual banquet Wednesday evening, Dr. Loyd A. Jones of the Eastman Kodak Laboratories received this year's SMPE Progress Award, while the SMPE Journal Award for the best technical paper published in the year was presented to Dr. Herbert T. Kalmus, president of the Technicolor Corporation. (Pictures in Pictorial Section).

The convention was presided over by E. A. Williford of the National Carbon Company, president of the society. Of two-year tenure, his office did not figure in this fall's elections, which returned A. S. Dickinson to the financial vice-presidency, and J. Frank, Jr., to the post of secretary. The poll also named D. E. Hyndman engineering vice-president, and R. O. Strock treasurer, while A. C. Hardy, Herbert Griffin and Dr. Alfred N. Goldsmith were elected to the board of governors.

Doctor Goldsmith, past-president of the society, made the presentation of the Progress Medal to Mr. Jones, which was, according to the citation, "in recognition of the outstanding character of his scientific researches in the field of photography, with particular reference to his investigations of sensitometric procedures," and also for related work in photographic methods and standardization.

The award to Doctor Kalmus, who received last year's Progress Award, was made by E. P. Curtis of Eastman.

Special Session on Projection

Of the two dozen papers read before this convention, all but a few reported results of researches, particularly in photography and sound, of a highly technical character; however, a special session was held Tuesday on practical projection affairs. Papers ranged from a discussion of the projectionist's responsibilities to exhibitor and patrons, by J. R. Prater, projectionist of the Congress theatre in Palouse, Wash.; to one in which Doctor Goldsmith described the broadening scope of projection resulting from technical refinements in the motion picture, from color films, and possibly also from television. F. H. Richardson read a paper urging fuller recognition of the critical position of the projection craft in motion picture processes.

Of immediate significance to theatre operators was the scheme developed in a paper by Ben Schlanger, New York theatre architect and chairman of the SMPE Committee on Theatre Construction, in which he proposed the use of the screen light for auditorium illumination, confining additional lighting provisions to secondary sources in the standee and similar areas, without involving the main surfaces of the auditorium. The method would include elimination of the screen masking and formation and finishing of the auditorium walls and ceiling so as to control the reflection of the screen light.

PAUL TERRY OBSERVES DOUBLE ANNIVERSARY

Paul H. Terry, producer of Terrytoons, on Monday observed a double anniversary. The day was his 25th anniversary as a cartoonist and the 10th birthday of Terrytoons, cartoon comedies. Before becoming a motion picture cartoonist Mr. Terry was a cartoonist on several newspapers.

The cartoon producer this season will release 26 subjects through Twentieth Century-Fox, 10 of them in color.

"Three Dimension" Display

The demonstration of "three dimension" pictures at the Fair was essentially that which has been conducted throughout the period of the exposition in the Chrysler exhibit building. J. A. Norling of Loucks & Norling explained the process, which employs the double-lens method producing two images spaced in conformance with the distance between the eyes, and viewing through polarizing spectacles which join the two images.

Another demonstration was that of the "Vocoder," called a big brother to the "Voder," or mechanical speech producing mechanism, which latter has been a feature of the American Telephone and Telegraph Company exhibit at the fair. The "Vocoder," which was shown at the Engineering Societies Building under the direction of Homer Dudley of the Bell Telephone Laboratories, is a telephonic device by which a person's voice may be reproduced with vastly different qualities, making a man's voice, for example, sound like a woman's. Practically any effect is possible regardless of the actuating voice. The device was first demonstrated publicly last spring.

Other Papers

Papers at other sessions were "Artificial Reverberation for Motion Picture Studios," by P. C. Goldmark and P. S. Hendricks; "Photographic Duping of Variable-Area Sound," by F. W. Roberts and E. Taenzer; "A Sound-Track Center-Line Measuring Device," by F. W. Roberts and H. R. Cooke, Jr.; "Television Control Equipment for Film Transmission," by R. L. Campbell; "Considerations Relating to Warbled Frequency Films," by E. S. Seeley; "A Transmission System of Narrow Band-Width for Animated Line Images," by A. M. Skellett; "Science and the Motion Picture," by H. Roger; "Some Industrial Applications of Current 16-mm. Sound Motion Picture Equipment," by W. H. Offenhauser, Jr., and F. H. Hargrove; "Lenses for Amateur Motion Picture Equipment," by R. Kingslake; "Tape Splicers for Film Developing Machines," by J. G. Capstaff and J. S. Beggs; "An Investigation of the Ground-Noise of Photographic Sound Prints," by O. Sandvik and W. K. Grimwood; and a description by Douglas L. Baxter of the Museum of Modern Art Film Library, of the recent work of that organization in developing a library of films.

Other papers read were "Large Size Hand-Rotating High-Intensity Carbon and Application to Motion Picture Projector," by E. B. Joy, W. W. Lozier and R. Simon; "Optical Control of Wave Shape and Amplitude Characteristics in Variable Density Recording," by G. L. Gilmick; "A New Non-Intermittent Motion Picture Projector," by F. Ehrenhaft and F. G. Back; "Development and Application of the Triple-Head Background Projector," by B. Atkins and "New High-Quality Sound System" by George Friedl, Jr., H. Barnett and E. J. Shortt.

In one of the papers read by representatives of studio technical staffs, L. L. Ryder, of the Paramount sound department, said that development in both sound recording and reproduction would ultimately create greater intimacy between the audience and the dramatic action of the screen. Admitting that he did not know now how this improvement might be achieved, he urged that efforts be directed along these lines so that there could be effective coordination of story construction and sound to achieve a new personality in motion pictures.

Following Monday's luncheon, S. S. Stevens of Harvard University talked on the extent to which distortion within the ear influences our ability to determine actual distortion in the reproduced sound of motion pictures.

LaGuardia and Van Schmus

Mayor F. H. LaGuardia and W. G. Van Schmus, managing director of Radio City Music Hall, were principal speakers at the luncheon. In welcoming the engineers, the mayor urged the motion picture industry to quit Hollywood and return to New York, "where it started from." He said this would be feasible, since New York had all essential location material, and "most of the shooting today is indoors anyway."

Mr. Van Schmus, describing the horrors he suffers when the sound quivers or stops altogether, thanked the engineers for making these awful moments in his life extremely rare.

Another luncheon speaker, besides President Williford, was Congressman Bruce Barton, who pointed out the effect that films and radio had had on advertising, making the picture and the caption more important.

Committees in charge of the convention were:

Reception and Local Arrangements: D. E. Hyndman, *Chairman;* M. C. Batsel, R. O. Strock, G. Friedl, Jr., H. Rubin, O. F. Neu, L. W. Davee, A. N. Goldsmith, H. Griffin, L. A. Bonn, J. A. Hammond, J. H. Kurlander, Terry Ramsaye, P. J. Larsen, A. S. Dickinson, V. B. Sease, E. I. Sponable, W. E. Green, O. M. Glunt.

Registration and Information: W. C. Kunzmann, *Chairman;* E. R. Geib, M. Siegel, F. Hohmeister, P. Sleeman.

Hotel and Transportation: J. Frank, Jr., *Chairman;* J. A. Norling, C. Ross, J. A. Maurer, R. E. Mitchell, P. D. Ries, G. Friedl, Jr., M. W. Palmer, J. R. Manheimer, P. A. McGuire.

Publicity: J. Haber, *Chairman;* S. Harris, F. H. Richardson, J. J. Finn, G. E. Matthews, P. A. McGuire, J. R. Cameron.

A memorial room to the late Col. Walter S. Butterfield of the Butterfield Circuit was dedicated last week at the Lansing, Michigan Press Club.

THE REAL

of GOLDWYN BUSINESS

is performance like this...



SAMUEL GOLDWYN *presents*

Gary COOPER

GLORY

BROOKLYN... *Loew's Metropolitan.* First four days 200% of average, hitting socko $27,000. for first week.

LOS ANGELES *Warner's Downtown and Hollywood* Box-office lines all day and all evening as gross soars to 175% of average and picture is held over in both houses.

CLEVELAND... *State.* Biggest Saturday and Sunday in recent months, confirming Cleveland Plain Dealer's rave that said: "It has everything on the excitement calendar, and it has Gary Cooper's best work besides."

PHOENIX... *Fox.* Saturday and Sunday scores season's top gross for any U. A. release...bigger than even "The Hurricane".

JERSEY CITY... *Loew's.* Biggest first four days in three years...and business is building tremendously.

NEWARK... *Loew's State.* First four days lined them up in throngs with receipts hitting higher than full week's average.

RICHMOND... *Loew's.* Another full week's average is dwarfed by figure for first four days of engagement.

LOUISVILLE... *State.* Smash Saturday and Sunday rolled up highest two days' receipts since last New Year.

THE REAL GLORY

with **DAVID NIVEN ANDREA LEEDS REGINALD OWEN**

BRODERICK CRAWFORD · KAY JOHNSON *Directed by Henry Hathaway* FROM THE NOVEL BY CHARLES L. CLIFFORD

RELEASED THRU UNITED ARTISTS

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Disputed Passage

(Paramount)

Personal Drama

Quite a few things of exploitation consequence present themselves to showmen who soon will be busy building a market for Paramount's "Disputed Passage." The photoplay is founded on a Lloyd C. Douglas novel. Like his other writings, especially "The Magnificent Obsession" and "Green Light", both earlier brought to the screen, it is a seriously premised story, which although tensely melodramatic is also warmly human. The whole appeal is directed toward the sympathetic emotions. It was directed by Frank Borzage, who from the original "Seventh Heaven" has demonstrated ability to bring out such type material as is included in this Douglas story with potent force and understanding realism.

While several are concerned in the narration, the novel's substance is sincerely brought to screen being by three players—Akim Tamiroff, John Howard and Dorothy Lamour. The three, individually or collectively, appear in almost every scene, and they are given commendable support by William Collier, Sr., Judith Barrett, Victor Varconi, Gordon Jones, Keye Luke, Elisabeth Risdon and Gaylord Pendleton.

In theme the story is a drama of mental conflict and devotion to an ideal. A great doctor "Forster," a scientific atheist, chooses a medical student, "Beaven," as the most promising student to follow in his footsteps. Their mutual hatred is grim and bitter, yet all "Forster's browbeating cannot quench "Beaven's" determined spirit. But then "Beaven" commits what "Forster" considers the greatest sin. He falls in love with a patient, "Audrey Hilton," an American orphan, born in China and reared in Chinese culture. The affection severs mentor-student relations. The locale shifts to war-torn China. "Beaven," searching for "Audrey," is dangerously injured. "Foster" rushes half way across the world to perform an operation that saves the life of a lad whom he hated, yet loved.

While the full force and meaning of Douglas' story was brought to the screen by the sincerely convincing and intelligent manner in which Anthony Veiller and Sheridan Gibney adapted it, the exceptional character performance which Tamiroff gives and the inspired manner in which Howard and Miss Lamour (assaying her first real dramatic role) went about their work endows the production with a strange attractiveness which higher class audiences quickly should appreciate and which should impress the masses pointedly.

Previewed at the Village Theatre, Hollywood. While several things happened whereby the audience was excited, notably Tamiroff's grim characterization, the manner in which Howard fenced with him and the beating which Pendleton dished out to Tamiroff as well as the sequences devoted to action in China, the crowd, for the most part, watched the picture in silence. The applause at the conclusion indicated that it had seen a worthwhile attraction. —Gus McCarthy.

Produced and distributed by Paramount. Produced by Harlan Thompson. Directed by Frank Borzage. Screen play by Anthony Veiller and Sheridan Gibney. Story by Lloyd C. Douglas. Stanley Goldsmith assistant director. James Smith film editor. Photographed by William C. Mellor. P. C. A. certificate number 5563. Running time, 90 minutes. Release date: October 27, 1939. General audience classification.

CAST

Audrey Hilton	Dorothy Lamour
Dr. "Tubby" Forster	Akim Tamiroff
John Wesley Beaven	John Howard
Winifred Bane	Judith Barrett
Dr. William Cunningham	William Collier, Sr.
Dr. La Ferriere	Victor Varconi
Bill Anderson	Gordon Jones
Andrew Abbott	Keye Luke
Mrs. Cunningham	Elisabeth Risdon
Lawrence Carpenter	Gaylord Pendleton
Johnny Merkle	Billy Cook
Mr. Merkle	William Pawley
Landlady	Renie Riano
Chinese Ambassador	Z. T. Nyi
Kai	Philson Ahn
Dr. Ling	Dr. E. Y. Chung
Dr. Fung	Phillip Ahn
Aviatrix	Lee Ya-Ching

At the Circus

(MGM)

Comedy

When all is added up, and one need not be far advanced in arithmetic to find the sum, "At the Circus," the once-a-year Marx Brothers' appearance, totals three entertainment items which, perforce, are also the production's exploitation assets. The first factor is typical Marx comedy. Number 2 is typical Kenny Baker singing; number 3 is a typical Hollywood romance.

The first unit is so much the larger in the scheme of things that it makes up about 99.44 per cent. of the whole. As a matter of fact, the others seem to have crawled in when someone happened to remember that they originally had been part of Mervyn LeRoy's production plan, including the Irving Brecher screen play which Edward Buzzell was directing.

The story is of minor significance but the music occupies a few spotlight moments. The plot has to do with a circus manager, strong man and midget stealing the owner's bankroll, how it is recovered, how the owner is encouraged to keep on loving his girl and how he is reinstated in his dowager aunt's good graces. On that slim framework are hung as many Marx gags as there are lights and ornaments on a Christmas tree.

Previewed at the Village theatre, Westwood, Cal. Anyone experienced with previous pictures featuring these comedians can figure out very easily just what to expect from the rank and file public.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Mervyn LeRoy. Directed by Edward Buzzell. Screen play by Irving Brecher. Music and lyrics by Harold Arlen and E. Y. Harburg. Musical direction by Franz Waxman. Dance direction by Bobby Connolly. William H. Terhune Film editor. Photographed by Leonard M. Smith. P. C. A. certificate number 5616. Running time, when seen in Hollywood, 85 minutes. Release date: October 20, 1939. General audience classification.

CAST

Attorney Loophole	Groucho Marx
Antonio	Chico Marx
"Punchy"	Harpo Marx
Jeff Wilson	Kenny Baker
Julie Randall	Florence Rice
Peerless Pauline	Eve Arden
Mrs. Dukesbury	Margaret Dumont
Goliath	Nat Pendleton
Jardinet	Fritz Feld
John Carter	James Burke
Little Professor Atom	Jerry Marenghi
Whitcomb	Barnett Parker

Meet Doctor Christian

(RKO Radio)

Character Comedy-Drama

This first of three scheduled productions by William Stephens and Howard Lang based on the radio-popularized character of Dr. Christian, small town general practitioner, is a promiseful beginning. Jean Hersholt, who plays the title role in the film as in the radio programs, is a natural for the character and the film's most valuable asset.

Mr. Hersholt portrays a benevolently improvident small town doctor beloved of all his fellow townsmen but in distress at this stage of his activities because the town's overly efficient big business man, whom the doctor manages to get elected to the mayoralty, opposes his plans for building a needed hospital. Conversion of the mayor to the doctor's point of view follows an operation by which the physician saves the life of the mayor's daughter. Much incident, both humorous and dramatic, intervenes.

Performances of other players are adequate. The screen play by Ian McLellan Hunter, Ring Lardner, Jr., and Harvey Gates, based on Mr. Gates' story, reflects considerable familiarity with small town life and human equations. Bernard Vorhaus' direction properly favors the star. Production is by Mr. Stephens, with Monroe Shaff in association.

Previewed at the RKO-Hill Street theatre, Los Angeles, on a Friday evening to a metropolitan audience which had come in to see "Nurse Edith Cavell" and "The Day the Bookies Wept" and seemed to find "Meet Doctor Christian" satisfactory.—William R. Weaver.

Produced by William Stephens and Howard Lang. Distributed by RKO-Radio. Directed by Bernard Vorhaus. Screen play by Ian McLellan Hunter, Ring Lardner, Jr., and Harvey Gates. Story by Harvey Gates. Associate producer, Monroe Shaff. Photographed by Robert Pittack. Film editor, Edward Mann. P. C. A. Certificate No. 3705. Release date, Nov. 11, 1939. Running time, when seen in Los Angeles, 63 minutes. General audience classification.

CAST

Dr. Christian	Jean Hersholt
Judy Price	Dorothy Lovett
Roy Davis	Robert Baldwin
Anne Hewitt	Enid Bennett
John Hewitt	Paul Harvey
Marilee	Marcia Mae Jones
Don Hewitt	Jackie Moran
Mrs. Hastings	Maude Eburne
Bud	Frank Coghlan, Jr.
Patsy Hewitt	Patsy Lee Parsons
Mrs. Minnows	Sarah Edwards
Cass	John Kelly
Benson	Eddie Acuff

Law of the Pampas

(Paramount-Sherman)

Western, with Music

Harry Sherman gives a superior production quality to "Law of the Pampas," another in the series of Hopalong Cassidy pictures for Paramount release. The locale is shifted to the South American pampas and the story is as exciting as any previous one and runs more smoothly than most.

Bill Boyd as "Hopalong" and Russell Hayden as "Lucky" escort a herd of cattle to South America, and run into a murder plot which already has claimed two victims. They settle

(*Continued on page* 38)

5 MEN TRIED TO *Keep house* with "THE HOUSEKEEPER'S DAUGHTER"

BUT KEEPING HOUSE WAS NOT IN HER LINE!

SELL The Crowds with This Great SELLING COPY!



She Has What It Takes at WORLD PREMIERE ENGAGEMENT California Theatre, San Diego

Outgrosses every other attraction in eight year history of house. Engagement extended in move-over to the Plaza Theatre.

"One of the funniest comedies yet produced!" — *Film Daily*

HAL ROACH presents

THE HOUSEKEEPER'S DAUGHTER

starring

JOAN BENNETT ★ ADOLPHE MENJOU

And Introducing Hollywood's Newest Heart-throb **JOHN HUBBARD**

Wm. GARGAN Geo. E. STONE Peggy WOOD Donald MEEK Victor MATURE

Directed by **HAL ROACH**

Screen Play by RIAN JAMES and GORDON DOUGLAS
From the Novel by DONALD HENDERSON CLARKE

RELEASED THRU UNITED ARTISTS

(Continued from page 36)

the problems, amid fights, knife wielding and bolero throwing.

Supporting them are Sidney Toler, Steffi Duna, Sidney Blackmer, Pedro de Cordoba, William Duncan, Anna Demetrio, Eddie Dean, Glenn Strange, Jo Jo La Savio, and "The King's Men."

Harrison Jacobs turned out a neatly rounded screenplay concerning the characters created by Clarence E. Mulford. Nate Watt directed with his accustomed sureness of values.

Seen in a studio projection room in Hollywood.—V. K.

Produced by Harry Sherman Productions. Distributed by Paramount. Produced by Harry Sherman. Directed by Nate Watt. Screen play by Harrison Jacobs. Based on characters created by Clarence E. Mulford. Associate producer, Joseph W. Engel. Photographed by Russell Harlan. Art Director, Lewis J. Rachmil. Assistant director, D. M. Abrahams. Edited by Carl Lewis. P. C. A. Certificate No. 5603. Running time, when seen in Hollywood, 72 minutes. Release date, Nov. 3, 1939. General audience classification.

CAST

Hoppy	William Boyd
Lucky	Russell Hayden
Fernando	Sidney Toler
Chiquita	Steffi Duna
Merritt	Sidney Blackmer
Valdez	Pedro de Cordoba
Buck Peters	William Duncan
Dolores	Anna Demetrio
Naples	Eddie Dean
Schultz	Glenn Strange
Ernesto	Jo Jo La Savio
"The King's Men"	Themselves

The Roaring Twenties

(Warner Brothers)

Melodramatic History

One of the most lawless eras of American history in which a portion of the nation's inhabitants violated two federal laws and a much larger portion condoned the action—is told in Warners' "The Roaring Twenties," a saga of prohibition and gangsterism. Many gangster pictures have been made, but here is an attempt to weave a combination of the actual history of the times with a story made up, as the foreword says, of actual incidents portrayed by composites of actual characters.

The preview audience found it exciting, and evenly leavened with comedy and melodrama. Bursts of applause greeted the popular songs of the era and at conclusion the picture was given an ovation.

In addition to these exploitation possibilities, there are James Cagney, in one of his better roles, and Priscilla Lane, who is given ample opportunity to bring back memories with the musical numbers. They are supported by Humphrey Bogart, Gladys George, Jeffrey Lynn, Frank McHugh, Paul Kelly, Elizabeth Risdon, Ed Keane, Joe Sawyer, Joseph Crehan, George Meeker, John Hamilton, Robert Elliott, Eddie Chandler, Max Wagner and Vera Lewis.

Mark Hellinger, chronicler extraordinary of Broadway, wrote the original story, admitting that actual events and persons were used. Jerry Wald, Richard Macaulay and Robert Rossen turned out the script, an exceptional job. Raoul Walsh, faced with telling a portion of the screen offering in a March of Time effect to contrast the plot's rise to its climax, made the most of his opportunities.

Samuel Bischoff was associate producer under Hal B. Wallis.

The story begins with the return of American soldiers from France, taking the chief figure, "Bartlett," to the head of a bootleg ring and to his death.

Previewed at the Warners Hollywood Theatre, Hollywood, to reactions noted above.—V. K.

Produced and distributed by Warners. Hall B. Wallis, executive producer. Samuel Bischoff, associate producer. Directed by Raoul Walsh. Screenplay by Jerry Wald. Richard Macaulay and Robert Rossen. Original story by Mark Hellinger. Dialogue director, Hugh Cummings. Assistant director, Dick Mayberry. Musical director, Leo F. Forbstein. Photographed by Ernie Haller. Art director, Max Parker. Edited by Jack Killifer. Special effects by Byron Haskin and Edwin A. DuPar. Wardrobe by Milo Anderson. Jack L. Warner in charge of production. P. C. A. Certificate No. 5570. Running time, when seen in Hollywood, 104 minutes. Release date, Oct. 28, 1939. General audience classification.

CAST

Eddie Bartlett	James Cagney
Jean Sherman	Priscilla Lane
George Hally	Humphrey Bogart
Panama Smith	Gladys George
Lloyd Hart	Jeffrey Lynn
Danny Green	Frank McHugh
Nick Brown	Paul Kelly
Mrs. Sherman	Elisabeth Risdon
Henderson	Ed Keane
The Sergeant	Joe Sawyer
Michaels	Joseph Crehan
Masters	George Meeker
Judge	John Hamilton
First Detective	Robert Elliott
Second Detective	Eddie Chandler
Lefty	Max Wagner
Mrs. Gray	Vera Lewis

The Kansas Terrors

(Republic)

Western in the West Indies

Republic's "Three Mesquiteers"—here Robert Livingston, Raymond Hatton and Duncan Renaldo—restore social justice to the inhabitants of a Caribbean island in the actionful "The Kansas Terrors."

Livingston, a member of the "Mesquiteers" when it was originated in 1937, is "Stoney Brooke," a Kansas cowboy bringing a shipment of horses to a small island. Accompanying him is "Rusty Joslin" (Hatton). Traveling to the barracks the two Americans are set upon by a band of "outlaws" led by "Renaldo."

"Renaldo" reveals that the Commandante has been using his power to oppress the people by taxing them far beyond their ability to pay, then taking their goods or jailing them.

The governor general is shot to death while "Stoney," masked, is talking with him. The governor's daughter believes the Masked Rider responsible, and causes the capture of "Renaldo." When he is doomed to the firing squad, the girl informs the Americans, and is imprisoned. Her release and "Renaldo's" rescue are effected by "Stony" and "Rusty."

Previewed in a projection room in New York.—WALTER SELDEN.

Produced and distributed by Republic, Associate producer, Harry Grey. Directed by George Sherman. Screen play by Jack Natteford and Betty Burbridge. Original story by Luci Ward. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Photographed by Ernest Miller. Film Editor, Tony Martinelli. Musical score by William Lava. P. C. A. Certificate No. 5675. Running time, 57 minutes. Release date, Oct. 6, 1939. General audience classification.

CAST

Stoney Brooke	Robert Livingston
Rusty Joslin	Raymond Hatton
Renaldo	Duncan Renaldo
Maria	Jacqueline Wells
Governor General	Howard Hickman
Commandante	George Douglas
Captain Gonzales	Frank Lackteen
Duenna	Myra Marsh
Sergeant	Yakima Canutt
Juanita	Ruth Robinson
Miguel	Richard Alexander

Rasputin

(Concord Films)

Baur as the "Mad Monk"

Considered by many France's finest character actor, the heavy-set Harry Baur with his rather brooding facial features is a "natural" for the role of the Siberian peasant, Gregori Rasputin, history's "mad monk" and "holy devil." Baur turns in one of his finest performances.

The story of Rasputin is not pleasant and the film is for adults. To quote from the program notes at the 55th Street Playhouse where the film was seen: "He (Rasputin) preached his gospel of lust and love from the steps of Russia's Imperial throne—and practiced what he preached." The film, in French but having English subtitles, follows by seven years the Metro-Goldwyn-Mayer "Rasputin and the Empress," which starred the three Barrymores, Ethel, John and Lionel.

Baur hasn't an Ethel or John in support as Lionel did, but the cast is able nevertheless. Jean Worms seems especially suited for the role of Czar Nicholas. Marcelle Chantal is the Czarina, Pierre Richard Willm is "Count Igor Kourloff," Carine Nelson plays "Ania Kitina" and Denis d'Ines is Bishop Gregorian.

In Baur's characterization Rasputin is at one moment the personification of good and at the next the epitome of evil. At the end the two sides of the man have been about evenly emphasized, if such a thing is possible.

Reviewed at the 55th Street Playhouse, New York. A good sized audience on opening day gave ample evidence that it liked the Baur performance.—P. C. M., Jr.

Distributed by Concord Films. A Max Glass Production. Directed by Marcel L'Herbier. From the novel "Tragedie Imperiale" by Alfred Neumann. Original music score by Darius Milhaud. Photography by Kelber. Settings by Guy de Gastyne. Running time, 93 minutes. Release date, October 16, 1939. Adult audience classication.

CAST

Rasputin	Harry Baur
The Czarina	Marcelle Chantal
Count Igor Kourloff	Pierre Richard Willm
Czar Nicholas II	Jean Worms
Ania Kitina	Carine Nelson
Bishop Gregorian	Denis d'Ines
Empress Mother	Gabrielle Robinne
Prokoff	Jaques Baumer
Captain Bloch	Alexander Rignault
Warnava	Palau
Monk Cyril	Martial Rebe
Ostrowski	Lucien Nat
Grand Duke Nikolaievich	George Prieur
The Czarevitch	Claudio
Grousina	Jany Holt

La Noche de los Maxas

(The Night of the Mayas)

(Fama Production)

Yucatan Tragedy

Though this deftly done story is a tragedy, in that its principals all die or come to grief, it is a tragedy of the classic Grecian sort, with light, keen Gallic touches. It is a fascinating, human but not horror story, a splendid tale of proud but primitive folk in the torrid jungles of Yucatan state, in thin touch with civilization yet clinging to the manners of their ancestors of 2,000 years ago, the Mayas, builders of a mighty empire that extended from Panama to Mexico. The persons of this story are not cavemen. They have much refinement and are good looking, though of rather Oriental cast. Types have

The production should be easy for American exhibitors to exploit because of the interest north of the Rio Grande in research by the Carnegie Institute in Yucatan, that dramatic delving into one of the most interesting pasts of America. The Institute, in fact, contributed to the making of this picture, a masterpiece of Fama. The story, by Antonio Mediz Bolio, an authority on Mayan lore, is simple but poignant.

When the headman of the hamlet fails to break a long drought, the whisper that "Lol" has sinned with the white man becomes a roar. Then "Zeb" gets tangled up in the general rage.

"Uz" stalks the white man and "Lol" through the jungles. He kills the white man. "Lol" reaches the dreaded sacrificial well at Chichen Itza, down which, thousands of years ago, the old Mayas tossed their prettiest girls to pacify the gods, and plunges to her death.

There is good comedy relief. Haunting melodies, based upon old Maya music, composed by Cornelio Cardenas, run through the picture most effectively. Camera work and sound are excellent.

Reviewed at the select Cine Teatro Alameda, Mexico City, before a capacity audience, including many from the United States and other countries. The reception was enthusiastic. Many applauded at the end of the picture.—JAMES LOCKHART, in Mexico City.

Produced by Fama. Distributed by F. Mier y Cia. Director, Chano Urueta. Cameraman, Gabriel Figuerora. Sound, B. J. Kroger. Story by Antonio Mediz Bolio. Music, Cornelio Cardenas. Running time, 96 minutes. Cultural audience classification. Release date September 16, 1939.

CAST

Uz	Arturo Cordoba
Lol	Estela Inda
Zeb	Isabela Corona
White Man	Luis Aldas
Lol's Father	Miguel S. Ferriz

(Reviews continued on page 40)

HOLLYWOOD CAVALCADE

still the Big News!

● Holdover engagements prove it sensationally strong in second weeks!

● Audiences acclaim it the greatest entertainment in years!

● Exhibitors are reporting: "Bigger than 'Alexander's Ragtime Band'" . . . "Topping 'Stanley and Livingstone'" . . . "Beating 'The Rains Came'!"

● Truly the picture the industry *and the public* have taken to their hearts!



THE KEYSTONE OF YOUR FUTURE

Natural Wonders of Washington State
(MGM)
Color Traveltalk

This FitzPatrick Traveltalk shows in color the arresting scenery of the State of Washington. Rock formations, that tell a story to the geologist but are beautiful to anyone, are the first natural wonders seen. Then the camera takes us on a tour of the snow capped mountains and swift running streams which give Washington panoramas that rival Switzerland's. Winter sports at Mt. Rainer National Park in summertime and in summer costume, are introduced. The final scene is particularly striking: the rays of the rising sun slowly lighting a snow-clad mountain.—Running time, ten minutes.

Fashion Forecast No. 5
(20th Century-Fox)
Milady's Styles

Mink is still in style if one can afford it, and hats, well, imagine a turquoise blue plume on dark green felt modeled in front of a background of tangerine, tulle and gold spangles. But regardless of how the new season fashions will look on average America they are something to see on "America's most beautiful models." Filmed in excellent color and staged as handsomely as the others in this series by Vyvyan Donner, the subject should appeal to both men and women, that is the ladies should enjoy gazing at the new ensembles and the men probably will enjoy gazing at the girls. Described by Ilka Chase in her inimitable manner. Running time, 10 minutes.

Getting Your Money's Worth, #3
(Lenauer International)
Consumer Research Material

The third and current lecture has for its subject used car buying, and purports to reveal racket practices of some dealers. The sound and sensible tips more than make up for the generally poor technical composition of the subject, and should find a ready hearing and viewing from all auto customers, actual or prospective.—Running time, one reel.

The Story of Elias Howe
(Columbia)
Historical Subject

Elias Howe is known to many as the inventor of the sewing machine but that is about all they know about him. Here is a biographical sketch of the inventor from the time he started work on the invention that was to revolutionalize the garment trade and make less work for mother until he, in 1854, was established as the inventor of the sewing machine by the courts in one of the patent wars of history. Richard Fiske and Lucille Brown portray the Howes. Lindsay MacHarrie is the commentator.—Running time, 11 minutes.

Stranger Than Fiction, No. 66
(Universal)
Interesting "Believe It or Nots"

A gallery of strange fads and fancies are lined up in this latest installment from the Stranger Than Fiction collection of oddities. The initial example offers the sad story of a rabid fisherman who, forbidden the pleasure of his hobby because of illness, goes about sensibly satisfying his urge for the rod and reel sport by collecting a wide assortment of fishing equipment. Following this demonstration of a "hobby with a heartache" comes the story of a gentleman who has fashioned for himself a miniature circus, complete from the band wagon to an assorted array of animals. Additional instances of out of the ordinary hobby and personality performances include the woman from Seattle who has cultivated the habit of making scrapbooks on President Roosevelt's newspaper publicity, a filling station operator from Little Rock who has tamed a quail, and an Oklahoma City youth, blessed with an enormous cavity for a mouth, who obligingly mouths pool balls, eggs and his own fist. The contents of the subject should keep the audience alternately amused and interested.—Running time, nine minutes.

The Evergreen Empire
(20th Century-Fox)
Magic Carpet Trek

The verdant title and complimentary comments in Lowell Thomas' commentary are directed to the state of Washington. From the sea coast city of Seattle to the depths of the locality's mammoth forests, the tour of the land is interesting and instructive, particularly of the lumber and salmon industry. Shown also is the novel method the governmental agencies have devised to meet the problem of salmon blocked from making their way up the river for the spawning season by the construction of the Grand Coulee Dam. Pictorial material of mother nature and a bevy of her daughters skiing down the snowy sides of Mt. Rainier offers some exceptional eye appeal. Camerawork is all together superior.—Running time, 11 minutes.

Think Fast
(MGM)
Crime-Doesn't-Pay Number

A sobering screen sermon is sounded in this number of the "Crime Doesn't Pay" series. Particularly directed to the frivolous young things who yearn for silks and satins and are not too scrupulous in the way in which they obtain their hearts' desire, this semi-judicial lesson is mature material well worth some thought by any audience of whatever age, inclination and social status. Two young girls, dissatisfied with their vocations of hash slingers, are easy catches for a female Fagin who initiates the women into a career of shoplifting. Eventually, they are caught and given jail sentences after experiencing some strenuous moments with murder, the underworld and the law. Swiftly paced with a star studded cast comprising Laraine Day, Ann Morriss, Jo Ann Sayers, Marc Lawrence and Sara Haden, the subject is stimulating and entertaining material for screen and social service consumption.—Running time, 20 minutes.

Vincent Lopez and His Orchestra
(Vitaphone)
Melody Master

The twinkling fingers of pianist Vincent Lopez, the singing of Betty Hutton, the whistling of a member of the Lopez troupe and the playing and singing of the orchestra all contribute to the enjoyment of this Melody Master subject. It opens on a typical Lopez note, with the orchestra leader playing "Nola," while the orchestra moans and groans, "Nola" being Lopez's most often played tune. A cowboy song "Ride, Tenderfoot Ride," in which a group of cowboy-attired vocalists are featured and "Old Man Mose," played in the jitterbug tradition and sung by Miss Hutton, round out the subject.—Running time, 10 minutes.

The Day of Rest
(MGM)
Benchley Fun

Robert Benchley tells and illustrates how the "Day of Rest" should not be spent. The audience gets frequent opportunities to laugh at the Benchley antics. The man rises at his accustomed hour and can find no rest all day. The maid with the vacuum-cleaner and the children playing outside make rest impossible. Gardening, cleaning the attic, picnicking and athletics all prove to be the wrong way to rest. Just as Benchley finds a place to rest—alone—in the garden, the whole neighborhood descends on him.—Running time, ten minutes.

Ride, Cowboy, Ride
(Vitaphone)
Featurette

A Featurette, this subject has everything of a feature production except length. It is a western, photographed in color, and details the adventures of an eastern bred girl who is on her way west to join her mother. Her stage coach is held up en route, which helps to confirm her opinion that the West is uncouth, but the crowning disappointment to the girl is the discovery that her mother is "Cactus Kate," a saloon keeper. The town is raided the same night by bandits but they are repulsed by the heroism of cowboys led by Dennis Morgan. The girl changes her mind about the West, especially as it concerns the cowboy leader. Besides Morgan the cast includes Maris Wrixon, Cliff Edwards, George Reeves, Frank Wilcox and Esther Howard. Directed by George Amy.—Running time, 20 minutes.

The Aghileen Pinnacles
(20th Century-Fox)
Fr. Hubbard's Alaskan Adventure

Episode two of the Father Hubbard travels into the icy lands of Alaska brings out as much entertainment and educational value as was displayed in the initial number, "The Birthplace of Icebergs." This time the Glacier Priest is investigating a range of snow capped peaks and his quest is mapped out along a pictorial and exciting route. There are a bit of a fierce Northern gale, a dip into one of the curious hot water holes of the countryside, and some thrilling moments of mountain climbing. Further entertainment material is offered by the dogs accompanying the party and particularly a litter of pups. The photographic quality of the screen expedition is practically perfect. For all who prefer the different in the way of a travelogue, this subject is ready made screen material.—Running time, 11 minutes.

Ash Can Fleet
(MGM)
Maritime Miniature

Concerned with material that is substantially the same as has been given feature length treatment in the current production, "Thunder Afloat," this miniature briefly outlines the beginnings of the oddly named maritime division known as the "Ash Can Fleet." Opening with a sequence that pictures an interview held with General Von Hindenburg and the voicing of the testimonial by the German army official that the one man most responsible for the Fatherland's defeat was David Bushnell, an American from the Revolutionary War days. For it is to this little known individual that credit must go for pioneering in underwater craft. He was the father of the submarine and he invented the use of gunpowder for undersea combat. From his start came the development of a fleet of little wooden boats, the "Ash Can Fleet," which during the last war became effective submarine chasers and blockade busters. The exhibition of the short should increase interest in a more extended treatment of the field, as detailed in the feature production, but in any event it is well able to offer a bit of education and entertainment on its own screening time.—Running time, 11 minutes.

Set 'Em Up
(MGM)
Pete Smith Specialty

After five years, Pete Smith devotes another short subject to bowling. In "Set 'Em Up" the whole family, including Pop, Mom, Willie, Mary, Grandma and "Butch," the boy friend, try their hand at the pastime. Ned Day, American match-play champion, does the coaching and shows them how it is done. After the family have done their best, Andy Varipapa, world's greatest trick bowler, makes the ball do unbelievable tricks.—Running time, ten minutes.

A FIGHTING MAN AND AN UNTAMED BLONDE IN BUCKSKIN... IN RKO RADIO'S HEROIC DRAMA OF PIONEER DAYS!...



WESTWARD TO GLORY THESE HEROES STORMED THE PENNSYLVANIA FRONTIER! — *and i*

the vanguard, America's First Rebel and the girl who fought by his side! ...What a them for screen greatness! . . . What a ringing, rousing, melodramatic sensation to hand director—with resources enough to produce it on a scale as mighty as the theme! . . . N wonder RKO RADIO is shouting from the housetops that it has one of the greates action shows ever produced—silent days included!



ALLEGHENY UPRISING

starring

CLAIRE TREVOR
JOHN WAYNE *with*
GEORGE SANDERS • BRIAN DONLEVY
WILFRID LAWSON • ROBERT BARRAT

JOHN F. HAMILTON • MORONI OLSEN
EDDIE QUILLAN . . .

Produced by P. J. Wolfson
Directed by William A. Seiter
PANDRO S. BERMAN
in Charge of Production
Screen Play by P. J. Wolfson

RKO RADIO PICTURES

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

As if Paramount Pictures and its colleague majors aren't having enough trouble, what with anti-trust suits pending on all sides, labor arguments threatening on at least six sides, high-salaried talent refusing to go along with their producers' retrenchments to make up for falling foreign grosses—all of which, and much more, receives wide public attention in the press—Dorothy Lamour has put her Paramount employer on the spot in no less a place than the wires of the United Press with a big beef because they won't supply her with a sarong that'll stay up—a skidless sarong.

"It would seem to me," she said to the reporters, "that in a company as big as Paramount there should be somebody who could design a skidless sarong."

She explained that her current sarong consists of one square yard of maroon silk, which wraps around her tightly and depends for its anchorage upon one hook and eye. When it is wrapped too tightly she cannot breathe. When it is wrapped loosely it feels dangerous. And when she dives into the water—as she frequently has to—the hook invariably parts company from the eye. When that happens she has to stay under water until she can effect repairs.

"A couple of days ago I nearly drowned," she gurgled.

Miss Lamour's troubles, she believes, stem from a modern technological improvement by Hollywood, insufficiently thought out.

"The original sarong as worn by the native girls in the South Sea Islands," Miss Lamour said, "was made of cotton cloth and held up by a solid, secure knot."

Paramount Pictures, Inc., ditched cotton and substituted silk on the theory that it would cling closer.

The sarong specialists also discarded the knot which was bulky, and replaced it with the hook and the eye. But in sacrificing strength for streamlining they found, as did so many other industrialists before them, that they had lost security. And what's strength without security?

▽

Mr. R. W. Russell, of the Palace theatre in Canton, Ohio, got attention of a sort for his playing of "Bachelor Mother" by inserting an advertisement in the local press inviting townsfolk to write in an answer to the question: "What is a Bachelor Mother?" The replies make for some rather spicy reading, but the postal law, for one, prevents their publication.

▽

Ten years straight running as a producer of motion pictures, turning out 300 pictures in that time—and not once has she been in Hollywood. That's the record of Vyvyan Donner, who makes fashion reels for Truman Talley's Fox Movietone in New York.

▽

Beverage Dispensers, Inc., New York, is happy to announce the availability to theatres of a "beverage dispenser" machine. The kind of beverages to be dispensed is not mentioned.

▽

Uncle Jonathan broadcast over CBS that things certainly are on the up, predicting that times will be so good this winter President Roosevelt will be giving away two toasted marshmallows with every fireside chat.

There's a theatre in a small Ohio town, reports Milton Stout, which boasts as a steady patron a certain little old lady. Stout had many times noticed her, and had wondered why she went to the movies practically every night. What was even queerer, he noticed that she always paid her way in for the first night of an engagement, and after that was allowed to walk in free.

"You see," explained the cashier, "the old lady lives alone and her rooms are right over a bowling alley. She can't ever get to sleep until midnight on account of the noise; so every night she comes and sleeps in the theatre until we close. We charge her for the first night of a picture. The rest of the run she's a guest."

▽

Charles GRAPEwin has been cast by Darryl Zanuck, of Fox, in "GRAPES of Wrath."

▽

Mike Vogel returned from Long Island to his Managers Round Table desk, next door, to report that he saw on the roof of a Queens Boulevard taxpayer, two large billboard advertisements standing side-by-side, one reading: "LEARN TO DRIVE IN TRAFFIC," the other advertising: "FUNERALS—$150."

▽

"Chili Bob" Cleary of Spokane, Wash., goes to the South Seas every other winter and shoots movies. This fall he built a room seating 150 and a stage onto his chili and tamale plant. Every night from seven to eight he shows his travelogue to patrons, free of charge, for the price of a bowl of chili.

▽

Sedative Department, from a cheery little item in Motion Picture Daily:

> TORONTO—An interesting phase of the war situation is that theatres here have put an end to paging patrons during a performance because of the disturbing effect upon the audience, some of whom may be attending the show to quiet the nerves.

▽

Walter Wanger's researchers, researching for fine facts for ballyhoo usage in connection with Mr. Wanger's new production of "Eternally Yours," find that there are only 40,000 Americans among all the country's 130,000,000, who have been married 50 years or more, only 20 couples who have been married more than 70.

▽

A newspaper man in Hollywood submitted a set of questions to Ralph Richardson, film player in London and judging from some of the answers, as set down in a piece of publicity by London's Alexander Korda Productions, it is hard to determine on which side of the Atlantic the laughter is supposed to come.

Some of the choice ones:

> Q. How, briefly, would you describe yourself, presuming you were attempting to win a film contract by mail? A. I can make myself useful about the place.
>
> Q. What interested you particularly about your role in "Four Feathers"? A. It was a job.
>
> Q. What does an English film star such as yourself do in his daily life? A. Mostly try to get sleep.

A steady stream of film hopefuls, totaling more than 500 before the day was over, stormed Suite 850 in the Baker Hotel, Dallas, the other Sunday, when E. B. Coleman, MGM public relations director for the district, held preliminary interviews prior to the coming to Dallas of Billy Grady, Metro's head talent scout.

Although the age limits were set as 15 to 30 years, the urge to win fame and fortune via movies brought out all types, and the ages ran from 11 to 75 years. Some were accompanied by mamma, others came on their own. Blondes, brunettes, redheads, tall girls, short ones, fat and lean, boys of high school age, others out of college, they all came knocking at the gates. One young man said "the desire to act has been gnawing within for several years" and he had to do something about it. A young woman said her husband had insisted she come because he thought she should either do something about her dramatic urge or get it out of her system. One sweet 15-year-old thing, when told to bring a photograph, asked Mr. Coleman if he wanted her face.

▽

At this "Golden Jubilee" time of the motion picture with its relation to Thomas Alva Edison we are reminded that only in Hollywood is versatility so pronounced. A Mickey Rooney is about to be transplanted from a "jitterbug" "truckin'" tour of theatre stages to the role of "young Edison" in Metro-Goldwyn-Mayer's motion picture, "Young Tom Edison"—from the Wizard of Oz to the Wizard of Menlo Park in six weeks.

▽

And from Minneapolis comes word from T. E. (Mort) Mortensen about the inebriate who, standing in front of the Savoy theatre, at Superior, Wisconsin, for hours, protested when finally told to move on by a policeman. He said he had bought a ticket for the show for a quarter. The theatre has been dark seven years.

▽

Theodore R. (Ted) Taylor, manager of the New Park theatre at St. Ignatius, Montana, believes that Fuehrer Adolf Hitler is doomed to go back to his old profession of paperhanging in the near future. Ted is an ex-paperhanger and is sympathetic as regards Adolf and his future; so Ted sent his paperhanging tools, which have been idle for some time, to Hitler for his future use, with feeling that he will not be able to retire so comfortably as the former Kaiser did. "As his treaties have only been honored when convenient" it is thought by Ted that "it may be difficult to obtain a set of tools on credit."

▽

The monthly magazine, *Everyday Photography,* has a leading article entitled: "Shooting Children's Parties"; it has nothing to do with Hitler's invasion of Poland.

▽

For the benefit of Mr. W. G. Van Schmus's army of fiddlers at New York's Music Hall, and all others interested, a barber in Brooklyn advertises: "Violin Lessons Given in Groups. Free Haircut with Every Six Lessons."

▽

The telephone number of New York's World's Fair in 1939, is World's Fair 1939.

DYNAMITE

Caged Men

Fearlessly, a prison chaplain rejects the defiant challenge that meant swift, sure death!

MUTINY IN THE







DRAMA...
Lusting For Life!

BIG HOUSE



STARRING

CHARLES BARTON

BICKFORD · MacLANE

Directed by WILLIAM NIGH
Associate Producer GRANT WITHERS
Screenplay by ROBERT D. ANDREWS
Original Story by MARTIN MOONEY

A MONOGRAM PICTURE

MONOGRAM PICTURES

IN THE CUTTING ROOM

Hitler—Beast of Berlin

(Producers Pictures Corp.)

Topical Melodrama

The topical nature of this production, rather than the screen importance of the persons featured, looms as the selling approach for "Hitler—Beast of Berlin." It is described by the producer, Ben Judell, as "an eloquent and timely pictorial drama of courageous German humanity struggling with true patriotic zeal under the iron heel of Nazi despotism." Mr. Judell further says that it will be a sincere, unbiased and accurate reply to the question on everybody's lips at this critical period in world affairs. Not a newsreel, not propaganda nor hate inspired, it will propose the question: "Are all the German people solidly behind Hitler?"

The basis of the story is Shepard Traube's novel, "Goose Step." This was adapted by a corps of screen playwrights and is being directed by Sherman Scott.

The principal name players will be Roland Drew, Steffi Duna, Greta Granstedt and Alan Ladd. There are 30 speaking parts in the large cast and among the more familiar personalities are Lucien Prival, Vernon Dent, George Rosener, Bodil Rosing, Hans Joby, Dick Wessel, Paul Panzer and Frederik Vogeding.

Briefly, the story has to do with the startling adventures of an heroic little group banded in opposition to Nazism. The hero, though he has a chance to escape with his wife, elects to remain in Germany as the present war starts and try again to save the fatherland from disaster.

Release date: Oct. 22, 1939.

The Farmer's Daughter

(Paramount)

Comedy

Along about the time when most of this temperate zone is snowed in, when the Palm Beach season is in full swing and southern California again boasts of its wonderful climate, many persons probably will be laughing at Paramount's picture, "The Farmer's Daughter."

It will have Martha Raye, Charles Ruggles and William Frawley in it for fun; Richard Denning a Golden Circle habitué, that there may be a semblance of love interest, Gertrude Michael for divers reasons but mostly to be the menace, and to back up this coterie—William Duncan, Ann Shoemaker, Benny Baker, Wanda McKay and Wilfred Roberts.

The whole thing will have to do with what happens when a threadbare but comically resolute Broadway producer tries to stage a local talent show, helped by a temperamental headline actress, in a barn during the summer lull on the White Way. He overlooks what meandering Jersey cows and moonlight over the hayfields will do to the farmer's daughter, who, among other things, is romantically inclined, and the stage star, who, despite all her pomp and pride, still wears dresses. The boy who wants to become an actor is overcome by love.

William C. Thomas is the associate producer. The pictures he has bossed have been directed largely toward workaday folk.

Release date: To be announced.

Little Accident

(Universal)

Comedy

Hugh Herbert, whose whimsical comedy antics have made him the favorite of many, and Baby Sandy, Universal's infant star of "East Side of Heaven" and "Bringing Up Baby," will be the headline names in "Little Accident." The principal supporting personalities will be Florence Rice, who has appeared in many MGM productions, and Richard Carlson, recently in "Duke of West Point" and "Winter Carnival." Carrying the story's romance, they also participate in the comedy and are involved in its burlesque melodrama. Joy Hodges, Peggy Moran, Anne Gwynne, Ernest Truex, Charles D. Brown, Kathleen Howard and Fritz Feld represent other name values.

Transcribing the Floyd Dell-Thomas Mitchell stage play, screen playwrights Paul Yawitz and Eve Greene took advantage of dramatic license.

Universal selected Charles Lamont, who discovered Shirley Temple's talent when he directed the Educational "Baby Burlesks" and guided Baby Sandy in "Unexpected Father," to produce and direct.

Herbert, editor of a "better baby" column, forces his daughter and her fiance to pose as the parents of abandoned Sandy.

Release date: Oct. 20, 1939.

A Call on the President

(MGM)

Comedy

The story on which this production is based, Damon Runyon's "A Call on the President," which appeared more than a year ago in the *Saturday Evening Post,* is regarded as one of the best short stories ever published in the weekly. Its two chief characters, "Joe" and "Ethel Turp," have become the heroes of Runyon's Sunday Hearst feature, "The Brighter Side."

In theme the piece is a blend of comedy and down-to-earth human interest. "Jim," the Brooklyn neighborhood mailman, loses his job for destroying a letter. Heartless postal regulations do not take into consideration that the letter would have been a cruel blow to the elderly woman for whom it was intended. To get the old man's job back, "Ethel" and "Joe" go to Washington to call on the President and tell him the true story of "Jim," "Johnny Cusper" and his mother. The President assures the pair that "Jim" will be exonerated.

William Gargan and Ann Sothern ("Maisie") will play the roles of "Joe" and "Ethel." Walter Brennan is "Jim," Lewis Stone the President; Marsha Hunt is "Kitty," who becomes "Mrs. Crusper," and Tom Neal is her boy who turns out bad. Other important parts have been assigned newcomer Don Costello, James Bush, Muriel Hutchison, Jack Norton and Aldrich Bowker.

An Edgar Selwyn production, "A Call on the President" is being directed by Robert Sinclair, who was brought to Hollywood after he had staged "The Women" and "Babes in Arms" on Broadway. Previously he had directed MGM's "Woman against Woman" and "Bridal Suite."

Release date: To be determined.

The Honeymoon's Over

(20th Century-Fox)

Domestic Comedy

"The Honeymoon's Over" will co-star Stuart Erwin and Marjorie Weaver. Previously they appeared together in "Second Honeymoon." Erwin subsequently has appeared in "It Could Happen to You" and "Hollywood Cavalcade." Miss Weaver has been featured in several productions, including "Young Mr. Lincoln," and both were in the "Three Blind Mice" cast. Jack Carson, Patric Knowles, Russell Hicks, Hobart Cavanaugh, June Gale and E. E. Clive occupy the principal support niches.

The basis of the story is William Anthony McGuire's stage play, "Six Cylinder Love," which also has been filmed. The up-to-date adaption is credited to Hamilton MacFadden, Clay Adams and Leonard Hoffman. A Sol M. Wurtzel production, it is being directed by Eugene Forde, who has made many light entertaining pictures for 20th Century-Fox the last several years.

In idea the story details what happens to a young married couple when it becomes "society" conscious. In a general way it follows the "It Could Happen to You" plot. The ambitions of the pair lead them into squabbles and troubles that threaten disaster, but the wife comes to his rescue.

Release date: To be determined.

First Kiss

(20th Century-Fox)

Comedy Romance

Here are some of the things with which exhibitors may excite patrons when "First Kiss" comes to town. The show will co-star 20th Century-Fox's two "hottest" name players—Tyronne Power, whose career has been marked by appearances in a long succession of Box Office Champion pictures, and Hollywood's number one Cinderella girl, Linda Darnell, the sensation of "Hotel for Women." Then there are Wendy Barrie, Binnie Barnes, Joan Davis, Warren William and Mary Boland.

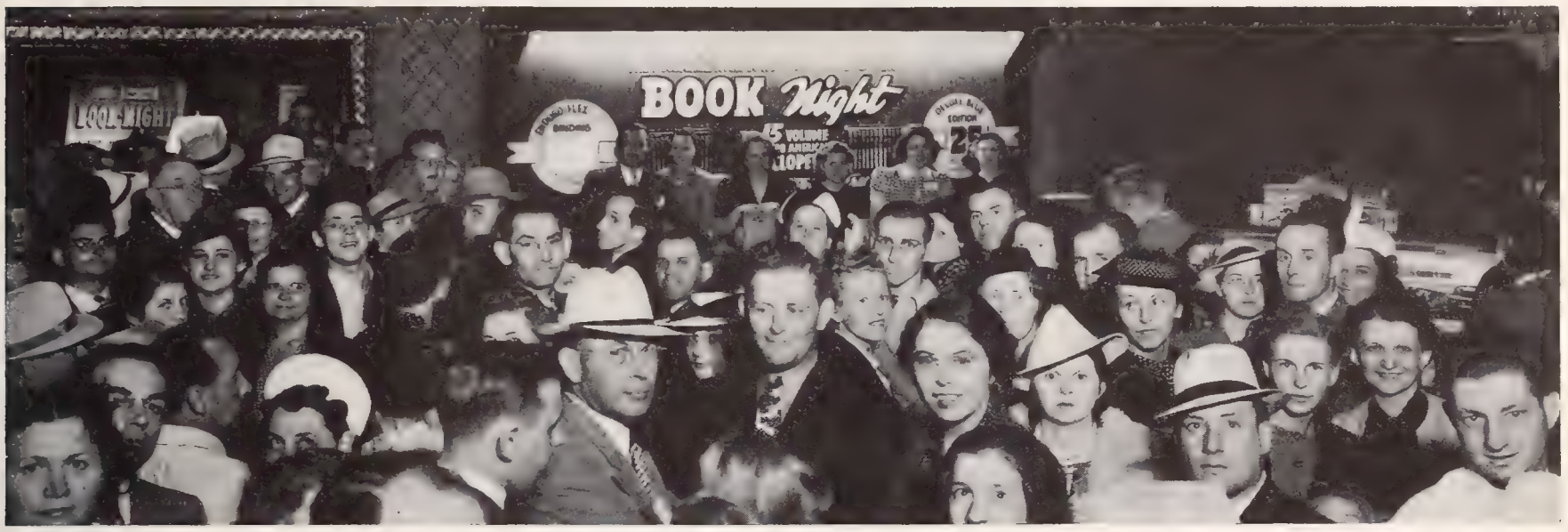
The story is a smartly written, deluxe produced, merry marital mixup. It is 1939-plus in tone and romantic punch. All that happens in it will be what happens after a wife (Miss Darnell) catches her husband (Power) dead to rights fooling around with his secretary, and she, secretly, gets a secretary's job to find out just what it is the secretaries have that the wives haven't got.

The story will have Power in a gay, debonair, happy-go-lucky role for the most part, though he becomes flabbergasted a time or two. "First Kiss" is being made by Raymond Griffith, associate producer, and Gregory Ratoff, director, the team which turned out "Hotel for Women." Since then Ratoff has directed Selznick's "Intermezzo."

Release date: To be determined.

Monogram's "Mutiny in the Big House" was shown Wednesday to the 800 delegates attending the 69th Annual Congress of the American Prison Association at the Hotel New Yorker in New York. The delegates represented 40 states, Canada and Mexico.

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No More Russian Pictures Says Radin—"Unless Good"

Follows Years of Loss on Soviet "Weak Sisters"

Matty Radin's Cameo theatre, in New York City, has a new policy.

Always "the home of Russian pictures in America"—"the Soviet film show-window"—it is now playing other esoteric product. "Miriam Efros," a Jewish picture, opened Thursday, breaking the house' long run of all Russian features.

"No more Russian pictures," Mr. Radin said, this week. "That is, no more unless they're very good."

No More "Weak Sister" Shows

The war wasn't responsible for the policy change, Mr. Radin emphasized. He decided in early August, he said, that there was "no percentage" in showing bad Russian pictures, along with the good.

"And Amkino (the Russian distributing company in America) decided, with us, that they would no longer release a picture unless it was outstanding," he added. "After all, Amkino, as well as the Cameo, is a business organization."

The decision was made after years in which, Mr. Radin asserted, he had lost money with Soviet "weak sisters." Always, he insisted, he had made good money, enough money to compensate for bad business, with the outstanding Russian pictures, like "Chapayev," "Ten Days That Shook the World," "Alexander Nevsky."

Fewer Good Films, He Says

But, in the last several years good pictures from Russia have been fewer, he said, and at the present time, partly because of the war, "there are no outstanding Russian pictures of merit in the United States—and we don't know when there will be any."

The war stopped the shipment of Russian films to America. They had been shipped in British boats, formerly. Now the Russians are using Norwegian boats, Mr. Radin understood. A shipment "might be on the high seas this week."

Amkino has only three unplayed pictures or so, he said, in its vaults. These he called "weak stuff."

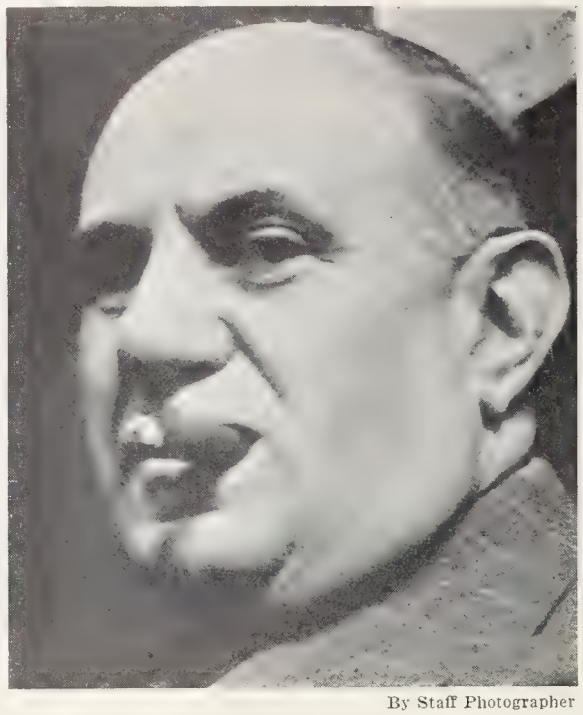
Mr. Radin said Amkino should be pleased over the Cameo's new sense of discrimination. "When we lost money, they lost money," he declared. "If we play the good product only now, they will benefit."

His theatre never booked a picture more than two weeks ahead, he pointed out, and now had booked only the one picture mentioned.

The new field for the Cameo is wide, he said. Many pictures which cannot play elsewhere, in the circuits or even in the ordinary art houses, will suit his house. He pointed out that the Cameo was in a fortunate situation—a "semi-art" house bordering on the Broadway district and combining "sensational" exploitation with art product.

This week Mr. Radin was examining several French pictures and considering playing more Jewish pictures. He was also receptive to Latin-American subjects.

But they all must be classics, he said. He pointed out that the first "new policy" picture, "Miriam Efros," was a Jewish stage classic, by Jacob Gordon, different from the ordinary run of Jewish pictures. He is considering the booking of "Tavie," now being produced in the New York area by Maurice Schwartz, from the story by Sholem Alechem.



By Staff Photographer

MATTY RADIN

"Miriam Efros" was made by Credo Pictures.

Notwithstanding——

Mr. Radin appeared perturbed because he as well as Amkino had been "attacked," he said, for "propaganda and Communism."

"Notwithstanding the testimony of the Dies Committee," he said, "Amkino is a business organization, and will not release pictures unless they make money. This talk about the distribution of Russian pictures for propaganda is a laugh. Why, if we didn't pay those birds we wouldn't get the goods. We've fought every inch with them, on certain points, and many times."

"And," he continued, "there was some testimony about Amkino making a million dollars for Soviet Russia. That's a laugh too. I don't think Amkino ever grossed, on any picture, over $60,000 in the United States."

Mr. Radin again insisted that his political beliefs are represented in his membership in the Democratic Party of Tammany Hall.

Chicago Bookers Club Elects

The Chicago group, founders of the Bookers Club of America, elected this week the following officers for the coming year: Harry James, United Artists, president; Charles Davison, Balaban & Katz, vice-president; Joe Stout, Balaban & Katz, corresponding secretary; Joe Abramson, Excel Pictures, secretary; Frank Nardi, Republic, treasurer, and Oscar Berstein, United Artists, sergeant-at-arms.

22 More Jubilee Campaigns Held

San Francisco's Golden Jubilee campaign and Ann Rutherford's appearance as Queen of the Cotton Carnival at the Cotton States Exposition in Greenville, S. C., topped the final celebrations observing the industry's 50th anniversary.

Additional reports adding to those previously described have come in from widely scattered communities including Chicago, Baltimore, Pittsburgh, Harrisburg, Los Angeles, Cleveland, Columbus, Milwaukee, Dallas, El Paso, Tacoma, Buffalo, Rochester, Houghton, Michigan; Fort Wayne and Elkhart, Indiana; Cleveland, Columbus and Zanesville, Ohio; each with its local angle on film history.

Reports of the campaign in San Francisco, where Mayor Rossi proclaimed October 8-15 as "Motion Picture Jubilee Week," were received from Phil Phillips, advertising manager of the San Francisco division of Fox West Coast Theatres.

San Francisco made the most of the fact that "California provided an historic forerunner to the Kinetoscope 27 years before Edison's invention," as the San Francisco *News* pointed out in its editorial. "At Leland Stanford's stock farm at Palo Alto, in 1872, photographs of horses in action were made with a battery of cameras with automatic shutter controls. These were the first pictures ever made of objects in rapid motion and were valuable to Edison's work."

Ann Rutherford's appearance at the Cotton States Exposition, arranged by Carter Barron, of Loew's, pointed up the significant part the exposition has played in the development of motion pictures. Thomas Armat caught his first glimpse of Edison's Kinetoscope at the Exposition in Atlanta in October, 1894; the following year the Armat projector, manufactured by Edison and known commercially as Edison's Vitascope, was used in the first theatre projection at Koster and Bial's Music Hall on April 23, 1896, the introduction of the screen to Broadway.

In Buffalo the film committee of the Federation of Women's Clubs celebrated the Golden Jubilee at a luncheon at the Hotel Buffalo.

In Fort Wayne, Indiana, the Indiana Photoplay Indorsers, as well as state, district, and country chairmen of the organization, met for an institute in commemoration of the anniversary.

In Baltimore, the Motion Picture Theatre Owners of Maryland took full page advertisements in local newspapers to commemorate half a century of progress in motion pictures.

In a number of cities electric light and power companies and electrical dealers cooperated in the celebration. In Harrisburg the Pennsylvania Power and Light Company took ads in the newspapers to congratulate the industry on their anniversary and to point out that the electrical industry is "concurrently commemorating the 60th anniversary of the incandescent lamp."

As an aftermath of the New York celebration, NBC's Station W2KBS broadcast a television show from 8:30 to 9:30 p.m. on October 13th with James Kirkwood as master of ceremonies. "The Great Train Robbery" and "The Kiss" were included as part of the show, which was produced by Warren Wade.

Roman Joins Alliance

Ben Roman, formerly of the MGM sales staff, has joined the Alliance Films Corporation. He will handle film sales in New Jersey and upper New York state.

The rights to the three-reel "The Warning," have been sold in Japan, the Philippines and the British West Indies.

Alexander Buys TAD Ad Company

Alexander Film Company, advertising film producer, this week purchased the principal assets of TAD SCREEN Advertising of Dallas. The sale marks the acquisition by Alexander Company of the business of its second largest competitor, formed three years ago. TAD, with C. B. Akers of Dallas president, has been operating in seven states, principally in Oklahoma and Texas.

Alexander will carry on TAD's business. Its assets, said Alexander, consist of some $300,000 in business on TAD's books, with thousands of customers which require about 1,500 film shipments a week. All accounts receivable and all films, prints and negatives in TAD's possession together with all physical assets are acquired by Alexander.

The deal also includes the assignment to Alexander of the co-distributor's contract held by TAD with General Screen Advertising, Chicago.

Included in the assignment of TAD's theatre screening agreements are three Paramount partner chains—Kincey, of the Carolinas, Interstate of Texas, and the East Texas Jefferson Amusement chain, as well as a long-time screening agreement with Griffith Amusement Affiliated theatres, which operates in the southwestern states.

TAD's business, assigned to Alexander, will be continued from Alexander's main headquarters in Colorado Springs, as well as Alexander's branch offices in New York, Chicago, San Francisco, Dallas and Atlanta.

HIGH LIGHTS IN THE NEWSREELS

MOVIETONE NEWS—No. 10, Vol. 22.—Panama Canal is placed under heavy guard....England speeds troops to front....King George and Sir Kingsley Wood inspect air force....Duke of Gloucester & General Gort....Dr. Benes....Premier Daladier....Ambassador Bullitt welcomes Ambassador Biddle to Paris....Rodeo in New York....Maine log rolling....Horse racing....Girls' football game....Yachting....Lew Lehr.

MOVIETONE NEWS—No. 11, Vol. 22.—Scenes of devastation of Poland from air attacks——German general praises soldiers....Funeral of General Fritsch ....German and Soviet armies meet....Hitler enters Danzig....German troops off to western front....U. S. new guns....Fashions....Auto show....sports

NEWS OF THE DAY—No. 208, Vol. 11.—Panama Canal defenses reinforced....Great Britain rushes troops to front....Liner Iroquois arrives in New York Harbor....Hat fashions get war fever....Daredevil drivers perform series of stunts.

NEWS OF THE DAY—No. 209, Vol. 11.—Newest U. S. Army weapons demonstrated....Meeting of German and Soviet armies....Open North Beach airport....Football.

PARAMOUNT NEWS—No. 13.—Liner Iroquois arrives safely in New York Harbor....Hoover sees rebirth of Polish nation....Gloucesters watch embarkation of troops....General Windsor assumes duties ....Paramount Paris studios become army barracks....Daladier visits troops....Near the Western Front (censored pictures)....U. S. rushes defense of Panama Canal.

PARAMOUNT NEWS—No. 14.—U. S. Poles march in "faith parade" in New York....Dedicate North Beach airport....Seven die in high school bus tragedy....Gehrig takes parole board oath....Auto show in New York....Columbia pre-game celebration and the game itself....Pittsburgh defeats Duke.

RKO PATHE NEWS—No. 25, Vol. 11.—U. S. reinforces canal defenses....British troops embark for France....French troops occupy German soil....New York kids hold football game....Theatened liner Iroquois returns safely to New York....Ambassadors Bullitt and Biddle in Paris....Vice-president administers senatorial oath to "Happy" Chandler....Cornell overpowers Syracuse.

RKO PATHE NEWS—No. 26, Vol. 11.—Army Ordnance displays U. S. power....New York airport opened....Auto show....Gehrig takes parole board oath....Football.

UNIVERSAL NEWSREEL—No. 814, Vol. 11.—British King inspects air force....French troops survey wreckage of German aircraft....Army girds Panama Canal with steel....Liner Iroquois arrives safely in New York....St. Louis "Veiled Prophets" hold fete....New York kids hold football game....Cycle aces go over the top....Horse racing.

UNIVERSAL NEWSREEL — No. 815, Vol. 11.—Army tests newest weapons....New York dedicates new North Beach airport....1940 automobiles on display....Parade hails Polish freedom....Town draws line for loafers....Notre Dame defeats Southern Methodists....Pittsburgh beats Duke....University of Southern California wins over Illinois.

New Producers Studio

A gala celebration is planned by Ben Judell for the opening of Producers Distributing Corporation's new studio in Prescott, Ariz., next month. Gov. R. T. Jones and other Arizona officials will be guests at the opening day, "Bobby Clark Day" in honor of the young cowboy who will be featured in some of the company's 24 westerns.

The W. S. Butterfield Theatres opened another new house, the Gladmer at Lansing, Mich., last Thursday.

Receipts Soar in NEW YORK...

to 148% of normal ROXY business. Of course you read Variety's box-office report!



WALTER WANGER presents

Eternally Yours

starring

LORETTA YOUNG • DAVID NIVEN

with

HUGH HERBERT • BILLIE BURKE • C. AUBREY SMITH

BRODERICK CRAWFORD • ZASU PITTS • VIRGINIA FIELD • RAYMOND WALBURN • Screenplay by GENE TOWNE and GRAHAM BAKER

Directed by TAY GARNETT • Released thru UNITED ARTISTS

(P. S. *And did you read about Baltimore, Atlanta and Worcester?*)

MAJORS STILL DIVIDED ON BENEFITS FROM COOPERATIVE THEATRE ADS

Advertising Directors Renew Conversations on Benefits of Plan under Which Distributors and Exhibitors Share Costs

Cooperative advertising, through newspapers and billboards, with distributors and exhibitors sharing the costs, became this week the subject of renewed discussion among several advertising directors at majors' New York home offices Opinions on the benefits of the plan were still divided.

The majors, through distributors' shares of first-run theatre advertising in local newspapers, at times have spent $1,500,000 a year on cooperative advertising.

Handled Quietly

Long felt unnecessary by some companies, cooperative advertising is seen by others as a vital adjunct to film merchandising. Almost all, however, agreed that the subject was one best handled quietly. The feeling was prevalent that the insistence of some companies on continuing the policy forced some others to do likewise, and that some exhibitors had been known to take advantage of it by using it to augment their own curtailed budgets.

In August, 1938, Paramount announced that it would drop its cooperative advertising in favor of magazine advertising. (See MOTION PICTURE HERALD of August 27th, 1938). At that time, Robert Gillham, the company's advertising and publicity director, said that "in 1933, Paramount was spending 11 per cent of its total budget in 'dealer helps,' cooperative advertising, assistance advertising, free paper, free posting, while the figure rose to 40 per cent in 1937."

A Matter of Results

However, the company again is using the method. Mr. Gillham said this week that "wherever we see results accruing from cooperative advertising, we will continue to do it."

Warner Brothers, reported believing strongly in the direct form of advertising (MOTION PICTURE HERALD, Feb. 25, 1939), said this week that "we will use cooperative ads wherever it is possible to benefit the exhibitor." The company's shift away from cooperative ads took form, according to that early report in the HERALD, in the advertising for "Four Daughters" in the second half of 1938. The company, at that time, bore the entire cost of newspaper ads in 33 key cities. These ads were styled on some used in New York papers, for the opening of the film at the Radio City Music Hall. Ads in national fan magazines also were used.

Howard Dietz, Metro-Goldwyn-Mayer advertising and publicity director, said, "We advertise our pictures in many local situations, and are willing to go along with a theatre that is planning to extend itself." In February, Mr. Dietz had said that "it all depends upon the picture, which gets the exploitation treatment it warrants. Generally speaking, we are not using as much cooperative advertising as formerly. As far as straight newspaper insertions are concerned, it stands about the same as before, always depending on the type of pictures we have. For newspaper advertising, of all categories, we spend about $1,500,000 a year."

At Twentieth Century-Fox, Charles McCarthy, director of advertising and publicity, said that the company was continuing with cooperative advertising. Saying that "the exhibitors have been very cooperative," Mr. McCarthy reiterated his stand taken on the subject last February. In the HERALD of last February 25th he said: "We've always spent our money on ads with exhibitors, and we're keeping the policy. We spend about $750,000 a year in newspaper advertising, all for exhibitors, and there has been very little change."

The Twentieth Century-Fox cooperative advertising, as is typical, is for the most part confined to top pictures and key cities where newspapers and billboard circulation governs the surrounding territory.

Lynn Farnol, advertising and publicity chief of United Artists, said that the company was continuing with its policy of cooperative advertising, which it had always found successful, each of its pictures receiving individualized treatment.

Running, on the average, in 50 to 60 cities, and amounting to about $50,000 a picture, it was pointed out that on a film such as "Wuthering Heights" the company's share of the expense could go as high as $75,000 to $100,000.

Mr. Farnol, in February, said that about $400,000 was spent by the company in cooperative advertising, and about the same sum in 1938. "We have always found the exhibitor cooperative, and appreciate his help. To us, it is a reason for our success, and it is something we cannot afford to drop," he was quoted in February.

Individual Situation

RKO, while it has done some cooperative advertising, had no statement as to future policy, it being said that "it depends on the individual situation." In February, S. Barret McCormick, the company's advertising and publicity head, had said that the amount spent in 1938 on cooperative advertising was less than in 1937, and that this was indicative of the trend.

Universal is not doing any cooperative advertising. It was said last February that in 1938 the company had spent about $100,000, a "drastic cut" from the amount spent the preceding year.

Because of the different field distribution machinery of both Monogram and Republic, they do not engage in cooperative advertising projects with exhibitors. Their films are merchandised principally through states rights franchise holders and a few exchanges controlled on their own.

Lawyers Complain

Motion pictures exploiting "unprofessional and trickster" lawyers were attacked in a resolution to Onondaga County theatres passed by the local Bar Association at its annual meeting in Syracuse. The American Bar Association was informed of the action.

USE PICTURES FOR PLANE TEST FLIGHT

The Vultee Airplane Company of Los Angeles has used motion pictures to record the dashboard activity in and general qualities of, a new warplane reported capable of more than 400 miles per hour. Vance Breese, test pilot, talked into a microphone as the ship was being "proved," and a camera photographed the control instruments.

Pettijohn Hits 'Pressure Groups'

When Congress gets around to investigating and exposing a single professional pressure campaign of the sort which so frequently attacks motion pictures, it will have exposed them all, for their technique never varies, declared Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, in an address Thursday morning before the Women's Clubs of Nebraska in convention at Lincoln.

Blames Misled Clubs

Many "pressure groups," with their infinite capacity for harm to a democratic system, would fade from the American political scene were it not for thousands of well-meaning, national, state and local public organizations which are misled into cooperation by their professional lobbyists who have axes to grind and jobs to keep, declared Mr. Pettijohn. Mr. Pettijohn, who has often defended the movies from attack before legislation hearings in Washington, spoke before the annual convention of Women's Clubs of the State of Nebraska.

"A pleading voice on the radio, a high-flown slogan—these are enough to start an avalanche of letters to Washington from people who assume that it must be the thing to do, because the publicists and lobbyists of their organizations advise them to do it."

"Self-Purification"

Mr. Pettijohn cited the experience of the motion picture industry.

"No other medium of entertainment, education and information," he asserted, "has been subjected to more self-purification than the movies. Yet pressure groups, whose real ambition is to break up the structure of self-regulation erected for the industry in order that the screen might become a prey to every subversive influence, can always count on hundreds of resolutions declaring that 'block booking,' 'blind buying,' 'clearance,' 'zoning' and other trade practices of the industry affect the morals of the screen. It would be safe to bet that few, if any, of these organizations contain a single member that could even define the trade practices referred to, let alone understand the part they play in the distribution of motion pictures."

Picture Pioneers Plan Fall Meeting

Arrangements for the Fall Conference Beefsteak of Picture Pioneers, Inc., were completed Friday at a special meeting of the executive committee. Jack Cohn, Marvin Schenck, Joe Hornstein, Harry Buxbaum, Hal Hode and Terry Ramsaye attended.

The event will be held Friday, October 20th. Novel entertainment is planned. At the meeting eight new members will receive their gold membership card. They are J. A. Conville, Leo K. Justin, C. S. Goetz, Oscar C. Binder, Peter Siebel, Eugene Meyers, Harry F. Karasik and J. H. Hoffberg.

Canadian Appeals Court Rules CBC Can Be Sued

The Ontario court of appeals has ruled that the Canadian Broadcasting Corporation can be sued for wrongful act or on contract as a private company, reversing the decision of a lower court that held the CBC could not be made a defendant in a civil action because it emanated from the Crown, meaning that because it was a Government-directed body it was beyond the scope of civil law.

The case arose through the action of Gooderham and Worts, Ltd., formerly operating Station CKGW, Toronto, against the CBC for specific performance of a lease of the station property dated May 15, 1933, and damages of $250,000 for conversion of property of the lessor to its own use.

Order Suit to Trial

Trial of the suit of David Stoneham, Boston attorney, for $70,886 damages against former Paramount-Publix directors Fred L. Metzler, Sam Katz, Sam Dembow, Jr., Ralph A. Kohn will start Friday in New York supreme court. The suit charges the defendants with persuading Mr. Stoneham to lease a Portland, Me., theatre to Paramount-Publix by showing him allegedly false financial statements of that company.

Milton Theatre Drops Appeal

The Milton (Conn.) Drive-In theatre withdrew appeal on an injunction granted against it when it closed for the season last Sunday. The theatre says it will install individual sound mechanisms before reopening; this removes the cause of the injunction.

Pittsburgh First Run Houses Are Doubled

The number of downtown first run theatres in Pittsburgh doubled within the week, from four to eight. Following the opening of the Fulton after a two month shutdown, the Harris Amusement Company announced that the Senator had been placed on a first run policy. The third first run is the Barry, open after a 10 week layoff, while the Art Cinema switches from reissues and revivals to first run foreign imports.

Opening of the Fulton and transfer of the Senator into a first run give Twentieth Century-Fox and Universal downtown outlets after a summer drought. The Fulton plays Universal and Twentieth Century-Fox while the Harris houses split Twentieth Century-Fox product and book Republic, Monogram, Universal and Columbia.

Ohio Managers Meet Grainger

E. C. Grainger, general manager of the Shea circuit, has returned to New York after a meeting with Ohio theatre managers. Those present were: E. J. Heihle, Weller theatre, Zanesville; W. O. James, Paramount theatre, Fremont; Joseph Scanlon, Ohio, State, Bellevue and Clyde theatres, Clyde; Thomas Alfred and H. E. Snyder, Lyric theatre, Lancaster; Duke Prince, Ohio theatre, Marietta; William Gillham, Union Opera House, New Philadelphia, and Chester E. Huprich and Paul, Dover theatre. Mr. Grainger is now visiting New England theatres.

Court Sets December 27th For William Fox Trial

The damage suit for $1,250,000 brought by the Lexington Ave. and 59th Street Corporation against William Fox was ordered to trial on December 27th by Isador Wasservogel, New York supreme court justice. The suit charges breach of contract to erect a theatre and office building on the plaintiff's property. Fox Theatres Corporation and Milton C. Weisman were originally included as defendants but their names were dropped when they settled out of court.

French Hearing Ordered

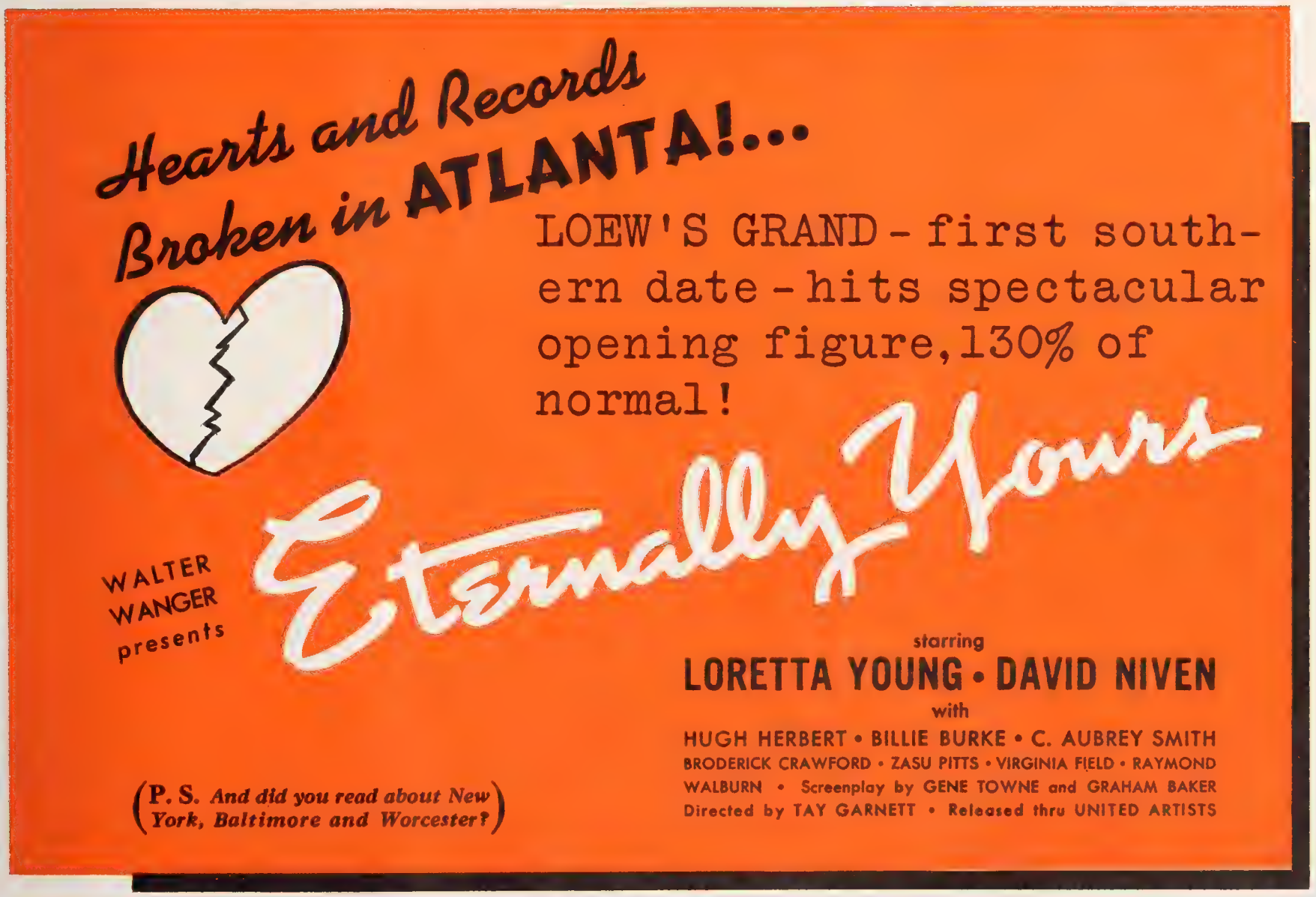
Final hearing on the reorganization plan of French Motion Picture Corporation was ordered for October 24th by Federal Judge William Bondy. A majority of the creditors have approved the plan which provides for payment in full to priority creditors and 15 per cent payment to general creditors.

Stoneman Application Denied

An application of David Stoneman to examine Stephen A. Lynch before trial was denied by N. Y. Supreme Court Justice Lloyd Church. Stoneman, an attorney, seeks $250,000 payment for legal services to the Lynch circuit for representing them in the Paramount reorganization proceedings.

Seymour Nebenzahl Sued

Jacques Haik, French distributor, has asked $18,000 damages from Seymour Nebenzahl, producer of "Mayerling." Haik claims he spent that much money under a contract with Nebenzahl when the latter did not have the rights he said he owned.



See Exhibitor Aid In Business Rise

Financial, governmental and general business analysts this week viewed with mixed opinions the position of American motion pictures abroad as a result of the war, but saw a brighter outlook domestically as a result of a marked rise in industrial activity, bringing greater employment and higher consumer incomes, both of which would be reflected in greater theatre attendance.

300,000 More Workers

A special survey by the United States Bureau of Labor Statistics disclosed that in the first month of the war expansion in industrial activity resulted in the hiring by American factories of more than 300,000 additional workers. Secretary of Labor Frances Perkins reported that only about one-third of this increase was attributable to the seasonal rise, indicating that the international situation brought immediate employment benefits to American labor.

This rise in domestic industrial activities, said Poor's financial analysts, gave the domestic motion picture market a "somewhat brighter outlook." Poor's also predicted some admission price increases reflecting favorably on domestic box office receipts.

The *Wall Street Journal* of Dow, Jones held virtually the identical opinion.

Better Business Reported

Motion picture executives returning to their home offices in New York from the field reported bright prospects and better business. A strong optimistic note was struck Monday by Murray Silverstone, executive operating head of United Artists, on his return from California. Broadway theatre receipts have been riding at such high levels since September 1st that several New York newspapers gave reportorial attention to the condition. Spyros Skouras' National Theatres reported that business in the houses of its 450-theatre circuit in the west was running better than in 1938, with marked increases noted particularly in the last few weeks.

Returning from a tour of the midwest, south central and middle Atlantic states, Harry A. Ross, president of Ross Federal Service, this week reported "encouraging developments in industry" noted in discussions with executives of key industries, of department stores, of hotels, of entertainment, show "true signs of permanent improvement."

H. M. Richey, field exhibitor contact for RKO, returned to New York from a Michigan Allied States convention with word that several owners reported business on the upgrade at theatres. Walter Vincent, of Wilmer and Vincent, cited much new activity in the Virginia area.

The "rebound" of theatre business also has been felt in Canada, important U. S. film customer and virtually considered a part of the domestic market. In the Dominion, reported N. L. Nathanson, head of Famous Players Canadian Theatres and one of the most important film executives in Canada, theatre business has rebounded after a period of recession following the outbreak of war. "Business now is moving along fairly normally and we look forward to improvement," said Mr. Nathanson last Friday while visiting New York.

Dow, Jones' *Wall Street Journal* concluded that with virtually all European film production abandoned, all important world markets, both in the Americas and in Europe, lay open to Hollywood films. Poor's likewise noted improvements in film foreign markets growing out of the same condition, mentioning, in particular, Argentina, Brazil and Mexico.

13 Film Stocks Gain, 17 Suffer Losses in First Six Weeks of War

Of 30 stock and bond issues of motion picture companies and those in directly related fields traded on the New York Stock Exchange and New York Curb Market, 17 suffered price losses and 13 enjoyed gains at the end of the first six weeks of the war in Europe, during which there was wide speculation both within the trade and without over the actual extent of the markets lost at this time for Hollywood product and the eventual status when the warring nations are readjusted to the emergency and theatres are reopened.

The total overall net change for the 30 issues was down 24¼; the losses ranging up to the 8½ drop in Eastman Kodak preferred, and the gains running up to the 9½ increase in the price of Universal's preferred.

Gains of less than one point were made by American Seating, Consolidated Film Industries common and preferred, Paramount common and second preferred, RKO common, Warner common—all on the Stock Exchange—and Monogram and Sonotone Corporation on the Curb. Other gains included the 2½ points by General Theatres Equipment; Pathe Film, 1⅝; Universal preferred, 9½—on the Stock Exchange—and a 1½-point gain by Technicolor on the Curb.

The principal losses were: Eastman Kodak preferred, 8½; Paramount bonds (3¼'s '47), 6¾; Kodak common, 4½; Columbia preferred, 4.

Following is a comparison of the film and allied company stock and bond prices at the outbreak of the war and those of the beginning of the week, rounding out the sixth week of the war.

New York Stock Market

Issue	Prices at War Declaration, September 5th	Prices Six Weeks Later, October 16th	Net Change
American Seating	10⅛	11	+ ⅞
Columbia Pictures vtc. (2½%)	8	7¼	— ¾
Columbia Pictures pfd.	22	18	— 4
Consolidated Film Industries	1	1¼	+ ½
Consolidated Flim Industries pfd.	8½	8⅞	+ ⅜
Eastman Kodak	159	154½	— 4½
Eastman Kodak pfd.	168½	160	— 8½
General Theatres Equipment	9¼	11¾	+ 2½
Loew's Inc.	35⅝	34	— 1⅝
Loew's, Inc., pfd.	103⅜	102¾	— ⅜
Paramount	7¼	7⅝	+ ⅜
Paramount 1st pfd.	81	80	— 1
Paramount 2nd pfd.	8¼	8¾	+ ½
Pathe Film	9	10⅝	+ 1⅝
RKO	1½	1⅝	+ ⅛
Twentieth Century-Fox	15	13⅝	— 1⅜
Twentieth Century-Fox pfd.	26	24	— 2
Universal Pictures pfd.	57½	67	+ 9½
Warner Brothers	4	4⅛	+ ⅛
Warner Brothers pfd.	45	43	— 2
Total net change			—10⅛

New York Bond Market

Keith, B. F. ref. 6s 46	99½	100½	+ 1
Loew's deb. 3½s 46	100¼	98	— 2¼
Paramount Broadway 3s 55	50	46½	— 3½
Paramount Pictures cv. 3¼s 47	87	80¼	— 6¾
Warner Brothers dbs. 6s 48	83	82	— 1
Total net change			—12½

New York Curb Market

Monogram Pictures	1⅛	1¼	+ ⅛
Sonotone Corporation	1¼	1⅜	+ ⅛
Technicolor	13	11¾	— 1¼
Trans-Lux	1¼	1⅛	— ⅛
Universal Corporation vts.	3⅛	2⅝	— ½
Total net change			— 1⅝
Total overall net change for 30 issues			—24¼

"Bargain"

. . . "EVEN AT DOUBLE THE PRICE, AS FAR AS I'M CONCERNED, THE HERALD IS STILL A GOOD BARGAIN" . . .

R. BARR

UNION STEAMSHIP COMPANY
OF NEW ZEALAND LTD.
AUCKLAND, NEW ZEALAND

MOTION PICTURE HERALD, $5.00 *a year Domestic,* $10.00 *Foreign; 52 issues with which is combined* BETTER THEATRES, 13 *issues yearly.*

MOTION PICTURE HERALD
ROCKEFELLER CENTER NEW YORK

BROADCASTERS SAY 84% IN U.S. USE RADIO, INVESTING FIVE BILLIONS

Association Declares 40 Million Sets Are in Operation, Contrasted with Eight Million in 1928; Six Million in Autos

The National Association of Broadcasters, proceeding under its new plans to draw public good-will towards broadcasters, particularly the radio networks—plans which started with the adoption of the new NAB code of fair practices last month—has circulated statistics to show in what estimation radio stands today in the public mind.

Eighty-four per cent of this country's families listen to radio, it is claimed. In support of this claim, it is asserted that 28,000,000 American families use and own 40,800,000 radio sets, to form motion picture exhibitors' biggest competitor for public attention.

Radio has grown in public use from 8,500,000 sets in 1928 to the present 40,800,000, the figures state. The growth from 1928 to 1938, is represented thus:

Year	Number of Sets Owned
1928	8,500,000
1929	10,500,000
1930	13,000,000
1931	15,000,000
1932	18,000,000
1933	22,000,000
1934	28,000,000
1935	30,500,000
1936	33,000,000
1937	37,600,000
1938	40,800,000

Votes and Radio Sets

Furthermore, the Association declares in this statistical survey, there has been a definite growth relationship in the number of votes cast in presidential elections with the number of radio sets in use; indicating, in the opinion of the broadcasters, that people will only come to the ballot box in large numbers when appealed to by the politician's voice over the radio.

It is pointed out that in 1922, when only 400,000 radio sets were being used, only 26,705,346 votes were cast; and that, coincident with the growth in radio set sales, the votes have increased; so that in the 1936 election, with 33,000,000 sets in use, 45,646,817 votes were tallied.

The Association chart illustrates the point, thus:

Election	Number of Radio Sets in Use	Total Ballots Cast
Harding-Cox—1920	*400,000	26,705,346
Coolidge-Davis—1924	3,000,000	29,022,261
Hoover-Smith—1928	8,500,000	36,879,440
Roosevelt-Hoover—1932	18,000,000	39,816,522
Roosevelt-Landon—1936	33,000,000	45,646,817

Going farther in its thesis on the present importance of radio the Association figures say that since, 1922, Americans have invested four and one half billion dollars in radio receivers; that listeners in America own more than one-half the radio receivers in the world; that there are three times as many "radio homes" as there are "telephone homes" in America; that there are 15 million more radios than automobiles in use here; that 6,000,000 automobiles are equipped with radios; and that $150,000,000 per year is spent by American listeners in electric current necessary for radio operation.

The figures also concern commercial time sales from the year 1934, when radio had apparently reached its stride as a national advertising medium, to 1938—and claim that gross time sales increased from $72,887,169 in 1934 to $150,118,400 in 1938—the networks receiving $48,647,081 in 1934, and $71,728,400 in 1938.

These figures are then compared with the gross revenues of other media in the same years. It is shown that whereas radio received $72,887,169 in 1934, magazines received $116,268,492, and newspapers $458,481,718 the same year. However, by 1938, radio, as noted, received $150,118,400, magazines $141,007,561, and newspapers $544,000,000. Thus, while the other media increased their gross revenues also, radio has already outstripped magazines.

*1922

Radio Outstrips Magazines As National Advertising Medium

Radio's growth from zero as an advertising medium, and then its replacement finally in 1938, of magazines as the second largest national advertising medium, is evidenced by the figures of the National Association of Broadcasters. The figures show that, while the other two media, from 1934 to 1938, increased their gross revenues, radio's gross sales increased more rapidly. The statistics also reveal how much, year by year, and in what categories—national and regional networks, and local stations—radio's gross time sales increased. The charts follow:

Comparison of Volume of Radio Commercial Advertising with Other Media

Dollar Volume by Years	Magazines	Newspapers	Radio
1934	$116,268,492	$485,481,718	$72,887,169
1935	123,093,289	517,513,000	87,523,848
1936	143,790,669	568,593,000	107,550,886
1937	161,967,804	630,000,000	144,142,482
1938	141,007,561	544,000,000	150,118,400

Commercial Time Sales

Year	Gross Time Sales	National Network	Regional Network	National Non-Network	Local
1934	$72,887,169	$48,647,081	$717,117	$13,541,770	$15,981,201
1935	87,523,848	50,067,686	1,110,739	17,063,688	19,281,735
1936	107,550,886	59,671,244	1,367,812	24,141,360	22,370,070
1937	144,142,482	69,612,482	3,530,000	33,000,000	38,000,000
1938	150,118,400	71,728,400	3,620,000	34,680,000	40,090,000

Leo Pollock Appointed

Leo A. Pollock has been appointed director of public relations for Wire Broadcasting Corporation of America by J. R. West, president.

The Brandt circuit plans to open the new Pix theatre, on 42d St. in New York, in November or December. It will seat about 850. A contract has been signed for RCA Photophone equipment. The policy of the house has not yet been decided.

Need Long Laughs, Says Max Gordon

Max Gordon sees a definite audience preference now for laughter and regrets that "there isn't a big, long, laugh picture in the show business now, of the type that Lloyd and Chaplin used to make." Mr. Gordon is about to enter films with the dramatic story of "Abe Lincoln in Illinois," which he is producing for RKO. (Picture on page 10.)

But the stage impresario may make "just such a long laugh picture," as his next, he said at his first interview this week, in New York, in S. Barret McCormick's press department in RKO's home office at Rockefeller Center.

Mr. Gordon thinks Hollywood would be wise when it hires a producer from the stage world, to let him work without interference.

Mr. Gordon says he will definitely produce "The American Way" on the Coast. The cast and writers have not been chosen.

He likes pictures. "There's so much you can do in screen production which would be impossible in stage work," he said.

He said many Lincoln plays had failed, but only because they needed the proper story and good production. He pointed to the success of the stage play.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE: Penny Singleton, Arthur Lake—We consider this one a very good comedy. Did a nice business on Sunday, but fell below average on Monday. Running time, 69 minutes. Played September 17-18.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

BLONDIE TAKES A VACATION: Penny Singleton, Arthur Lake, Larry Simms—Got this in ahead of my closest competition and did considerably above average for midweek. Picture starts out nicely but story material cheapens toward the close and the net result is a picture that won't especially satisfy the discriminating class. As that is a small group in a country town, most everyone thought this very much OK.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

FIVE LITTLE PEPPERS AND HOW THEY GREW: Edith Fellows—A very good family picture. Will appeal especially to the kids. Played September 26.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town and country patronage.

FIVE LITTLE PEPPERS AND HOW THEY GREW: Edith Fellows, Dorothy Peterson—A sweet little homey picture that should do nice business on a short run. Very acceptable but do not expect too much from it. Running time, 58 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOLDEN BOY: Barbara Stanwyck, Adolpe Menjou, William Holden—It just cannot be done. Hollywood should learn that they cannot take an unknown and put him in an "A" picture and get by. Perhaps in the future this Mr. Holden may be somebody but in his first attempt he is very amateurish. The picture itself, taken from the stage play, is very slow and draggy. It is all right for our situation on any day of the week except Sunday opening. Just another picture. Running time, 100 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

KONGA, THE WILD STALLION: Fred Stone, Rochelle Hudson—Good western and horse story that pleased. Running time, 63 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

MAN THEY COULD NOT HANG, THE: Boris Karloff—Here's one that clicks with Boris Karloff in the cast, and the title brings them in to good business. Running time, 64 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

WHISPERING ENEMIES: Jack Holt, Dolores Costello—A short feature and not very entertaining. I would rate it as the poorer than average program picture. Running time, 61 minutes. Played September 28-30.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

First National

ANGELS WASH THEIR FACES: Ann Sheridan, Ronald Reagan, "Dead End Kids," Bonita Granville, Frankie Thomas—There is no question about these kids; they are troupers. The picture is good but the scenario is getting typed. There is a similarity to the other pictures that they have played in, too much so, that if they hold up they will have to have a different treatment, is my opinion. Ronald Reagan especially good, and Sheridan seems to be improving.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CONFESSIONS OF A NAZI SPY, THE: Edward G. Robinson, Francis Lederer, Paul Lukas—Although we played this after the war started, it didn't do any extraordinary gross. Plot is rather hard to follow (if you can call it that). Too educational to suit the majority. I do not believe the first night showed hardly any women or children. I do not believe propaganda or war type pictures are going to do any unusual business.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—I played this very late but did not lose anything by that. Business good, quite a bit above average; in fact, the second highest grosser from Warners on the 1938-39 product. Picture will come close to rating the finest of the year.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

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Rockefeller Center, New York

DAUGHTERS COURAGEOUS: Lane Sisters, Gale Page, John Garfield, Fay Bainter, Claude Rains, Jeffrey Lynn, May Robson, Frank McHugh, Dick Foran—Just the type of picture for small towns and this drew extra business here. Story was not accepted by all but no one took any exception to the cast. If we could have them as good as this all the time, we would be satisfied. Running time, 107 minutes. Played October 1-2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

KID FROM KOKOMO, THE: Wayne Morris, Pat O'Brien, Joan Blondell, May Robson—Very good program picture which pleased our patrons nearly 100 per cent. Good action and plenty of thrills. Running time, 92 minutes. Played September 22-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent—This picture, it seems, is doing very good business everywhere. The women like it. The writer viewed it and considers it a very ordinary picture, a silly, implausible plot, far-fetched, that never happened and never will. But the answer is, it's doing business. Running time, 92 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

SWEEPSTAKES WINNER: Marie Wilson, Allen Jenkins, Johnnie Davis—Another of those fillers which do not mean a nickel at the box office. Too much of both Wilson and Jenkins, who are swell in support, but not leads. Running time, 59 minutes. Played September 13-14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Grand National

SIX GUN RHYTHM: Tex Fletcher, Joan Barclay—This was doubled with "Trade Winds" and is an all around satisfying western.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Metro-Goldwyn-Mayer

BURN 'EM UP O'CONNOR: Dennis O'Keefe, Cecilia Parker—A better than average B class picture. Running time, 70 minutes. Played September 24-25.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

GIRL DOWNSTAIRS, THE: Franchot Tone, Franciska Gaal, Walter Connolly—Not a big picture but better than most socalled program features. Running time, 70 minutes.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

IT'S A WONDERFUL WORLD: James Stewart, Claudette Colbert—Very screwy. I saw it four times and still don't know what it was all about. James Stewart very popular here. Running time, 86 minutes. Played September 20-21.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town and country patronage.

LADY OF THE TROPICS: Hedy Lamarr, Robert Taylor—Just a boring lot of nothing and why Metro ever released it is beyond me. If I had realized how it would talk the audience into boredom, this would have been out with a large OUT. They talk, talk and no modicum of action, and frankly you want to put a burr under their tails and get some action. Couple it with "Idiot's Delight" and you will have the worst pictures that have come from Metro this season.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MAISIE: Robert Young, Ann Sothern—A surprise picture, although we are never surprised when one of Metro's "B" pictures turns out to be an "A" picture and vice versa. We told the men to come see "Maisie," and whispered to the ladies that Robert Young was in the picture, so they all came. Played September 29-30.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town and country patronage.

PYGMALION: Leslie Howard, Wendy Hiller—Grand picture. Just a little hard to understand at the first but the acting of Howard and Hiller soon made you forget that part of it. Running time, 87 minutes. Played September 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THESE GLAMOUR GIRLS: Lew Ayres, Lana Turner, Tom Brown—Good picture, good business. Pleased all. Running time, 80 minutes. Played October 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WIZARD OF OZ, THE: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Swell show in color. Business was good, but mostly kids. Running time, 100 minutes. Played October 4-5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WIZARD OF OZ: Judy Garland, Ray Bolger, Frank Morgan, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton—For the business done we can thank the national reputation this enjoyed. Of its scope and production, there is no question. But our audiences thought too heavy and not enough dancing and music to carry it through, and some of our kids on the matinee could not stay in their seats at the witch scenes. It is a box office picture in every way except for the heaviness.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Monogram

WOLF CALL: John Carroll, Movita—This was doubled with "Never Say Die" and can easily be classed as better than average program picture.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Paramount

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys—Good entertainment that disguises a fashion show. Played October 4-6.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal, Margot Grahame, Akim Tamiroff, Walter Brennan—This was doubled with "St. Louis Blues." This program drew a little better than average but I believe that "St. Louis Blues" had some pulling power of its own.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

EDD TIDE: Frances Farmer, Ray Milland—Here is a good sea picture in all color that took well at BO. Played two days to a nice business. Running time, 91 minutes. Played September 7-8.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye—I set this in place of "The Lady's from Kentucky" and have to pat myself on the back for this substitution. Picture is more than two years old but not having played here before, it drew very well and brought out more laughs than anything made since. I am sure the take on this was double what "The Lady's from Ken-

(Continued on following page)

(Continued from preceding page)

tucky" would have been.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

NEVER SAY DIE: Bob Hope, Martha Raye—This was a lively, peppy, fun sprinkled offering that seemed to be much enjoyed, judging by audience reaction and for a Sunday and Monday showing drew a good average. This was doubled with "Wolf Call" from Monogram, which can easily be classed as better than average program picture.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RENEGADE TRAIL: William Boyd, Russell Hayden, George Hayes—"Cassidy" series are best Westerns ever made and this is no exception. It is remarkable how picture after picture in this group can hit the consistently high par of goodness and never go stale. Our patrons never tire of Cassidys. Played October 2-6.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

ST. LOUIS BLUES: Lloyd Nolan, Dorothy Lamour, Tito Guizar—Would call this a better than average program picture. While this doesn't jell as well as one would like, it delivers quite a lot of entertainment that was somewhat different. This was doubled with "The Buccaneer." This program drew a little better than average but I believe that "St. Louis Blues" has some pulling power of its own.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THANKS FOR THE MEMORY: Bob Hope, Shirley Ross—Played with "The Young in Heart." The quality of the program deserved better results at the box office.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THUNDER TRAIL: Gilbert Roland, Charles Bickford—This is a fair western. Did a fair business on Friday, but fell below average on Saturday. This is a Zane Grey story, but has no star value. Running time, 55 minutes. Played September 9-10.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee—This picture is outstanding. Great production. Played to big business for three days. We picked three pictures from Paramount for Paramount Week and we are glad we did. Joel McCrea and Frances Dee did a great job as leads in the picture. Running time, 115 minutes. Played September 4-6.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

Republic

MOUNTAIN RHYTHM: Gene Autry, Smiley Burnette—Here is Gene's best picture for a long time. Good songs, good story and plenty of comedy. Gene introduces the late song hit, "It Makes No Difference Now," which we publicized. Running time, 58 minutes. Played September 15-16.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

RKO Radio

FIXER DUGAN: Lee Tracy, Virginia Weidler—Played with "They Made Her a Spy." Double bill that gets by nicely.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

GIRL FROM MEXICO, THE: Lupe Velez, Leon Errol—Played with the "Saint in London." Double that pleased all the way, especially "The Girl from Mexico."—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

SAINT IN LONDON: George Sanders, Sally Gray—Played with "The Girl from Mexico." Double that pleased all the way, especially "The Girl from Mexico."—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

STORY OF VERNON AND IRENE CASTLE, THE: Fred Astaire, Ginger Rogers—A good show if you can get them in to see it. This team used to mean box office to us, but not now. Played September 17-18.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town and country patronage.

THEY MADE HER A SPY: Sally Eilers, Allan Lane—Played with "Fixer Dugan." Double bill that gets by nicely.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

Twentieth Century-Fox

CHASING DANGER: Preston Foster, Lynn Bari—Why did they tag this with a ten cent store title? Here is an outstanding program picture, one that evidently cost a lot to make, and they bury it under a handicap that marks it for the double bill class. I have seen a lot of "A" pictures that haven't got half what this has. Similar to "Submarine Patrol" (same producer) but really a lot better and just as big.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

CHASING DANGER: Preston Foster, Lynn Bari—Very, very ordinary; put out by Fox to fill in the last half of a double bill. Played September 20-21.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

EVERYBODY'S BABY: Jed Prouty, Spring Byington, Shirley Deane—This was the first Jones Family show I tried on a single bill and it went over OK, doing better than average midweek business. Some liked it—most of the patrons—although there were a few kicks, too. Picture is so short that it takes a whole flock of shorts to round out a two hour show, so there was no particular saving in running as single.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

KENTUCKY: Loretta Young, Walter Brennan, Richard Greene, Bobs Watson—The manner in which the inmate population responded to this "picture of color" convinces me that a "jim-dandy" was selected to open our 1939-40 season. Without exception it was agreed that Walter Brennan stole the show, with little Peter (Bobs Watson) running him a close second. In addition to these fine bits of action, the beautiful scenery, shots of such outstanding horses as Man O' War, Gallant Fox and Omaha, the stable boys' rendition of "Goin' to the Races" and the excellent racing shots all contribute to make this picture one any person could like. Running time, 95 minutes. Played October 7.—J. A. Reynolds, Director of Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher—I had hoped to do real old time Shirley Temple business with this but we struck a hot spell, the year's hottest, but at that we did a good average. This is easily one of Shirley's finest. We sure hate to lose a mortgage lifter like Shirley Temple has been.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MEET THE GIRLS: June Lang, Lynn Bari—This one is weak. No draw at BO. Even the title is bad. Running time, 71 minutes.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

RAINS CAME, THE: Tyrone Power, Myrna Loy, George Brent—Darryl Zanuck has done it again. Louis Bromfield should be proud of the way they handled his story. George Brent steals the show and that new gal, Brenda Joyce, is going places. Give it your best dates and step on it. We ran too early after release. Only those who had read the book and a few who read the movie mags came out. Needs lots of publicity. Running time, 104 minutes. Played October 1-3.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town and country patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver—Very good. Sonja is a favorite but we do believe they should let up a little on her skating. We all know she is a wonder but get a little tired of too much. Power is always good. Running time, 87 minutes. Played September 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda—Not a very good draw but a very fine picture for those that appreciate the better things. Possibly there were a few too many love scenes and the action slow at times may have been responsible for the several unfavorable comments. Biographies are not going to make profitable story material in small situations.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers, Richard Arlen, Ethel Merman—This is a good comedy for the weekend and business was good. This picture is quite a change for us on Friday-Saturday, as we usually play westerns and action pictures. Running time, 67 minutes. Played September 1-2.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—This picture is outstanding both from production and box office. Acting by Tyrone Power, Loretta Young and Annabella superb. Great story and wonderful direction. Played three days to very good business. Running time, 103 minutes. Played August 22-24.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

WIFE, HUSBAND AND FRIEND: Loretta Young, Warner Baxter, Binnie Barnes—This one sure pleased. A very good comedy. This Warner Baxter sure can sing. Why don't the producers give Baxter a chance to sing in pictures? Played September 13-14.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

YOUNG MR. LINCOLN: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan—Yes, Mr. Fonda was the whole show! Not that the others were not good, because it was a swell cast, but Fonda stood head and shoulders above them all. He certainly should have very serious consideration when the Academy Award is handed out. Running time, 101 minutes. Played September 24-25.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

United Artists

CAPTAIN FURY: Brian Aherne, Victor McLaglen, Paul Lukas, June Lang—The lack of popular stars and the rather meaningless title held business several notches below par, but let me tell you here is one of the best entertainments to come out of Hollywood this year. The comments for the size of the crowd were plentiful and all very favorable. The type that will please just about everyone and send them out feeling that they have seen a real show.—L. V. Bergtold, Westby Theatre, Westby, Wis.

DRUMS: Sabu, Raymond Massey—Shortage of pictures forced the playing of this one and for its type it is good. Rather long on some sequences that could have been cut out. Essentially a British picture and I'll hand this to the British that when they make a picture such as this one and "Four Feathers," that we played some time back, they go out on location and the scenes are breathtaking in some of the shots. There is no canvas background moving back of the camera. That is so apparent in some of the Hollywood productions. I wish that Hollywood would take a page from the book of the English and not try and fool the public in phoney outdoor sets. And if you



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AIR EXPRESS



don't think the movie public is wise to this, you are wrong—A. E. Hancock, Columbia Theatre, Columbia, City, Ind. General patronage.

TRADE WINDS: Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—I was rather afraid of this for my best playing time, as the title is not very exciting, but it drew a fair average and better than I expected. This will please them if you can get them in. This was doubled with "Six-Gun Rhythm" from Grand National, which is an all round satisfying western.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard—This one flopped at BO. Story slow moving and draggy. This picture was passed up by our patronage. We think the title had also something to do with keeping the patrons away. Running time, 91 minutes. Played September 11-12.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

YOUNG IN HEART, THE: Douglas Fairbanks, Jr., Janet Gaynor, Roland Young, Paulette Goddard, Billie Burke—Played with "Thanks for the Memory." This double program gave us a real low for the nice show weather we are now having. In fact, it gave us for a midweek showing about the year's low. The quality of the program deserved better results at the box office. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Universal

CARNIVAL QUEEN: Robert Wilcox, Dorothea Kent—Very weak. Running time, 65 minutes. Played October 7-9—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

SUN NEVER SETS, THE: Douglas Fairbanks, Jr., Basil Rathbone—Ninety-four minutes of slow, draggy rubbish that should never have been shown to the American public. Skip it. Running time, 94 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SUN NEVER SETS, THE: Basil Rathbone, Douglas Fairbanks, Jr.—Good programer. Second half in the big towns. Running time, 96 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Frank McHugh, Alan Hale, Victor Jory—The biggest show we have run this season with exception of "Boys Town." These type pictures really draw them in. Running time, 104 minutes. Played September 29-October 1.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

INDIANAPOLIS SPEEDWAY: Pat O'Brien, Ann Sheridan—Good picture, good business. Pleased the action fans. Running time, 82 minutes. Played October 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LOVE, HONOR AND BEHAVE: Wayne Morris, Priscilla Lane—Here is a honey of a picture, plenty of comedy, which did a nice business for two days. Wayne and Priscilla Lane are coming to the front fast. You cannot go wrong on this one. Running time, 71 minutes.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

NANCY DREW AND THE HIDDEN STAIRCASE: Bonita Granville—Another Nancy Drew adventure which pleased the children but failed to draw in the adults. Running time, 60 minutes. Played October 6-7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NAUGHTY BUT NICE: Dick Powell, Ann Sheridan—Warner Brothers wasted enough stars in this to make a good picture. The only word I know that describes it is "silly." Dick Powell hasn't meant anything at our box office in years, but that Ann Sheridan seems to have something if given a chance to show it. We broke even on it, but that happens often to us. Running time, 90 minutes. Played October 4-5.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town and country patronage.

NAUGHTY BUT NICE: Dick Powell, Anna Sheridan, Gale Page—What we wouldn't like to tell the guy who invented "oomph" for Ann Sheridan. And, if Warner's don't forget it, and give her an opportunity pretty soon, they'll send her along the same route all these other glamour girls have gone. We think she's swell, but just let her be her own self once. This drew a little extra business on midweek showing. Running time, 90 minutes. Played September 27-28.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan—Here is a powerful picture. Played three days to fair business. Acting by Garfield is outstanding; so is the supporting cast. Running time, 91 minutes. Played August 29-31.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—Very fine Navy picture that drew better due to the war going on in Europe. Running time, 89 minutes. Played September 22-24.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

MGM AND RKO BOOTHS DRAW MILLION VISITORS

Over a million visitors have signed the register at the Loew's MGM World's Fair Information Booth in New York since June 28th. Questions about the Fair, New York City and the surrounding country were asked by travelers from every continent and many foreign countries. Massachusetts, Pennsylvania and Ohio led the United States in number of visitors to the Booth. England, France and Italy supplied the most visitors from the rest of the world.

While MGM's Booth was for the general public, as well as exhibitors, the RKO World's Fair Lounge was exclusively for theatre men. Some 500 individual exhibitors representing more than 2,000 theatres were entertained in the RKO Lounge. These showmen came from all over the United States and from 18 foreign countries.

Short Features

Columbia

PEST FROM THE WEST: Buster Keaton—Best two-reeler I have seen in many a month. When the shorts draw comments, they have to be good.—L. B. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SCRAPPY'S ADDED ATTRACTION: Scrappy Cartoons—One of the poorer cartoons that Columbia has made. Just fair. Running time, seven minutes.—A. J. Inks. Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS: No. 1—The poorest Snapshot we have run. All about beauty makeup that is not even passable. Skip this one. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SKINNY THE MOOCHER: Charley Chase—For the audiences that like their slapstick, this is a knockout. This producer still heads the list in good comedy. Very good. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WASHINGTON, D. C.: Washington Parade—Very fine and timely. People are interested in shorts telling about the big cities of the nation.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Metro-Goldwyn-Mayer

CAPTAIN SPANKY'S SHOWBOAT: Our Gang—Average Our Gang comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THINK FIRST: Crime Doesn't Pay Series—Very good two-reeler dealing with shop lifting. A little feature in itself.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TO THE ENDS OF THE EARTH: Romance of Celluloid—Very good short on Metro's 1939-40 product. If you have the new product bought, by all means play it. Running time, 10 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

YANKEE DOODLE GOES TO TOWN: Passing Parade, No. 6—Another patriotic short but this one is different. Give it a good date as it is worth it. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

MARCH OF TIME: No. 13.—This was better than the majority of these subjects lately. People are interested in war subjects but 20 minutes of it at a time is too much.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Twentieth Century-Fox

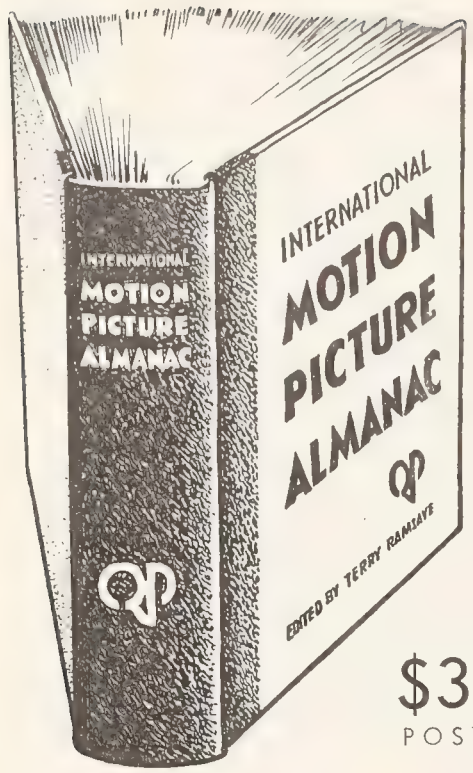
SPORTS IMMORTAL: Ed Thorgersen (Sports)—This short proved to be both interesting and amusing. Interesting because it brought back such outstanding heroes as "Red" Grange, Babe Ruth, Jack Dempsey, Helen Wills, Gertrude Ederle, et al, and amusing because of the dress of our heroes and the old fashioned photography. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Universal

STRANGER THAN FICTION: No. 64—Very good. Diversified and interesting. Running time, nine min-

(*Continued on following page, column 2*)





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(*Continued from preceding page*)

utes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

ARTIE SHAW AND HIS ORCHESTRA: Melody Masters—A snappy musical short featuring the "clarineting" of one of the countries outstanding "clarinetters." Anyone who likes good dance music will enjoy this short. Running time, 10 minutes.—J. A. Reynolds, Director of Recreattion, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

BELIEVE IT OR ELSE: Merrie Melodies—We have had better cartoons than this one but still not so bad. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

COUNT ME OUT: Merrie Melodies—An amusing Merrie Melody. It proves quite conclusively that to learn boxing via Correspondence Schools is not so good, not so good. Running time, seven minutes.—J. A. Reynolds, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

CRAWFORDS "AT HOME," THE: Vitaphone Varieties—Good one-reel musical with the Crawfords at the pipe organ.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOLD RUSH DAZE: Merrie Melodies—Good colored cartoon.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

NAUGHTY BUT MICE: Merrie Melodies—We played this with "Naughty But Nice" and it made quite a hit with our poeple.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RIDE, COWBOY, RIDE: Dennis Morgan—Good two-reel western in color with Dennis Morgan singing. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RIGHT WAY, THE: Vitaphone Varieties—Extra good. You may call it propaganda but what's the difference if it is a good subject and puts across a good lesson. Let's have more of them, opposing the forming of organizations working against the U. S. A.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SCALP TROUBLE: Looney Tunes—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Junior Programs To Start Fourth Season

Junior Programs said this week that it is sending two companies on the road starting immediately to begin its fourth year as a national non-commercial organization providing children throughout the country with professional opera, ballet, drama, concerts and other entertainments at film admission prices averaging 10 cents to a quarter. Junior Programs said that bookings are now 25 per cent over last season's total, not counting those to be negotiated during the season.

The companies will tour from the east to the west coasts, as far north as Ontario, Canada and south to Florida. Contracts are said to be in hand for 365 performances and last year's audiences of 500,000 children and young people will probably be doubled, according to Mrs. Dorothy L. McFadden, founder-director of the organization.

Retsama Will Produce Five Features, 22 Shorts

Under a deal announced in Hollywood this week five features and 22 short subjects will be produced by Retsama Film Productions for release by Standard Pictures Corporation. Geraldine Spreckels will star in the first two, "The Trail Blazers" and "Women of Destiny."

Twentieth Century-Fox has announced that "Drums Along the Mohawk" will be released in 14 reels, making it the longest color feature ever released, it is claimed. The picture will star Claudette Colbert and Henry Fonda.

Republic Managers on Leaves of Absence

Five Republic district managers are on leaves of absence to January 1st. Whether they will return to the company at that time depends on the world revenue situation. In the meantime they may be assigned to other positions when available. The only district manager provided for is Jack Bellman, who has been assigned as manager of the Buffalo exchange. He was in charge of the eastern district. District heads on leave are Max Roth, Chicago; Harry La Vine, Philadelphia; Grover C. Parsons, San Francisco; Clair Hilgers, Atlanta, and William Benjamin, St. Louis.

Dave Whalen and Charles Jones are jointly in charge of the company's advertising publicity and exploitation.

Republic has named Paul M. Wir as divisional manager for Central America to succeed Harry Davis, who will move to South America to open two new branches there. Mr. Wir will make his headquarters in Panama. Mr. Davis will open a main office at Santiago, Chile, with a branch at Valparaiso when he leaves his present job the end of October.

Name Murray, Binder

F. T. Murray has been named manager of branch operations for Universal and O. C. Binder, manager of exchange maintenance, by William A. Scully, general sales manager. Six Universal district sales managers were in New York a week ago for conferences with Mr. Scully to consider domestic problems which have arisen as a result of war conditions. Attending were A. J. O'Keefe, Los Angeles; E. T. Gomersall, Chicago, Pete Dana, Kansas City; H. D. Graham, Atlanta; Dave Miller, Cleveland; A. J. Herman, New York.

Cincinnati Office Takes Award

The Metro-Goldwyn-Mayer office in Cincinnati, in charge of Edwin M. Booth, will receive a Leo plaque and the entire personnel of 44 will receive awards ranging from two weeks' additional pay to trips to the San Francisco Exposition, it has been announced by the MGM home office. The Cincinnati branch, for the second consecutive year, led all 32 exchanges in sales, collections, efficiency and bookings increase.

Suspend Commercial Plans

The March of Time has temporarily suspended plans for production of commercial motion pictures. The staff is being concentrated entirely on "The Ramparts We Watch," full-length feature picture now in production, and on the emergencies occasioned by the European war as they affect the regular monthly releases of the March of Time.

Roberts Appointed

Don Roberts has been named publicity director of Selznick International Pictures by Russell Birdwell, who now handles the account on a retainer basis. Mr. Birdwell has realigned the entire department as a result of curtailment of the department budget.

Herman Bernie, formerly eastern manager for the Myron Selznick agency, has opened his own management office, Herman Bernie, Inc.

SHORT PRODUCT PLAYING BROADWAY

Week of October 14

CAPITOL

The Day of Rest..... MGM
Natural Wonders of Washington State ..... MGM
Feature: Thunder Afloat.... MGM

CRITERION

Boy Meets Joy..... Universal
Air Thrills ..... Columbia
Feature: Fast and Furious.. MGM

MUSIC HALL

Donald's Penguin ..... RKO Radio
Bill of Rights..... Vitaphone
Morocco ..... Columbia
Stranger Than Fiction, No. 68 ..... Universal
Feature: Intermezzo, a Love Story ..... United Artists

PARAMOUNT

Fresh Vegetable Mystery... Paramount
Unusual Occupations, No. 1. Paramount
Catching Whoppers ..... Paramount
Feature: What a Life..... Paramount

RIALTO

Farmyard Symphony ..... RKO Radio
Feature: All Quiet on the Western Front (reissue).. Universal

RIVOLI

Donald's Penguin ..... RKO Radio
Acres of Plenty..... RKO Radio
Feature: Jamaica Inn..... Paramount

ROXY

The Orphan Duck..... 20th Cent.-Fox
Monkeys Is the Cwaziest People ..... 20th Cent.-Fox
Feature: Hollywood Cavalcade ..... 20th Cent.-Fox

STRAND

Ice Frolic ..... Vitaphone
Detouring America ..... Vitaphone
Vote Trouble ..... Vitaphone
Feature: Dust Be My Destiny. First National

New Zealand Film Board Is Formed

A Film Board of Internal Control has been formed in New Zealand, says a report to the Department of Commerce from the American Consul General at Wellington.

Meanwhile the new standard film contract, which classifies a feature picture as one 5,000 feet or more in length, is being invoked by exhibitors against pictures sold to them as features which are under the prescribed 5,000 feet, although many of them have been cut to under that length by the Commonwealth censor.

Censorship figures published by the New Zealand authorities indicate that the percentage of British quota films to the total number of quota films dropped from 19.2 per cent in the period April, 1937-March 31, 1938, to 13.7 per cent for the fiscal year ended March 31, 1939.

Australia reports a mild entertainment boom following the declaration of war. The uncertainty prevalent there for a long time previous to the actual declaration had resulted in a falling off in the amusement industry.

MORE UNIONS ASK RAISE; ACTORS HALT NBC SHOW

Guild Demands Use of Its Members in Television; Nick Mistrial Declared

Balked on several sides in efforts to effect economies to conform with foreign rental losses, while studio labor is demanding wage increases and talent is refusing salary cuts, the producers in Hollywood this week faced a new ultimatum from several crafts unless their requests for a 10 per cent raise are granted.

Actors Warn NBC

Other labor activities of the week in production were highlighted by a Screen Actors Guild warning to National Broadcasting Company that Guild members only are to be used in NBC television shows.

Unionism in exhibition this week was concerned principally with the opening of the trial of John Nick, deposed St. Louis union leader, on charges of extortion, and the continuance of arguments in New York between circuits and projectionists over new wage-and-hour conditions.

Five more locals whose members work in film studios demanded a blanket 10 per cent wage increase for their crafts last Friday. The groups are plasterers, plumbers, machinists, studio utility employes and molders groups, and are in addition to the 12,000 members of the International Alliance of Theatrical and Stage Employes in studios who won demands for a 10 per cent increase last month.

Painters Delay Action

Meanwhile, last week's strike threat of moving picture painters, Local 644, over the question of a 15 per cent wage increase, was held up to the end of this week on the intervention of Pat Casey, producers' labor contact. The union will hold its strike vote Saturday.

The five organizations which demanded an increase in wages have agreements with producers nearing or past expiration dates. All belong to the American Federation of Labor studio crafts conference which hopes to influence William Bioff, Alliance leader, to accept the chairmanship for further negotiations.

On Monday, Frank Stickling, international representative of the IATSE, filed a petition on behalf of 11 studio locals asking the National Labor Relations Board to declare International Alliance units as bargaining agents for their classifications in all independent studios. This is preparatory to seeking new agreements which will make official the 10 per cent wage increase already granted by the major studios.

Also on Monday the Screen Actors' Guild told television officials of the National Broadcasting Company that any films produced specially for television purposes would have to be made with a Guild cast.

Telecast Cancelled

Last week NBC was forced to cancel a telecast of the stage play "Very Warm for May" because Actors' Equity ruled that members of the cast, at present in rehearsal, would have to receive a full week's salary for each performer taking part in the single program (reported in Motion Picture Herald of October 14th). The Equity council uncovered a regulation enacted before the advent of television which was intended to cover motion pictures and recordings, and in which, because of the permanent nature of films and recordings, a week's pay was required for each day spent in production. Actors who perform their parts over the radio are merely required to receive payment for one extra performance, or one-eighth of the weekly pay.

The question of which union shall have jurisdiction over television has not as yet been settled.

Thomas Hutchinson, NBC television director, and Max Gordon, stage and film producer, appeared Tuesday before Actors Equity Council to seek permission to submit a plan allowing legitimate plays from Broadway to be telecast without paying the required one week's salary to the cast.

Nick Case Ends in Mistrial

John P. Nick, deposed head of the theatrical unions in St. Louis and still a vice-president of the International Alliance, went on trial Tuesday before Circuit Judge Robert Aronson in federal court in St. Louis, on a charge of extorting $10,000 from theatre owners in 1936 to forestall a demand for wage increases by operators.

On the second day, however, Judge Aronson declared a mistrial after an information had been filed by Clarence Groeteke, a state's witness, charging that Robert W. Cox, a juror, had discussed the case with him Tuesday night.

Fred Wehrenberg, St. Louis exhibitor, was one of the first prosecution witnesses to testify Tuesday.

The St. Louis dispute between Local 143 of the operators union, and the St. Louis Amusement Co., is in its third week with no settlement indicated. The difference grew out of a demand by the union that the company bargain with it for all operators.

Chief Justice Frederick Crane of the New York state court of appeals last Friday received the application of New York City major circuits to designate a fifth and neutral arbitrator on the board which will decide wage scales and working conditions for operators during the next two years. Judge Crane took the matter under advisement.

Withdraws from Election

The United Theatrical and Motion Picture Service Employes Union, Local 258, withdrew Monday from a proposed certification election at the State Labor Relations Board for ushers, doormen and cashiers at the RKO houses in New York. The union is an affiliate of the Congress of Industrial Organization; while it is claimed by Local B-171, connected with the IATSE that the Alliance, affiliated with the American Federation of Labor, that the Alliance has 90 per cent of the RKO ushers enrolled.

New York Supreme Court Justice McLaughlin on Monday set trial for October 23d of the suit for an injunction and damages brought by Joseph Basson, head of Local 306 of the operators union, against Paradise Pictures, owners of the Belmont Theatre in New York. The defendant is charged with refusing to employ members of the local in violation of a contract allegedly made by it.

On Tuesday Projectionists' Local 306 started four actions in New York Supreme Court against RKO, Loew's, Warners and Paramount, intended, according to union officials, to recoup approximately $300,000 claimed to be due its members in unrestored wage cuts. The union asserts that during the administration of Sam Kaplan, former head of the union, a 10 per cent cut was agreed upon for a period of one year only. At the expiration of that period, it is claimed, the cuts were not restored.

There's No Stopping Here!



Like Old Man River . . . NATIONAL SCREEN TRAILERS just keep rolling along . . . smashing home the strength of your show . . . its highlights . . . its good points . . . to a 100% customer-audience at every performance.

No sir! No guessing as to how many see it . . . no guessing as to how many read it . . . YOU KNOW that everybody your message is aimed at gets an entertaining eyeful and earful of the thing you're selling . . . because they are in your theatre watching your screen.

And here's something extra!

NATIONAL SCREEN TRAILERS are cheaper than any other medium of advertising you can buy! They reach more people . . . sell more seats . . . BEST SELLERS IN THE BUSINESS!

You can go places and do things with Special Announcement Trailers by NATIONAL SCREEN SERVICE

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

On Quigley Awards and Promotions

Outside of the publicity attentions given to theatremen taking down Quigley Awards, what accrues to the winners that can be translated into real folding money? Presentations by Governors and other prominents, compliments from the boss-man, the pat on the back from fellow workers are all of the finest as far as they go. But the basic reason for the Competitions is to spotlight the continuously effective job done by the man in the field so that he may be properly rewarded with bigger pay or a better job.

That the Awards have been successful in this direction is no new story.

These pages have told it time and again, of winners stepped-up to more responsible and higher paying posts, who have unequivocally credited their successes in the Quigley Awards for a definite assist in getting there. The story continues to be told, currently by John Burhorn and Marlowe Conner, favored with advancement by their organizations.

Silver Grand Award winner in 1938, Burhorn, from manager of Indiana-Illinois' Gayety, Chicago, is now promoted to supervise coordination of all exploitation activities of the circuit's units in the Chicago and Calumet region. Writes John:

"This is a promotion no doubt due to my past work which was stimulated without a question through the Round Table and, notably, the Quigley Awards."

Other recent promotions among the Manta-men include those of Rex Williams, Chick Tompkins and Don Johnson, all active in the Awards and recipients of top honors.

Quarter-Master Plaque winner in the Second Quarter this year and prominent in other Awards listings, Manager Marlowe Conner now transfers his activities from the Warner Rhodes, Chicago, to the wider fields of the circuit's Avalon in the same city. He tells it as follows:

"This is a nice boost for me. There is no doubt in my mind that the recognition I received from the Round Table and the Quigley Awards has been a big factor in my favor."

It is significant to note that in most every case of promotion among Awards winners their entries have displayed an impressive consistency of boxoffice promotion. That this factor also has been noted by managers in the current Competitions is indicated not only by the quality but the increasing quantity of entries judged for Third Quarter-Master honors. It is doubly significant that the winners were selected importantly from among Fortnighters who realize the personal benefits to be had from a sustained showmanship attack as indicated by the frequency with which they were represented.

▽ ▽ ▽

TO BE HANDLED WITH CARE

Haven't got the spanking clothes on today, so there is no need to mention names. But by now every member should realize how much dynamite there is in the post-card "phone me" gag—the one addressed in feminine handwriting to married men as a laugh buildup for a picture. This time it was signed "Maisie" who urged those addressed to call her at a given number, which proved to be the theatre. The phone rang all day, reports the Round Tabler, and many wives were asking. You can bet they were.

Fun may be fun. But not every wife is the best audience for comedy that points the finger at her old man. It would seem safer, then, to stay away from giggles aimed so close to the family fireside. Experience sadly relates that too often the laugh may be on the boxoffice.

▽ ▽ ▽

On behalf of "The Women" at the Warner Columbia in Portsmouth, Ohio, Manager Dick Cruciger promoted a women's golf tournament. Prizes were named after the stars. Everything was handled by the ladies and, as in the picture, no males were on hand. It was a highly successful afternoon, and peaceful, reports the Round Tabler. Not one fight. No one was bitten.

A-Mike Vogel



Arranged by Loew publicist Joe DiPesa was lobby stunt for the "Four Feathers" date at Loew's State, in Boston, shown above with Manager Fred Greenway pointing out the various high spots of a replica British fort used in the production. For street bally, 24-sheet mounted on compoboard was planted atop sound truck which covered beaches, playgrounds, main streets, etc.

When Paul Walker, columnist on the nearby Harrisburg Telegraph recently wrote a rave review on "The Old Maid", Nick Todorov, assistant to Charles Bierbauer, at Wilmer and Vincent's Colonial Theatre, in Allentown, constructed a 40 by 60 blowup and used it for a lobby display ahead and during run of picture. Both sides of review were flanked by scene stills.





Entirely constructed and conceived by Harry Lahr of the Wardman, in Whittier, Cal., was the tin woodsman and scarecrow used for his "Oz" lobby display. Large book contained pages filled with scene stills, write ups, comic strips and inserts pertaining to the picture. Patrons were invited to scan through the book.

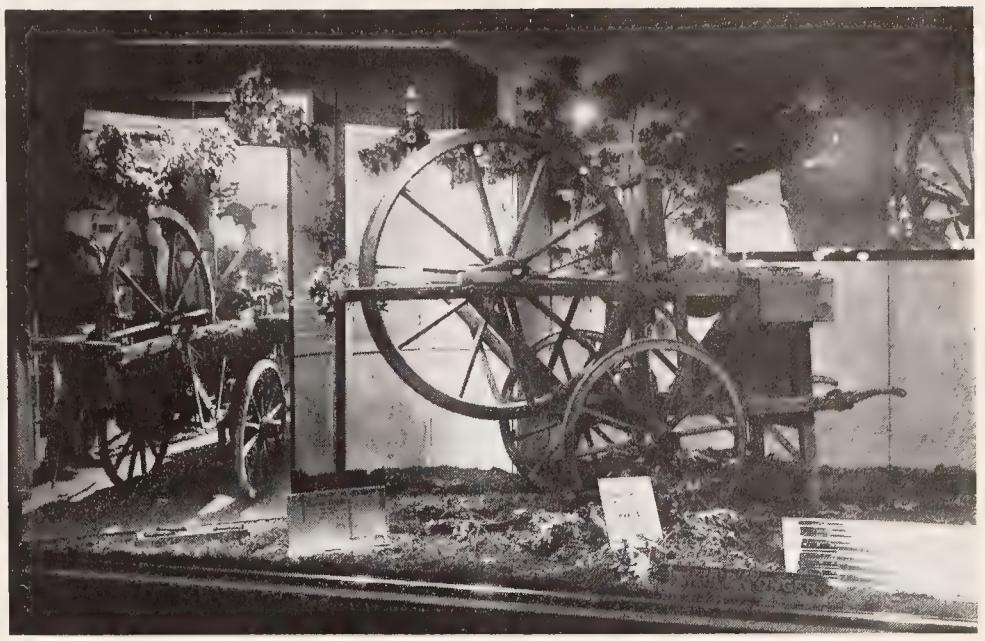


Three girls carrying umbrellas and chest banners with cast, title and playdates on "Fifth Avenue Girl" visited leading stores as part of John Dostal's exploitation on that date at the Orpheum in Waterloo, Ia. Street broadcast was also used, with passes going to participants.



Entered in a recent local celebration was the "Young Mr. Lincoln" float created for that date at the Olympic, Canyon, Texas, by Manager Charles Donnell. With a red, white and blue color scheme, rolls of crepe paper were cut in fine pieces and tacked to frame.

Round Table In Pictures

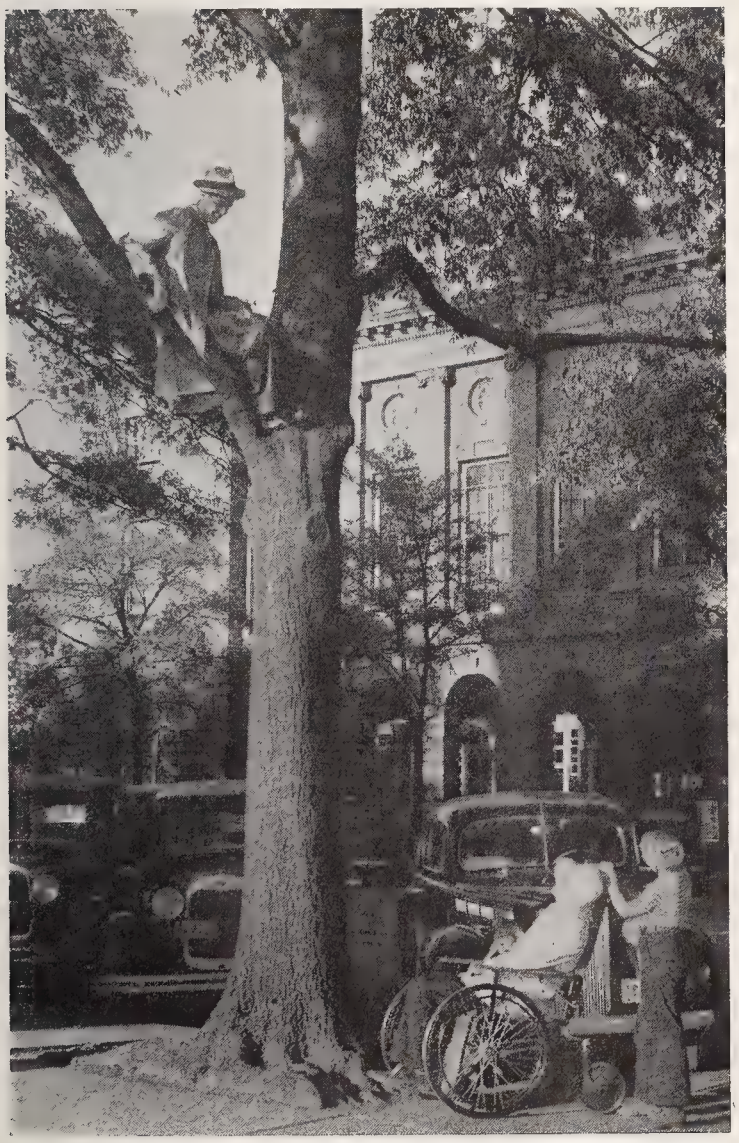


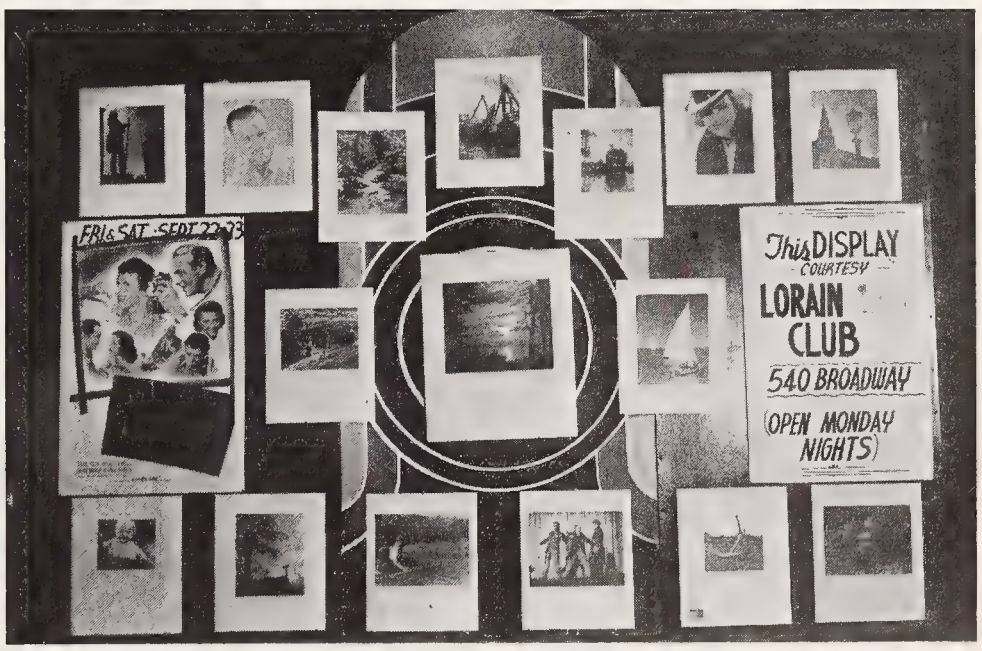
The original knife grinder's cart which plays an important part in "Harvest", showing currently at the New York World Theatre was brought over from France to make a "personal appearance" in hard-to-get hardware window, tying up with modern cutlery. Cart which is over 100 years old was backed up with blowup of scene still. Tieup was arranged by Herman G. Weinberg, publicity head, French Cinema Center, distributors of the picture.



Enlargements of stills from the picture showing actual locations in the famed French fortifications were used to highlight the front of the New Amsterdam, in New York for the date on Al Selig's "Crime in the Maginot Line" . . . In connection with "Everybody's Hobby", Louie Lamm at the Palace, Lorain, Ohio, promoted through Lorain Camera Club, display reproduced below of enlarged snapshots taken by localities which were used for lobby setpiece ahead and during run of picture.

Described elsewhere in this section was stunt arranged by Lucas and Jenkins City Manager Moon Corker through courtesy of civic authorities to keep "Mr. Brink" up a tree in front of postoffice for five days ahead of opening as part of his exploitation on "Borrowed Time" at the Palace, Athens, Pa. Tieups with merchants brought food, drinks, cigars, etc., to "Mr. Brink", with Gramps and Pud carrying on an animated conversation regarding the picture.





SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Round Table Cartoonist Milt Rosenfeld.

"Imagine a Professor Being a Gambling Man."

Model Plane Contest Planted On "Men with Wings" by Bryan

Through the cooperation of local model building supply dealers, Manager A. F. Bryan for his date on "Men with Wings" at the Columbia Theatre in Warren, Pa., held a model plane building contest. Merchant devoted windows to the stunt with appropriate tiein copy and the theatreman displayed the models in lobby ahead and during run. In addition, other merchants, who cooperated by presenting prizes to winners, also devoted windows to the stunt. Daily announcements were made over Station WJTN, plugging contest and name of picture, and the judging was held on stage evening prior to opening, event being covered by local newspaper.

Cards were placed in the YMCA branches and Boy Scout offices, and Bryan personally contacted and secured the support of the executives of both these organizations to announce the contest at their meetings.

"LET'S HEAR FROM YOU"

Talent Search Proves Successful for Daniels

Staged each summer at the Strand Theatre, in Perth Amboy, N. J., and inaugurated by Manager Julius Daniels, is his ten week series of contests in a search for local amateur talent. Held each Saturday afternoon, one winner each week is eligible for the finals. Wrist watches promoted from cooperating merchant are presented weekly with a minor prize to the runner up and a grand prize of $50 awarded to the finalist. Contest is open to children up to the age of 16 and winners are selected entirely by audience applause. Application blanks are available at the theatre and must be accompanied by photo of the entrants. Cooperating stores plugged the event in their ads.

Notaro Promotes Newspaper Contests

As a result of a talk had by Pat Notaro, manager of the Columbia Theatre, in Sharon, Pa., with the sports editor of his local paper a weekly contest was instituted, featuring a gridiron guessing tiein, with passes to the winners. Each Monday through to Friday, cooperating paper runs list of teams playing Saturdays and provides box spaces for entrants guesses. Theatre is conspicuously mentioned each day, contest to continue throughout the season.

Another contest angle was engaged in for "Beau Geste" in the form of a co-op page, each merchant's ad containing cut of a flag under which Gary Cooper served in various of his pictures. To the first contestant submitting correct list, as a special award, the original script used in the filming was presented, runnersup received guest tickets.

"LET'S HEAR FROM YOU"

Selected Group Invited To "Cavell" by Schreiber

Officers of the Fort Hayes barracks and the infantry band were guests of Manager Harry Schreiber of the Palace Theatre, in Columbus, Ohio, one night during the run of "Nurse Edith Cavell." In addition superintendents of six hospitals were invited to attend along with two nurses from each institution. The Columbus *Dispatch* was tied into the promotion and interviewed the superintendents.

Through a hookup with local news agency, entire fleet of trucks were bannered. Other units of exploitation included the distribution of heralds in *Liberty* magazines, spot announcements at football games, art blowups of Anna Neagle in hotel lobbies and numerous window displays.

Unusual Support Accorded Corker To Exploit 'Time'

For a reported "first time" in Athens, Ga., L & J City Manager Moon Corker for "On Borrowed Time" at the Palace secured personal endorsements from four of the state's most prominent citizens, cuts of each used along with their comments and set in a three-column full on opening day. The tiein was promoted and other newspaper publicity secured were two effective contests. The first was labeled "Are You Living On Borrowed Time?" and invited readers who had survived near fatal accidents, or who had come near having one, to describe their experiences for prizes offered by the theatre. The second, a grandparents essay contest which made page one offered guest tickets to sets of grandchildren and grandparents in return for prize essays of not more than 100 words written by the adults on "What I Like Best About My Favorite Grandchild". Teaser ads pointing up the two ideas were also promoted by the theatreman, running one a day for week ahead.

Unique Tree Stunt Arranged

Shown in this section's pictorial section was the unusual tree stunt, based on a sequence in the picture, arranged by Corker, wherein through the courtesy of the Mayor, City Council, Chief of Police and the postmaster, Gramps and Pud kept Mr. Brink up a tree in front of the postoffice five days ahead. At certain times each day, Gramps and Pud would visit different stores and carry Mr. Brinks sandwiches, drinks, cigars, etc., through the courtesy of cooperating merchants. All three were well schooled to answer any questions asked by passersby.

An old model "A" Ford bannered appropriately with copy such as "Gramps and Pud Goin' Fishing on Borrowed Time, see" etc., etc., with an old man and boy riding with a dog sitting on the back seat was used as street bally. Fishing pole hanging on side gave reality to the stunt.

Tieup was also made with all automobile dealers for a parade, all cars properly bannered and led by motorcycle escort covered entire city, including college campus. Other promotions included furniture store tiein sponsoring an "Answer It If You Can" program over WGAU, which brought plugs for the picture nine days ahead.

Effects Numerous Promotions

Through cooperation rendered by local grocer and janitors of several buildings, the "Forbidden Apple" gag was effectively used, with 500 cards and apples placed on the desk of prominent citizens in the business section and on the University campus. Florist presented a tagged basket of cut flowers to each bank president, cards in each case being signed by either Gramps, Pud or Mr. Brink, and containing theatre credits. Flowers were prominently displayed in the banks. Tags were unusual, being one foot in size, copy in capitals and each personally addressed to the president. Another promotion was a two-column display promoted by Corker, wherein a cut of the theatreman emphasized his personal endorsement for the date.

Third Quarter-Master Listings Name 68 Fortnighters as Awards Sweep Into Last Quarter of Year

by A-MIKE VOGEL

Marking the turning point into the fourth and final period, voting for the Third Quarter discloses a new Awards high of 68 Fortnighters selected for Quarter-Master honors, with Plaques voted to three, Medals to five and Citations to 59. Names and situations appear elsewhere on this page. The record number, topping all previous listings in the 1939 Quigley Awards, was designated by a Judging Committee comprising Lou Pollock, Eastern advertising manager for Universal, Lou Lifton, Monogram advertising and publicity director and Harry Mandel, RKO Theatres advertising and publicity head.

Summer Months No Handicap

The record listing of Quarter-Master honors was made possible in great part by the unprecedented total of individual contributions entered during the two-week preliminary periods of the Quarter. From these, as is usual, were selected the outstanding promotions for Fortnight Appointments which were considered in the finals.

Continuing interest in the Competitions was also noted by the Judges in the fact that the unusual number of entries occurred during a period that covered the summer months, when promotional effort usually is not as spirited. This is borne out in the week-to-week consistency displayed by winners, especially among those who had scored in previous Quarters. Of the eight Plaque and Medal recipients, seven have been represented in the First or Second Quarter-Master listings, a majority in both. The same holds for the Citation winners, among whom are numbered entrants who won honors in previous Quarters.

Interest Turns to Last Quarter

And now all eyes turn to the Fourth Quarter which will definitely determine many of the Quarter-Master names to be represented in the Grand Awards judging. As the records show, the race is still wide open. Many previous winners are grouped neck-and-neck as the Awards tear into the stretch. There are six distinct Fortnight periods in which aspiring theatremen can register what they are doing for the boxoffice and their chances in the Awards. What they have already done to register is set down on the following page, with more to come.

VOTED QUARTER-MASTER PLAQUES

RAY BELL
Loew's, Washington, D. C.

MOON CORKER
Georgia, Athens, Ga.

RALPH PHILLIPS
State, Sioux Falls, S. D.

VOTED QUARTER-MASTER MEDALS

PAUL BINSTOCK
Lyric, Hartford, Conn.

ED FITZPATRICK
Poli, Waterbury, Conn.

A. J. KALBERER
Indiana, Washington, Ind.

GUS LAMPE
Keith, Syracuse, N. Y.

P. E. McCOY
Georgia, Athens, Ga.

VOTED QUARTER-MASTER CITATIONS

DON ALEXANDER
Paramount, St. Paul, Minn.

WALLY ALLEN
Kentucky, Lexington, Ky.

GEORGE BANNAN
VanWert, Van Wert, O.

HAROLD BORRESEN
State, Winona, Minn.

LIGE BRIEN
Prince, Ambridge, Pa.

JOHN BURHORN
J. R. WHEELER
Lex, Chicago, Ill.

WALLY CALDWELL
Loew's Valentine, Toledo

E. C. CALLOW
Warners, Philadelphia, Pa.

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

JOE CLEMENTS
Egyptian, Sioux Falls, S. D.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

MARLOWE CONNER
Rhodes, Chicago, Ill.

WALLY COWEN
Princess, Modesto, Cal.

E. E. CRABTREE
Fischer, Danville, Ill.

TED DE GRAZIA
Lyric, Bisbee, Ariz.

JOE DI PESA
Loew's, Boston, Mass.

FRANCIS DEEERING
Loew's, Houston, Tex.

H. A. DOMAN
Harris, Harris, Pa.

TED EMERSON
Omaha, Omaha, Neb.

JIM ESHELMAN
Huron, Huron, S. D.

PETE EGAN
Capitol, Calgary, Canada

BOB FULTON
Paramount, Waterloo, Ia.

SAM GILMAN
Loew's, Harrisburg, Pa.

FRANCIS GOOCH
Uptown, Bath, Me.

KEN GRIMES
Warners, Erie, Pa.

MEL GRUNDY
Rivoli, Muncie, Ind.

MILT HARRIS
Loew's, Cleveland, O.

THOR HAUSCHILD
Paramount, Marion, Ind.

R. S. HELSON
Napier, Napierville, Ill.

C. L. HOLLISTER
Babcock, Wellsville, N. Y.

GEORGE IRWIN
Lyceum, Duluth, Minn.

BILL JOHNSON
Opera House, Millinocket, Me.

MAYNARD JOINER
Capitol, Vancouver, B. C.

HAROLD LEAND
Revere, Revere, Mass.

HOMER McCALLON
Loew's, Houston, Tex.

ED McBRIDE
Loew's, Providence, R. I.

BYRON McELLIGOTT
Capitol, Aberdeen, Minn.

PAT McGEE
Paramount, Syracuse, N. Y.

J. E. MANUEL
Strand, Delaware, O.

ED MILLER
MANNY PEARLSTEIN
Hippodrome, Cleveland, O.

GLENN NELSON
Harris, Findlay, O.

FLOYD NUTTING
Paramount, Grand Forks, N. D.

JIM O'DONNELL
Haines, Waterville, Me.

LES POLLOCK
Loew's, Rochester, N. Y.

JIM REDMOND
Bonham, Fairbury, Neb.

W. C. RICORD
Egyptian, Hollywood, Cal.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JOE SAMARTANO
Palace, Meriden, Conn.

WILLIAM SAXTON
Century, Baltimore, Md.

FRANK SHAFFER
Dixie, Staunton, Pa.

TOM SORIERO
United Artists, Los Angeles

FRANK STEFFY
State, Minneapolis, Minn.

CHARLES TAYLOR
Buffalo, Buffalo, N. Y.

RALPH TULLY
Central, Biddeford, Me.

STUART TOMBER
Fargo, Sycamore, Ill.

LEN WORLEY
Madison, Peoria, Ill.

ERLE WRIGHT
Strand, Syracuse, N. Y.

LEO YOUNG
Strand, Portland, Me.

PAST "FORTNIGHT" EXPLOITATIONS

Authorities Cooperate with Nelson On County Schools Premiere of "Oz"

With the school year just getting underway during Glenn Nelson's date on "Wizard of Oz" at the Harris, in Findlay, Ohio, theatreman contacted county school superintendants for permission of kids to attend a premiere of the picture. Theatreman gave passes to the drivers of the buses bringing the kids in and to the teachers accompanying them, children paying regular admission prices. Five schools, totaling 814 youngsters from a radius of eight to 10 miles, attended the showing in bannered busses, stunt landing two column story and art work in papers.

In advance of the arrival of the MGM travelling "Oz" truck, Nelson promoted paper to run a contest to find youngsters to fit the costumes representing the characters of the picture. Next step was tieup arranged with local automobile agency which furnished cars and trucks to form a parade, police department provided escort and granted permission for Nelson to park the truck in front of the theatre during run. Cooperating paper ran stories with art daily on the stunt.

McGee Forms Brenda Joyce Club Among Syracuse Univ. Sorority Gals

Neat tieup was arranged by Pat McGee at the Paramount, in Syracuse for "Here I Am a Stranger" when he persuaded the local chapter of Delta Gamma at Syracuse University to form a Brenda Joyce club in honor of the star who is a member of that sorority from USC. Girls attended the showing in a group and as a result a nice story was landed in the *Daily Orange,* Syracuse U publication. The Orange also ran a football score guessing contest which brought breaks for four days. In addition, a litho-offset bulletin was placed in all frat and sorority houses, cafeterias, dormitories and boarding houses on college grounds.

Leading restaurants and both major hotels cooperated on a Richard Greene special luncheon, the idea being that each patron ordering one of these was given a small envelope which contained either a pass or blank piece of paper. Ratio on this was one out of 15, 22 by 28 cards were posted in all spots plus menu space. McGee further tied up with the Greeters, organization which arranges to greet newcomers to Syracuse and introduce them to merchants, churches, etc. Tickets were presented with newspaper story as a result.

Caldwell Gives "The Women" Well Rounded Campaign

The consistency of his week-to-week campaigning at Loew's Valentine, in Toledo, is indicated in the representative job done by Wally Caldwell on "The Women," some 60 odd items being listed by the Round Tabler covering general exploitation, lobby and theatre front, windows, co-op ads, radio and newspaper breaks.

Over WTOL, the theatreman planted a radio dramatization with full picture, theatre and playdates credits, same station also running a six-day contest "What do you know about women?" for men only in addition to the complete MGM sponsorship programs, and a daily "Man-on-the-Street" broadcast in front of theatre. Spot announcements were landed on WSPD, electrical transcriptions on WYOL, a "Name the Song" contest and others. Newspaper coverage included art work on Shearer and Crawford, two-column headed story with drop head giving outline of story, intimate details of the productions, complete star credits and other essential details, publicity carried over into second week.

JANECKY CELEBRATES THEATRE'S 87 YEARS

To build up his "October Anniversary Month" campaign at the Academy of Music in New York, Manager Harold Janecky tied the celebration to the 87th anniversary of the original theatre of the same name which occupied a site opposite the present house. Displays of old posters, newspapers, photos of the early period decorated the lobby. Also featured was a 10-page souvenir program carrying outside ads and including historical data, house personnel and picture copy.

Merchants' Goodwill Booster Used By Wheeler for "Second Fiddle"

With the cooperation of local paper on Chicago's South Side, Manager J. Ray Wheeler at the Lex, in Chicago contacted six merchants, each in a different line of business and each in a position to get good distribution, for a full-page newspaper ad. Each store's ad carried a different scene from the picture "Second Fiddle," and heralds were distributed with each sale in the individual stores. To the first 100 patrons bringing the complete set of six heralds to the boxoffice, guest tickets were awarded. Cooperating merchants paid entire cost of ads and the printing and distribution of the colored heralds.

Most Popular Newsboy Chosen By Kalberer for "Golden Boy"

In connection with National Newsboys Week, celebrated currently with the opening of "Golden Boy" at the Indiana Theatre, in Washington, Ind., Manager A. J. Kalberer effected a tieup with the Herald where a contest was run to determine the most popular local newsboy. Cooperating paper ran coupons good for 100 votes daily week ahead, ballots to be dropped in box in lobby.

In addition to the honor of being designated as "Golden Boy", carrier winning highest number of votes received a wrist watch promoted from local jeweler. Second highest received a coat and third haberdashery, all promoted.

First Anniversary of Kid Club Celebrated by Brien with Party

In the second run Prince Theatre, in Ambridge, Pa., Manager Lige Brien to celebrate the first anniversary of his kid club put over a sock goodwill campaign which included the parents. Board of Trade ran a front page resolution advising parents and children of the special free Saturday morning show which consisted of free stage show of 36 acts, 47 members of the Kid Club participating. Ice cream was promoted from cooperating merchant and 1000 kids strong paraded to theatre carrying banners plugging following day's attraction.

Highlight of the parade was tieup with the Aliquippa and Ambridge bicycle safety clubs members who rode to theatre carrying "Jeepers creepers use your peepers" banners as a streamline slogan in relation to safety precaution. Secretary of the Motor Club gave an interesting talk to the 2,100 folks who attended the show. Giant birthday cake was also secured gratis and Brien acted as master of ceremonies during the festivities.

Sock Newspaper Campaign Landed By DiPesa on "Wizard of Oz"

Headed by national ads, art and stories, publicist Joe Di Pesa planted 80 cuts in local dailies in advance and during run of "Wizard of Oz" at Loew's State, in Boston. Coverage included serial run for six days, full page pictorial feature in Sunday Post, roto layout in the Sunday Herald and Globe. Much was made in the papers over the presentation of an "Oz" trophy to Manager Joe Cronin of the Red Sox by Fred Greenway, manager of the theatre. Contest angle was covered by running daily six characters appearing in the picture, guest tickets to those submitting best coloring jobs.

Music wrappers with picture and theatre copy were distributed from all music stores in city, chain druggist was tied up for special window streamers, imprinted balloons, some of which contained guest tickets were released from prominent spot downtown and radio tieups included six weekly plugs over WEEI, transcriptions used over WMEX and WAAB, the latter coming through with a special Hollywood highlights program and WBZ tied up their special kiddie program for a five-day contest.

Magazine Agency Plugs "Oz" Opening for Lippe

Tying up with the local distributors of the *Red Book Magazine,* Al Lippe, director of publicity at Loew's State in Newark for his advance on "Wizard of Oz", agency put out 500 cards on newsstands and dealers' windows, selling title, cast and playdates.

Also arranged by Lippe was a coloring contest for kids which was distributed through 75 chain drugstores; window posters plugged the slant, and each store had available on all counters 6 by 15 inch heralds with cuts of various characters in the picture which were to be colored for prizes; 10,000 contest blanks are reported to have been used.



INDISPENSABLE TO EVERY SHOWMAN!

The new 1940 BOOKING CALENDAR

Each year, thousands of managers find the Quigley Booking Calendar a prime necessity in the successful operation of their theatres.

Its record of national and state holidays is a guide to the timely booking of appropriate pictures, tieing in with important historical events, permitting special exploitation campaigns of great benefit to your box office.

LIMITED SUPPLY
ORDER PROMPTLY
PRICE 25¢ postpaid

These Booking Calendars are supplied to managers at cost and for that reason do not allow the carrying of large stocks. Unless your order comes in early we may not be able to fill it. Be sure to get your 1940 Calendar by ordering it today!

USE THIS COUPON

Managers' Round Table, **MOTION PICTURE HERALD**
ROCKEFELLER CENTER, **NEW YORK**

Kindly send me one Booking Calendar for 1940, I enclose 25c to cover cost of calendar and postage.

NAME_____ **THEATRE**_____

ADDRESS_____ **CITY**_____ **STATE**_____

BOTWICK BROADCASTS SATURDAY KID SHOW

Program Evolved by Theatre Now in Second Year; Staged Before Screen Show Begins

The M & P State in Portland, Maine, opens at 11 in the morning with the only possible time for a Saturday kid show being two hours starting at nine. Since it has been found difficult to give a two-hour kid show for 10 cents when the children can see the regular three-hour program for the same amount, Manager Harry Botwick created a radio program, "Recess Time," a copyrighted title, to tie in with a satisfactory children's show at the theatre and to fill the local need for a suitable juvenile program on the air.

The program was built to give children a broadcast of their own along the lines of Vox Pop and also to allow them to see for themselves the workings of an actual broadcast. These purposes have aided Botwick in putting on a novel children's Saturday show which would be entertaining and boxoffice.

Contests Divided in Three Parts

Since the screen program at the theatre starts at 11, the tiein was made with WCSH to put on a 30-minute sustaining program starting at 10:30, the program to be conducted for children 16 years of age and under. The house opens at 10 o'clock and by 10:20 Botwick and the radio executives have selected from the audience at least 12 children who are brought up on the stage to participate in the program. It starts with a theme song, "School Days" in the form of a community sing, accompanied by slides on the screen. Then the lineup for the broadcast is announced followed by more community singing, accompanied by organ.

The contest proper is broken up into three sections, which might include, for instance, a Spelling Bee, True & False, Questions & Answers, etc. After the first eliminations, a guest performer is introduced, usually a talented child who plays or sings. Of the contestants who have survived the first eliminations, another contest is put on until but four children remain.

Request Numbers Are Popular

Then follows a request number, selections played on the organ that have been requested by children listening in from all over the state. Names, ages, schools and towns in which they reside are announced before each request number. Then the finals of the contest are held and announcements made of the winners. The theme song follows the closing announcement for the finals.

Some of the contests used by Botwick are Song Guessing, Questions and Answers in which, for instance, is asked, capitals of states, rivers, etc. Other contests have to do with names of nursery fame, names in comic pages, public life, sports figures, spelling bees, etc.

Prize Distribution Effective

Among the most effective ways of distributing the prizes is a large glass bowl on the stage next to the microphone which children use. Bowl contains 50 to 75 small envelopes each containing anywhere from one cent to a dollar in silver, each envelope marked with amount of money. Children are usually allowed to select their own envelopes, which is often cause for amusement since contestant who supplies a difficult answer may receive a small amount and a child who answers an easier question may receive a greater sum. In the spelling contest, if a word is misspelled, children drop the envelope they select and deposit it in loser's bowl, placed next to winner's bowl, contents of the former divided between winner and runnerup.

Bell Announces Skates Winners

Also awarded are a few pairs of roller skates. An automatic bell controlled from the desk by Botwick goes off sometime during the contest. Contestant who is standing before mike at that time wins the skates whether a correct reply or not is given. Generally though, it is arranged that a boy and a girl each win a pair.

Announcer from the radio station handles the straight announcements, introductions, etc., with Botwick conducting the contest for the children. The Round Tabler advises this close theatre participation, since it sells the theatre to listeners-in and builds house prestige.

Theatre Advertising Found Valuable

Regular admission is charged, the show being open to adults and children alike who are invited to arrive when the house opens, take in the radio program and remain to see the regular show. When the feature attraction is not suitable for children, Botwick arranges for a number of cartoons at the start of the screen program, so that the children can get their money's worth if they do not care to sit through the main feature.

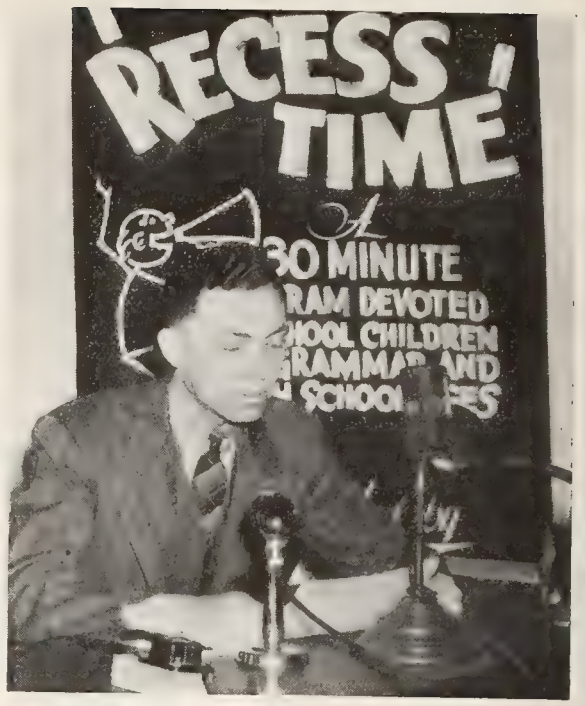
An extremely valuable result is the advertising received by the theatre during the broadcast, over the air and at the theatre, especially as a kid show since it was originally conceived and devised to please the children. In addition to the publicity value, the returns pay off all costs, build up business for the theatre each Saturday morning and do much to create further goodwill among the youngsters and their parents.

Botwick reports that the success of the program was in no small part due to the wide curiosity of patrons who had never seen a radio program actually put on.

Program Held Over for Second Year

Program was run for 35 weeks during the fall, winter and spring of 1938 and 1939 and its success has carried it over for a similar period in 1939 and 1940. To indicate the effectiveness of the broadcast, Botwick was allowed by the station to put on a program for 17 weeks during the summer months at the same period in order to "freeze" the time and hold it until he was ready to go on again in the fall, the first program this year starting on September 30th.

Success of the idea, writes Harry, is due to the fact that the program is designed for school children and presented in their own language.



BOTWICK AT THE "MIKE"

Morgan Petitions City Council To Name Street "Fifth Avenue"

Citywide interest was stirred in Macon, Ga., when O. N. Morgan, manager of the Grand Theatre, petitioned the city council to consider a proposal to change the names of local streets to Fifth Avenue, the petition coming just in advance of the engagement of "Fifth Avenue Girl."

Three giant books were placed in the downtown area along with cutouts of Ginger Rogers and ushers solicited signatures. Petition was presented in lieu of local confusion brought about due to lack of definition of some of Macon's city thoroughfares wherein their various sections are designated by varying names. Papers picked up the angle and much was made over the stunt with stories, all of which mentioned the picture title and playdates.

"LET'S HEAR FROM YOU"

Animated Railroad Display Used by Moss for "Pacific"

Secured from the Union Pacific Railroad was an animated, illuminated display of old and new trains with unusual star figures, etc., which was featured in his lobby by Dick Moss at the Fox Belmont in Los Angeles for his date on "Union Pacific." Through tieup made with Pennzoil, theatreman promoted oil for giveaway to his patrons.

On "Rose of Washington Square," Moss constructed a musical lobby display consisting of piano, music scale, sheet covers of tune, hits, etc. Entire staff wore imprinted roses, and songs from the picture were played over house mike week ahead of opening.

"LET'S HEAR FROM YOU"

Star Discs Sell "Juarez"

Two weeks ahead of "Juarez" at the Library, in Warren, Pa., Manager George C. Sarvis made up special 16-inch discs of the stars and placed them on easels in lobby, these later were moved to a downtown store window with appropriate tiein copy. Action heralds were distributed throughout the surrounding area, broadcast was held over WJTN and announcements made from the stage by Sarvis.

• personalities

J. R. TURNER
has been appointed assistant manager of the Dickinson Theatre, in Junction City, Kan.

▽

J. C. HESS
of the Moosup Theatre will shortly open his new Groton, in Groton, Conn.

▽

WILLIAM THOMAS
has purchased the Harbor Theatre at Ashtabula, Ohio.

▽

RALPH PULLIAM
manager of the Isis in Oklahoma City has resigned that post to go to California. He was replaced by TONEY WILSON, former manager of the Palace, in Tulsa, Okla. C. J. MERCER, former manager at the Cameo in West Tulsa, has been placed in charge of the Palace in Tulsa, with GEORGE HAYES promoted to the Cameo.

▽

WILLIAM FRAZIER
is the new skipper of the Dixie, in Ashdown, Ark., replacing JEWELL CALAHAN, who has been transferred to the management of a theatre at Broken Bow, Okla.

▽

JACK BOUMA
has opened the Rialto Theatre, in Pocahontas, Ia.

▽

E. REISLER
district manager for the Walter Reade Theatres in New York has resigned his position to enter the hotel supply business in Miami. SEYMOUR BAGATELLE, former booker and district manager for the Morse-Rothenberg circuit in Boston, will take over the post vacated by Reisler, with headquarters at the City Theatre.

▽

H. C. RIEGEL, JR.
for the past nine years manager of the Maplewood Theatre, St. Louis, has been promoted to manager of the Deluxe, St. Louis. JIMMIE IRVING, manager of the Granada, has replaced Riegel.

▽

SONNY SHEPHERD
of the Wometco Theatres in Miami dropped by on his annual visit to Managers' Round Table.

▽

WALTER F. EASLEY
has opened the Tree Theatre, in Greensburg, Ind.

▽

DON LOGAN
assistant manager of the Uptown, in Oakland, Cal., has resigned to become manager of the Regal at Los Banos.

▽

L. D. HOWE
manager of the Esquire, Portland, Ore., has been shifted to a similar post at the new Metropolitan, in Seattle.

▽

B. H. PFOTENHAUER
manager of the State, Oklahoma City, resigned to accept a position as manager of the Westland Theatres, Pueblo, Colo.

▽

W. H. JONES
is now managing the Park, Avon Park, Fla., succeeding JAMES PRENTICE, resigned.

Birthday Greetings

Ivan F. W. Ackery
Robert Anthony
R. H. Arthur, Jr.
Bob Atkinson
Donald K. Ayres
Frank J. Bartholomay
W. Richard Bartholomew
James R. Bartlow
Floyd Bell
Robert Lee Bell
Oliver H. Bradbury
Lew Bray
Peter N. Chagaris
Robert W. Chambers
James W. Christian
Edward Cline
Maurice A. Cohen
Arthur Cohn
Walter N. Corell
Victor Cornilliac
J. E. Courter
Wilbur N. Degenhart
Bartlett Dortch
Alfredo Escamilla
Irving Feinman
Reek A. Feliziani
Theodore J. Friedman
Sidney Ginsberg
Frank C. Goldquist
Mort Goodman
Kirby Griffin
Harry F. Griggs
Stanley Gross
R. F. Hardin
Will Harper
Tom Johnson
Guy Jones
Fordyce J. Kaiser
Sam A. Kimball
Morris Kinzler
William C. Land
Cy Londner
Owen B. McFarland
Joe D. Marino
Fred Meyer, Sr.
Paul E. Michaud
Frank W. Miller
Floyd Miller
Oscar H. Miller
Ray O. Monzingo
Nat Mutnick
Harry Pickett, Jr.
James V. Pisapia
George J. Posner
Billy Pratt
Harry Rosenbaum
L. W. Scott
Sidney A. Sommer
Allison Stanford
Al Stevens
Richard H. Stoddard
Oscar F. Swanson
Alfred G. Swett
Richard M. Thomason
Dave Unger
Max Weg
Harvey H. Whaley
Bryant Williams
Gordon Woodruff
John F. Wright

ROBERT E. CATLEY
manager of the Fox California, in Berkeley, has been given the management of the Orpheum, at Oakland. LEONARD WILLINGER, assistant manager of the United Artists Theatre at Berkeley, has been assigned to a similar post at the Paramount in Oakland. CLINTON EBERLY, formerly at the Senator at Vallejo, is Catley's assistant and JACK LUCY, assistant at the Lanlon, Vallejo, goes to the United Artists, Berkeley, in the same capacity.

▽

SAM DAVIS
formerly of Selma, Ala., has assumed his duties as manager of the Bijou Theatre in Knoxville, Tenn.

▽

ROGER C. BUTLER, JR.
formerly of Johnson City, Tenn, is the new skipper of the Wilby Theatre, in Selma, Ala., succeeding the late LLOYD R. TOWNS.

▽

WILLARD COGHLIN
has been promoted from assistant of the Fox, Spokane, to manager of the Blue Mouse, in Portland. Other Evergreen Theatres shifts include MIKE HIGGINS, former assistant at the State, takes over Coghlin's job; FRED HOOPER, Liberty assistant, moves to the State; MEL HABERMAN, Fox doorman, becomes Orpheum assistant manager and DICK MURPHY moves up from doorman to assistant at the Liberty.

E. H. SILER
formerly with Glen Dickinson Theatres is now managing the new Roxy Theatre, in El Dorado, Kansas.

▽

C. E. COOK
has opened his new Tivoli Theatre, in Maryville, Mo.

▽

OSCAR C. JOHNSON
has started construction of a new 500-seat house to be called the Rivoli, in Falls City, Neb.

▽

KENNETH CRAIG
manager of the Capitol in Cobourg, Canada, has switched posts with R. J. HARRISON, manager of the Capitol in St. Catharines.

▽

JACK GOLDMAN
is now managing the Keith Theatre, in Philadelphia, going there from the Imperial where he is succeeded by GEORGE KEMBLE, formerly of the Capitol. Other Warner changes includes HERMAN COMER to the Capitol from the Imperial and Comer's place is filled by RICHARD RAESLY, formerly of the Holme, in Holmesburg.

▽

LOU WILLIAMS
has been appointed manager of the Granada, in Denver, Colo., replacing CHARLES BEISHLINE, who resigned to open an art shop.

▽

AL YOHE
formerly manager of the Fox Mayan, Denver, has been made publicity director for the Eddie Ott dance spots near Denver.

▽

ROBERT SPAWN
will manage the new Nyal Theatre being built at Mitchell, Neb. He will also handle the booking for the two other Harry McDonald houses.

▽

LARRY REINKING
formerly with Manny Marcus in Ft. Wayne, has joined the Cantor Circuit in Indianapolis.

▽

OSCAR PERRIN
will manage the reopened Harmanus Bleecher Hall, in Albany, N. Y.

▽

LEE MALCARNI
has opened his new Deep River Theatre, in Deep River, Conn.

▽

HAYDON PETERSON
owner of the State, in Des Moines, has leased the Garden, in Garden Grove, Ia., from Harvey Northrup.

▽

ARTHUR DOWNARD
has been appointed manager of the Webster and Isis at Webster City, Ia.

▽

BRUCE SHELTON
assistant manager of the Tri-States Des Moines, Des Moines, has been promoted to manager of their new Ingersoll.

▽

EDDIE HOUGH
has been transferred to the Wake Theatre, in Raleigh, N. C.

IN COURTS

20th-Fox Wins English Action

Twentieth-Century-Fox's "The Man Who Broke the Bank at Monte Carlo" does not infringe the copyright of a song of the same name, according to the judgment of the judicial committee of the privy council, the British Empire's highest court. The suit was brought by Francis Day and Hunter, Ltd., music publishers, against Twentieth-Century-Fox, Ltd., and Famous Players Canadian Corporation, Ltd. The producing and distributing company and the theatre company both won judgments.

The case had a long legal history. The British supreme court with Sir Lyman Poore Duff, Chief Justice of Canada, presiding, decided only after an appeal was taken from the Ontario Court of Appeal which had reversed a decision of Justice John A. McEvoy of Toronto. The highest court decided that first of all the song did not have the notice of copyright printed on each copy, and anyway the use of the title did not mean the song had been used in the film. Also it had not been proved that the title had been copied and no one thought he was going to hear the song when he went to see the picture. The judgment ordered the music publishers to pay the costs of the appeal.

Roxy Theatre Appeals For Tax Reduction

Roxy Theatre, Inc., this week petitioned the New York supreme court to order a reduction of $950,000 on the assessed valuation of the Roxy theatre in a writ of certiorari filed against the City Tax Commission. The Commission was directed by Justice Julius Miller to respond to the writ on November 6th.

Depositions Taken in St. Louis Libel Suit

Depositions of Chris Zotos, owner of the Roosevelt theatre, St. Louis, and Nat E. Steinberg, president of Republic Pictures Corporation of St. Louis, have been taken in connection with the $200,000 libel suit brought in that city by Frankie Baker against Republic, Republic Pictures Corporation of St. Louis, Republic Mid-West Film Distributors, Inc., Chester Erskine, Jack Kirkland, the estate of Lilyan Tashman, Chester Morris and Helen Morgan.

The plaintiff, who says she is the original "Frankie" of the "Frankie and Johnny" ballad, charges that she was libeled in the Republic film based on the song.

Copyright Suit Begun

The $250,000 copyright infringement suit of Legette Blythe against Loew's, Inc., and MGM has started in the Charlotte Federal District Court. Blythe charges that the defendants made illegal use of his book, "Marshal Ney: A Dual Life," in their picture, "The Bravest of the Brave."

Movie Quiz Suit Dropped

The plagiarism suit brought by Edward J. Pfeiffer against the Quiz contest of the "Motion Pictures' Greatest Year" campaign has been dropped. Edward Churchill and Donahue and Coe, Inc., had been named defendants.

Question No. 4 in the Bluebook School

The Bluebook School, conducted in the HERALD for many years by F. H. Richardson, has been resumed, based on the new Second Revision of the Sixth Edition of Mr. Richardson's Bluebook of Projection. Under the new presentation of the material, projectionists are asked to submit answers, as formerly, but often the answer that will be published will be that of Mr. Richardson himself, or of other specialists in projection and sound. This procedure has been adopted with the thought that it will serve the real purpose of the "school": to encourage and assist in study and at the same time facilitate preparation of effective answers.

Previous questions beginning with the first, which appeared in the September 2nd issue, are as follows :

QUESTION NO. 1: What is feedback? Reverse feedback? Interelectrode capacitance? Oscillation?

QUESTION NO. 2: (a) What is exact width of 35 mm. film sound track? (b) What characteristics of the film concern projectionists most? (c) Describe, in detail, correct method of making film splices.

QUESTION NO. 3: Name two classes of circuits found in modern amplifiers? What types of electrical power are required by sound systems? What apparatus in an amplifier functions as an electrical valve and why is it not called a valve, in this country at least?

QUESTION NO. 4: Explain the various effects of high and low speed intermittent movements. What approximate speed has been generally adopted for professional projectors? For what reasons was it finally adopted?

Answers will begin to appear as soon as several questions have been submitted.

Charles W. Rackliffe

Charles W. Rackliffe, 79, for many years an operator of theatres in Holyoke, Springfield and Northampton, Mass., died in Holyoke on October 12th. He owned the Suffolk and Majestic theatres in Holyoke but had leased them several years ago to Boston interests. Mr. Rackliffe formerly leased the Academy of Music in Northampton and the Bijou theatre in Springfield. Surviving are a daughter and two brothers.

Samuel Diege

Samuel Diege, 37, production manager for Fine Arts studio in Hollywood, died in Los Angeles October 15th, of a heart attack.

Frederic B. Wagner

Frederic B. Wanger, 47, head booker at Twentieth Century-Fox's Chicago exchange, died in that city on October 12th. The funeral was held Sunday, October 15th.

Nate Leipzig, 66, famous magician and sleight-of-hand artist, died in New York October 15th.

OBITUARIES

Ford Sterling, Comedian, Dies

Ford Sterling, one of the first great slapstick motion picture comedians, died in Hollywood on October 13th.

In the years just before the World War the Chief of the Keystone Cops was one of the best known characters in America. Mr. Sterling was not only a great humorist himself but he was the guide of many who came after him. He gave his own over-sized comic shoes to Chaplin when Charlie needed a funnier costume to stay in pictures. When Mack Sennett was searching for a new idea, it was his chief assistant, Ford Sterling, who suggested bathing beauties.

When Mack Sennett started making pictures in 1912 Ford Sterling was one of the original actors; the others were Mabel Normand, Pathé Lehrman and Fred Mace. For the next few years Sterling and his Keystone Cops—Slim Summerville, Billy Hauber, Billy Gilbert, Bobby Dunn, Charles Avery and Charlie Parrott (Charley Chase)—were the characters in the funniest comedies of the day. The comedies were ground out at the rate of one a week. Sterling was on the throwing and receiving end of innumerable custard pies; he wielded a savage night stick; chased and was chased; fell out of and clambered into black marias.

Sterling played in the first long comedy, "Tillie's Punctured Romance." The other players were Marie Dressler whom Sterling brought to Sennett's company, Charlie Chaplin and Mabel Normand.

George Stitch—Sterling's real name—was born Nov. 3, 1883, in Las Crosse, Wis. At an early age he ran away. His first engagement was with George Hutchinson's Shakespeare repertory company. Later he worked with the "Flying Leos" in a circus. After five years, Sterling entered vaudeville. Mr. Sennett signed him while he was playing in a New York musical comedy. Together with Mabel Normand and Mr. Sennett he formed Keystone Comedies. He appeared in over 100 pictures since 1912.

Mr. Sterling had been in a hospital since June last year. In August his leg was amputated. Teddy Sampson, his wife, survives. The funeral was held on Tuesday.

William Robert Mohr

William Robert Mohr, 46, head of the bonding and security department of the Actors Equity Association, died in Chappaqua, N. Y., on October 13th. Mr. Mohr was born in New York and a graduate of Dickinson College at Carlisle, Pa., and Fordham Law School. He joined the legal staff of Actors Equity in 1924 and has been head of the bonding and security department since 1925. Mr. Mohr received and disbursed more than $7,500,000 paid by Equity on salaries and claims of members. His mother, Mrs. J. Leonard Mohr, survives. The funeral was from his residence at Far View last Sunday.

John R. Minhinnick

John R. Minhinnick, former manager of the Grand theatre, London, Ont., and manager of Famous Players Canadian Corporation, died October 11th in Toronto. Mr. Minhinnick for many years had been representative of the late Ambrose J. Small and in 1922 became a director of Trans-Canada Theatres which acquired Small's interest.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Across the Plains, 3855, West.....Mono
Adventurer, The, 012, Mel.....20th-Fox
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Allegheny Uprising, 006, Mel.....RKO
All This and Heaven Too, Mel.....WB
All Women Have Secrets, Mel.....Para
Almost a Gentleman, 920, Mel.....RKO
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Arizona Kid, The, West.....Rep
Arizona Wildcat, 929, Com.....20th-Fox
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes in Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Lands, 933, West.....RKO
Bad Little Angel, Com.....MGM
Balalaika, Mus. .....MGM
Beachcomber, The, 3863, Mel.....Para
Beau Geste, 3902, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
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Beware Spooks, Com.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre, Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, 5, Mel.....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com.....20th-Fox
Blue Montana Skies, 844, West.....Rep
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Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3820, Mel.....Mono
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Bridal Suite, 937, Com.-Mel.....MGM
British Intelligence, Mel.....WB
Broadway Melody of 1940, Mus.....MGM
Broadway Serenade, 931, Mus.....MGM
Brother Rat and The Baby, Com.....WB
Brother Orchid, Mel.....WB
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
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C

Cafe Society, 3826, Mel.....Para
Call a Messenger, Mel.....Univ
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Calling Dr. Kildare, 932, Mel.....MGM
Call on the President, Com.-Mel.....MGM
Captain Fury, Mel.....UA
Captain Scorpion, Com.....Foreign
Career, 930, Mel.....RKO
Cat and the Canary, The Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Chasing Danger, 941, Mel.....20th-Fox
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Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, Mel.....WB
Children of the Wild, Mel.....GN
Chip of the Flying U, West.....Univ
Chump at Oxford, Com.....UA
City, The, Mel.....20th-Fox
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, 846, West.....Rep
Comet Over Broadway, 370, Mel.....FN
Confessions of a Nazi Spy, Mel.....FN
Conspiracy, 935, Mel.....RKO
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Covered Trailer, Com.....Rep
Cowboy Quarterback, The, 366, Com.....WB
Cowboys from Texas, West.....Rep
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, 3, Com.....MGM
Danger Flight, 3816, Mel.....Mono
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Day the Bookies Wept, The, 002, Com...RKO
Dead End Kids on Dress Parade, Com.-Mel. .....WB
Dead Men Tell No Tales, Mel.....Foreign
Death of a Champion, 3901, Mel.....Para
Demon Barber of Fleet Street, Mel...Foreign
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, Mel.....Univ
Diamonds Are Dangerous, Mel.....Para
Discoveries, Mus. .....Foreign
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginot Line, Mel. .....Foreign
Down Our Alley, Mus.-Com.....Foreign
Down the Wyoming Trail, 3864, West...Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
Earl of Chicago, Mel.....MGM
East Side of Heaven, Mus.-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel.....Para
Empty World, Mel.....GB
End of a Day, Mel.....Foreign
Enemy Within, The, Mel.....WB
Escape, The, Mel.....20th-Fox
Escape to Paradise, Mus.....RKO
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Eternally Yours, Mel.....20th-Fox
Everybody's Baby, 931, Com.....20th-Fox
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Everything's On Ice, 946, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Farmer's Daughter, The, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fast and Loose, 924, Mel.....MGM
Fifth Avenue Girl, 934, Com.....RKO
Fight for Peace, The, Mel.....Mono
Fighting Gringo, 986, West.....RKO
Fighting Mad, West.....Mono
Fighting 69th, Mel.....WB
First Kiss, 020, Mel.....20th-Fox
First Love, Mus.....Univ
First Offenders, Mel.....Col
First World War, 062, Mel.....20th-Fox
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, 911, Mel.....Rep
Flirting With Fate, 914, Com.-Mel.....MGM
Flying Deuces, 010, Com.....RKO
Flying Irishman, 919, Mel.....RKO
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
Four Feathers, Mel. (C).....UA
Four Wives, Mel.....WB
Frog, The, Mel.....GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Fugitive at Large.....Col
Full Confession, 003, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Gambling on the High Seas, Mel.....WB
Gang's All Here, The, Com.-Mel.....Foreign
Gay Days of Victor Herbert, Mus.....Para
Geronimo, Mel. .....Para
Girl and the Gambler, 926, Mel.....RKO
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.....Col
Gorilla, The, 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel....Para
Grand Jury's Secrets, Mel.....Para
Granny Get Your Gun, Mel.....WB
Grapes of Wrath, Mel.....20th-Fox
Green Hell, Mel.....Univ
Gulliver's Travels, Cartoon.....Para
Gun Chores, West.....Para
Gun Lord of the Frontier, West.....Col
Gunga Din, 912, Mel.....RKO

H

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Hardys Ride High, 934, Com.-Mel.....MGM
Harvest, Mel. .....Foreign
Hawaiian Nights, 4024, Mus.....Univ
Heartbeat, Mel. .....Foreign
Heaven with a Barbed Wire Fence, 019, Mel.....20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
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Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, Mel.....Univ
Heroes in Blue, Mel.....Mono
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High School, Com.....20th-Fox
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I

Ice Follies of 1939, 925, Com.-Mel.....MGM
I Killed the Count, Mel.....Foreign
I'm From Missouri, 3830, Com.....Para
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International Crime, Mel.....GN
Invisible Man Returns, Mel.....Univ
Invisible Stripes, Mel.....WB
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
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J

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Jones Family in Quick Millions, Com. 20th-Fox
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Juarez, 301, Mel.....WB
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Judge Hardy and Son, Com.....MGM
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K

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L

Lady and the Mob, The, Com.....Col
Lady Dick, Mel.....FN
Lady of the Tropics, 947, Mel.....MGM
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M

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N

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O

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P

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Q

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R

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S

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T

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They Shall Have Music, Mel.....UA
This Man in Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
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Three Sons, 004, Mel.....RKO
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
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Timber, Mel.....WB
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Torture Ship, Mel.....St. Rts.
Tower of London, Mel.....Univ
Trapped in the Sky, Mel.....Col
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Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West.....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
20,000 Men a Year, 013, Mel.....20th-Fox
Two Bright Boys, 4017, Mel.....Univ
Two Gun Troubador, West.....St. Rts.
Typhoon, Mel. .....Para

U

U-Boat 29, Mel.....Col
Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Under-Pup, The 4010, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
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V

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Vigil in the Night, 007, Mel.....RKO

W

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Wall Street Cowboy, 857, West.....Rep
Wanted by Scotland Yard, 3829, Mel....Mono
Wanted for Murder, Mel.....St. Rts.
Ware Case, Mel.....20th-Fox
Washington Cowboy, West.....Rep
Waterfront, 325, Mel.....WB
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....FN
Western Caravans, West.....Col
West of Carson City, West.....Univ
What a Life, 3905, Com.....Para
What Do You Think, Chums? Mel....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wings of the Navy, 309, Mel.....WB
Wings Over the Pacific, Mel.....GN
Winner Take All, 939, Mus-Com.....20th-Fox
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Within the Law, 928, Mel.....MGM
Witness Vanishes, The, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
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Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A, Mel.....Col
Women, The, 1, Com.-Mel.....MGM
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Women In the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World Moves On, The, Mel.....WB
Wuthering Heights, Mel.....UA
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Y

Years Without Days, Mel.....WB
Yes, My Darling Daughter, 357, Com.....FN
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You Can't Get Away With Murder, 364, Mel. .....FN
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Z

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Zero Hour, The, 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62.	Aug. 26,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71.	Apr. 29,'39
Blondie Meets the Boss (G) (Exploitation: May 13,'39, p. 66.)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39	74.	Feb. 25,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71.	July 22,'39
Clouds Over Europe (G) (Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)	Laurence Olivier-Valerie Hobson	June 20,'39	79.	Mar. 11,'39
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connollly	Aug. 4,'39	72.	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60.	
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39	62.	
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	101.	Aug. 19,'39
Good Girls Go to Paris (G) (Exploitation: July 29,'39, p. 66.)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78.	June 24,'39
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60.	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65.	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39	66.	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Berg-Dorothy Faye	Apr. 16,'39	58.	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39	69.	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39	56.	
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39	59.	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65.	Sept. 30,'39
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59.	June 24,'39
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette	Oct. 19,'39†	*130.	Oct. 7,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39	59.	
North of Shanghai (See "In the Cutting Room," Nov. 12,'38.)	Betty Furness-James Craig	Feb. 10,'39	59.	
North of the Yukon	Chas. Starrett-Lina Winters	Mar. 30,'39	64.	
Only Angels Have Wings (G) (Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121.	May 20,'39
Outpost of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63.	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58.	
Parents on Trial (See "In the Cutting Room," May 27,'39.)	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59.	
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59.	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39	67.	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†		
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58.	
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39	57.	
Those High Grey Walls	Walter Connolly-Iris Meredith	Sept. 21,'39†	82.	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61.	Feb. 18,'39
U-Boat 29 (G) ("Reviewed under the title, "Spy in Black.")	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	82.	Apr. 15,'39†
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58.	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39	61.	Feb. 18,'39
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62.	Oct. 7,'39

Coming Attractions

Beware Spooks	Joe E. Brown-Mary Carlisle	Oct. 24,'39†		
Blondie Brings Up Baby	P. Singleton-A. Lake-L. Simms	Nov. 2,'39		
Fugitive at Large (G)	Jack Holt-Patricia Ellis		*65.	Aug. 5,'39
Gun Lord of the Frontier*	Bill Elliott-Linda Winters			
His Girl Friday	C. Grant-R. Russell-R. Bellamy			
Incredible Mr. Williams, The	Joan Blondell-Melvyn Douglas			
Mutiny on the Seas	J. Holt-D. Purcell-I. Ware			
Renegade Law	Chas. Starrett - Iris Meredith - Sons of the Pioneers			
Stranger from Texas, The	Charles Starrett - Lorna Grey - Sons of the Pioneers	Nov. 2,'39		
Street of Missing Women	Preston Foster-Ann Dvorak			
Taming of the West	Bill Elliott-Iris Meredith			

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Metthews-Michael Redgrave-Noel Madison	Apr. 28,'39	71.	Dec. 17,'38

Coming Attractions

Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71.	Aug. 26,'39
Panama Patrol (G) 314	Leen Ames-Charlotte Wynters	May 20,'39	69.	Feb. 25,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39	57.	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39	57.	Feb. 18,'39

Coming Attractions

At Your Age				
Children of the Wild	Joan Valerie-James Bush	Oct. 14,'39		
Full Speed Ahead				
Lady Takes a Chance, The (See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)	Heather Angel-John King			
Miracle on Main Street	Margo-W. Abel-L. Talbot			
Never Mind the Guard				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckelberry Finn, The (G) 923 (Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39	92.	Feb. 11,'39
Andy Hardy Gets Spring Fever (G) 944 (Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85.	July 15,'39
Babes in Arms (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70.	May 27,'39
Broadway Serenade (G) 931 (Exploitation: Apr. 15,'39, p. 81.)	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113.	Apr. 8,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86.	Oct. 17,'38
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86.	Apr. 29,'39
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84.	Sept. 23,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39	79.	Feb. 18,'39
Goodbye, Mr. Chips (G) 945 (Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76.)	Robert Donat-Greer Garson	July 28,'39	114.	May 20,'39
Hardys Ride High, The (G) 934 (Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81.	Apr. 22,'39
Honolulu (G) 922 (Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52; July 22,'39, p. 82; July 29,'39, p. 69; Aug. 12,'39, p. 70; Sept. 23,'39, p. 70.)	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39	83.	Feb. 4,'39
Ice Follies of 1939 (G) 925 (Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39	82.	Mar. 11,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71.	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81.	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83.)				
Marx Brothers "At the Circus" 8	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39.	99.	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83.	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78.	Apr. 1,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78.	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82.	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69.	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carson-J. Bryan	Aug. 18,'39	80.	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70.	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95.	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58.)				
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65.	Mar. 18,'39
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101.	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'38, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Thin Man	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 24,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Bad Little Angel	Virginia Weidler-Gene Reynolds	Oct. 27,'39†		
(See "Runaway Angel," "In the Cutting Room," Oct. 14,'39.)				
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver			
(See "In the Cutting Room," Aug. 12,'39.)				
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy			
Call on the President, A	A. Sothern-W. Gargan-W. Brennan	Nov. 17,'39		
Earl of Chicago*	R. Montgomery-R. Owen-Edw. Arnold			
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss			
(See "In the Cutting Room," Aug. 12,'39.)				
Judy Hardy and Son	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden			
Nick Carter	Walter Pidgeon-Rita Johnson			
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
Northwest Passage	S. Tracy-R. Young-W. Brennan			
(See "In the Cutting Room," Oct. 14,'39.)				
Remember?	R. Taylor-G. Garson-L. Ayres			
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112.	Jan. 18,'35
Secret of Dr. Kildare	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 10,'39†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3655	Jack Randall	Apr. 30,'39	52.	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61.	May 13,'39
Crashing Thru	J. Newill-W. Hull-M. Stone	Oct. 1,'39†		
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62.	June 24,'39
Fight for Peace, The (A)		Sept. 30,'39	63.	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62.	
(See "In the Cutting Room," July 15,'39.)				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58.	Aug. 26,'39
Man from Texas 3865	Tex Ritter	July 21,'39	60.	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39	67.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39	60.	Feb. 18,'39
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50.	
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58.	Sept. 9,'39
Rollin' Westward (G) 3823	Tex Ritter	Mar. 1,'39	55.	Apr. 1,'39
Sagebrush Trail (reissue)	John Wayne	Oct. 20,'39		
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61.	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61.	Sept. 23,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62.	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39	53.	
Trigger Smith 3854	Jack Randall	Mar. 22,'39	51.	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56.	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62.	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60.	May 20,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Danger Flight	J. Trent-M. Reynolds-M. Stone	Oct. 25,'39		
Fighting Mad*	James Newell			
Heroes in Blue	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83.	Oct. 14,'39
Overland Mail 3857	Jack Randall	Oct. 31,'39		
Roll, Wagons, Roll	Tex Ritter	Nov. 25,'39		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste (G) 3902	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
(Exploitation: Oct. 14,'39, p. 62.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39	74.	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57.	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67.	Sept. 2,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74.	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	*95.	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80.	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99; Oct. 14,'39, p. 61.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95.	May 13,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64.	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77.	Apr. 15,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78.	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85.	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer-John Barrymore-Mary Astor	Mar. 24,'39	94.	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G) 3846	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39	65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82.	Mar. 11,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39	76.	Feb. 18,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73.	Sept. 30,'39
Our Leading Citiben (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39	70.	Jan. 28,'39
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66.	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58.	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
St. Louis Blues (G) 3822 (Exploitation: June 17,'39, p. 76.)	L. Nolan-D. Lamour-T. Gulzar	Feb. 3,'39	87.	Jan. 28,'39
Silver on the Sage (G) 3858 (Exploitation: Jan. 7,'39, p. 53.)	Wm. Boyd-Gee. Hayes	Mar. 31,'39	68.	Feb. 11,'39
Some Like It Hot (G) 3837 (Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64.	May 13,'39
Star Makers, The (G) 3851 (Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66.)	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94.	Aug. 26,'39
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39	68.	Oct. 22,'38
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86.	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65.	June 3,'39
Union Pacific (G) 3835 (Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug., '39, p. 102; Oct. 14,'39, pp. 61, 62, 63.)	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt Preston	May 5,'39	125.	Apr. 29,'39
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65.	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	*75.	Sept. 23,'39

Coming Attractions

All Women Have Secrets	J. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	
Cat and the Canary, The (See "In the Cutting Room," Sept. 23,'39.)	Bob Hope-Paulette Goddard	Nov. 10,'39†	
Diamonds Are Dangerous	Isa Miranda-George Brent		
Disputed Passage (See "In the Cutting Room," May 20,'39.)	Dorothy Lamour-Akim Tamiroff-John Howard	Oct, 27,'39†	
Dr. Cyclops (See "In the Cutting Room," Sept. 23,'39.)	Alber Dekker-Janice Logan	Dec. 22,'39†	
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	
Farmer's Daughter, The	Martha Raye-Charlie Ruggles		
Gay Days of Victor Herbert	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	
Geronimo (See "In the Cutting Room," Apr. 15,'39.)	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	
Gun Chores	William Boyd-Russell Hayden		
Gulliver's Travels	Technicolor Cartoon-Feature	Dec. 22,'39†	
Happy Ending (See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	
Knights of the Range	Russell Hayden-Jean Parker	Feb. 16,'40†	
Law of the Pampas	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	
Light That Failed, The (See "In the Cutting Room," Sept. 23,'39.)	R. Coleman-W. Huston-I. Lupino	Feb. 9,'40†	
Llamo Kid	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	
Opened by Mistake	C. Ruggles-R. Paige-J. Logan		
Our Neighbors—the Carters (See "In the Cutting Room," Sept. 9,'39.)	Fay Bainter-Frank Craven	Nov. 24,'39†	
Parole Fixer	W. Henry-V. Dale-R. Paige	Jan. 12,'40†	
Remember the Night (See "In the Cutting Room," Oct. 14, 39.)	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Dec. 22,'39†	
Road to Singapore	B. Crosby-D. Lamour-B. Hope		
Rulers of the Sea (G)	Douglas Fairbanks, Jr.-Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97. Sept. 16,'39
St. Martin's Lane (G)	Charles Laughton-Vivien Leigh	Dec. 15,'39†	85. July 9,'38
Santa Fe Marshal	William Boyd-Russell Hayden	Jan. 12,'40†	
Seventeen (See "In the Cutting Room," Aug. 19,'39.)	J. Cooper-B. Field-O. Kruger	Jan. 19,'40†	
Television Spy, The (G)	William Henry-Judith Barrett	Feb. 2,'40†	55. Oct. 14,'39
Typhoon	Dorothy Lamour-Robert Preston		
Untamed (See "In the Cutting Room," Sept. 23,'39.)	Ray Milland-Patricia Morison-Akim Tamiroff	Dec. 29,'39†	
Women Behind Bars	Ellen Drew-Robert Paige		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G)	Roy Rogers-George Hayes	Sept. 29,'39†	61. Oct.	14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56. May	6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66. Sept.	9,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July 31,'39	64. Aug.	5,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66. Sept.	2,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39	61. Feb.	11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39	58. Feb.	11,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39	58. Apr.	15,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39	65. Feb.	25,'39
In Old Callente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57. July	22,'39
In Old Monterey (G) 847 (Exploitation: Oct. 7,'39, p. 65.)	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73. Aug.	12,'39
Kansas Terrors, The 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	
Man of Conquest (G) 801 (Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97. Apr.	15,'39
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39	58. Apr.	1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65. July	1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59. July	1,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucile, Russell	Mar. 20,'39	65. Mar.	4,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57. Aug.	19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39	58. Apr.	8,'39
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39	65. Jan.	21,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39	58. Mar.	25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69. Oct.	14,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66. June	24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell-Marie Wilson-Tommy Ryan	July 26,'39	65. July	15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62. Aug.	26,'39
S.O.S.-Tidal Wave (G) 813 (Exploitation: Sept. 30,'39, p. 61.)	Ralph Byrd-Kay Sutton	June 2,'39	61. June	3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58. June	10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39	65. Apr.	29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39	57. June	17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66. Sept.	9,'39
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39	65. Feb.	4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	58. July	15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65. May	27,'39

Coming Attractions

Covered Trailer (See "In the Cutting Room," Oct. 14,'39.)	Jas., Lucile & Russell Gleason	
Cowboys from Texas	Three Mesquiteers	
Jeepers Creepers (See "In the Cutting Room," Oct. 7,'39.)	Weaver Bros. & Elviry - Roy Rogers	
Main Street Lawyer*	Edward Ellis-Anita Louise	
Saga of Death Valley*	Roy Rogers-George Hayes	
Wagons Westward	John Wayne	
Washington Cowboy	G. Autry-S. Burnette-M. Carlsile	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising 006 (See "In the Cutting Room," Oct. 7,'39.)	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†		
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39	65. Mar.	25,'39
Bachelor Mother (A) 932 (Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82. July	1,'39
Bad Lands (G) 933	Robert Barrat-Noah Berry, Jr.-Andy Clyde	Aug. 11,'39	70. Aug.	19,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39	68. Jan.	28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39	72. Jan.	14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80. July	8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59. Aug.	26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	*64. Sept.	16,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67. Sept.	9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59. Aug.	26, 39
Fifth Avenue Girl (G) 934 (Exploitation: Oct. 14,'39, p. 66.)	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83. Aug.	26,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72. Jan.	28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75. June	10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39	68. Jan.	28,'39
Flying Irishman, The (G) 919 (Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39	72. Mar.	4,'39
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73. Aug.	26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63. June	10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71. May	20,'39
Gunga Din (G) 912 (Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)	Cary Grant-Victor McLaglen-D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39	107. Jan.	28,'39
In Name Only (G) 936 (Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61.)	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94. Aug.	5,'39
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39	73. Feb.	3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea - R. Dix - M. Astor	July 14,'39	79. Mar.	5,'32
Love Affair (G) 916 (Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)	I. Dunne - C. Boyer - L. Bowman	Apr. 7,'39	89. Mar.	18,'39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders Z. Pitts	Sept. 29,'39†	97. Aug.	26,'39
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83. July	7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65. May	13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62. June	3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39	60. May	13,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72. July	1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39	64. Feb.	18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64. Apr.	22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69. July	29,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39	90. Apr.	6,'35
Story of Vernon and Irene Castle, The (G) 398 (Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)	Fred Astaire - Ginger Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93. Apr.	1,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	69	Mar. 25,'39
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	*70	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39	64	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
Escape to Paradise	Bobby Breen-Kent Taylor			
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone			
(See "In the Cutting Room," Sept. 9,'39.)				
Legion of the Lawless	George O'Brien-Virginia Vale			
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	*60	Oct. 7,'39
Meet Dr. Christian 005	Jean Hersholt-Dorothy Lovett	Nov. 10,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				
Mexican Spitfire*	L. Velez-D. Woods-L. Errol			
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Nov. 17,'39†	95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Reno 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†		
(See "In the Cutting Room," Oct. 14,'39.)				
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	65	Oct. 14,'39
(See "In the Cutting Room," Sept. 23,'39.)				
Sunset	Jimmy Lydon-Joan Dradell			
Swiss Family Robinson*	Thomas Mitchell - Edna Best - F. Bartholomew - T. Kilburn - T. Holt			
That's Right, Your Wrong 011	Kay Kyser & Orch.-A. Menjou-M. Robson- E. E. Horton-L. Ball	Nov. 24,'39†		
Vigil in the Night 007	Carole Lombard-Anne Shirley-Brian Aherne			
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Arizona Wildcat, The (G) 929	Jane Withers - Lee Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39	69	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62	
(See "In the Cutting Room," Sept. 16,'39.)				
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81.)				
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62	Nov. 26,'38
Frontier Marshal, The (G) 951	Randloph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39	76	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'38
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39	68	Nov. 19,'38
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	104	Sept. 9,'39
(See "In the Cutting Room," Sept. 30,'39, p. 56.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71	Apr. 22,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Three Musketeers, The (G) 927	Ritz Brothers - Don Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39	73	Feb. 11,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70.)				

Coming Attractions

Blue Bird 025	Shirley Temple-Helen Ericson	Dec. 22,'39†		
Cisco Kid and the Lady, The	C. Romero-V. Fields-M. Weaver	Dec. 29,'39†		
City, The	Lynn Bari-Donald Woods			
City of Darkness 021	Sidney Toler-Lynn Bari	Dec. 1,'39†		
Drums Along the Mohawk 015	Henry Fonda-Claudette Colbert-Dorris Bowdon - Edna May Oliver	Nov. 10,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				
Everything Happens at Night	S. Henie-R. Milland-R. Cummings			
First Kiss	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†		
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath	Henry Fonda-Dorris Bowdon-Charlie Grapewin - Jane Darwell			
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Dec. 8,'39†		
High School	Jane Withers-Paul Harvey			
Honeymoon's Over, The 024	M. Weaver-S. Erwin-P. Knowles			
Inspector Hornleigh on Holiday 022	Gordon Harker-Alastair Sim	Dec. 1,'39†		
Little Old New York	Alice Faye - Fred MacMurray-Richard Greene-Brenda Joyce			
Man Who Wouldn't Talk, The	L. Nolan-J. Rogers-M. Marsh			
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†		
Too Busy to Work 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†		
(See "In the Cutting Room," Oct. 7,'39.)				
20,000 Men a Year 013	R. Scott-M. Healy-M. Lindsay	Oct. 27,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Ahern-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39	94	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79	Apr. 15,'39
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62.)				
Stagecoach (G)	Claire Trever - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Oliver-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39

Coming Attractions

Chump at Oxford	Laurel and Hardy			
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	*76	Sept. 16,'39
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Raffles	David Niven-Olivia de Havilland			
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson			
Send Another Coffin	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton MacLane - Tom Brown - Ed. Sullivan	Apr. 21,'39	66	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The 4058	John Mack Brown - Bob Baker - F. Robinson - F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey - Constance Moore	May 19,'39	72	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trever - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63	Dec. 10,'38
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Oklahoma Frontier	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Rio (G)	Sigrid Gurie-Basil Rathbone-Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	75	Oct. 14,'39
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½	Mar. 11,'39
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39	70	Mar. 4,'39
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87	Mar. 25,'39
Tropic Fury	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	89	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Call a Messenger (G)	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	*60	Sept. 23,'39
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
Destry Rides Again	Marlene Dietrich-James Stewart-Chas. Winninger-Mischa Auer	Nov. 17,'39†		
(See "In the Cutting Room," Oct. 14,'39.)				
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39		
Green Hell	Douglas Fairbanks, Jr., - Joan Bennett - John Howard - Alan Hale-George Sanders - George Bancroft-Vincent Price	Dec. 29,'39†		
Invisible Man Returns*	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Nov. 24,'39†		
Laugh It Off	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†		
Legion of Lost Flyers	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†		
(See "In the Cutting Room," Aug. 19,'39.)				
Little Accident	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†		
Man from Montreal	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†		
Missing Evidence	Preston Foster-Irene Hervey	Dec. 15,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
No Power on Earth*	Victor McLaglen-Jackie Cooper	Dec. 22,'39†		
One Hour to Live	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	
(See "In the Cutting Room," Aug. 12,'39.)				
Test Driver	R. Arlen-A. Devine-P. Moran			
Tower of London	Basil Rathbone - Boris Karloff - N. Grey-B. O'Neil-I. Hunter	Oct. 27,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				
Vigilante War	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson			
West of Carson City	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Dec. 15,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towns	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G)	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39	68	Feb. 4,'39
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95	Aug. 5,'39
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†		
(See "In the Cutting Room," July 8,'39.)				
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39	58	Feb. 11,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
We Are Not Alone	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor		Nov. 25,'39†		
(See "In the Cutting Room," Sept. 23,'39.)					
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young		Feb. 25,'39	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)					
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page		May 20,'39	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)					

Coming Attractions

Lady Dick	Jane Wyman-Dick Foran		Nov. 18,'39†		
Smashing the Money Ring	R. Reagan-Margot Stevenson		Oct. 21,'39†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)					
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81.	July 8,'39
Indianapolis Speedway (G) 315.	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82.	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)					
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86.)					
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60		
Nancy Drew, Treuble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69		
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90.	July 1,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)					
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61.	Mar. 25,'39
Pride of the Blue Grass	Edith Fellows-James McCallion	Oct. 7,'39		
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61.	Mar. 11,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322.	Glenda Farrell-Barton MacLane	May 13,'39	60.	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64; Aug. 26,'39, p. 86.)					
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39	65.	Feb. 4,'39

Coming Attractions

All This and Heaven Too					
And It All Came True					
British Intelligence	Boris Karloff-Margaret Lindsay				
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page				
Brother Rat and the Baby	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert				
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George			79	
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)					
Dead End Kids on Dress Parade	Dead End Kids-John Litel				
(See "Dead End Kids in Military School," "In the Cutting Room," July 29,'39.)					
Enemy Within, The	Ronald Reagan-Lya Lys				
Fighting 69th	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Margan				
Four Wives	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains-J. Lynn-D. Foran-F. McHugh-M. Robson				
(See "In the Cutting Room," Sept. 23,'39.)					
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel				
Granny, Get Your Gun*	May Robson - H. Davenport - M. Stevenson				
Invisible Stripes	George Raft - William Holden - Humphrey Bogart-Jane Bryan				
Kid Nightingale (G)	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	*58.	Sept. 23,'39	
Philo Vance Comes Back	J. Stephenson-Margot Stevenson				
Private Lives of Elizabeth and Essex, he (G)	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39	
Return of Dr. X, The	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane				
(See "In the Cutting Room," July 8,'39.)					
Roaring Twenties, The	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.		
(See "In the Cutting Room," Sept. 23,'39.)					
State Cop	D. Morgan-J. Payne-G. Dickson				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne				
Timber	John Payne-Gloria Dickson				
Years Without Days	John Garfield - Pat O'Brien - Ann Sheridan				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Torture Ship	Lyle Talbot	Producers Dist.	Oct. 15,'39.		
(See "In the Cutting Room," Sept. 16,'39.)					
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39.		

Coming Attractions

Hitler—The Beast of Berlin		Producers Dist.	Oct. 22,'39.		
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95.	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55.	Mar. 18,'39
Man from Oklahoma	George Houston	Producers Dist.	Oct. 29,'39.		
Sagebrush Family Trails West, The	Bobby Clark	Producers Dist.	Oct. 22,'39.		
Straight to Heaven (G)	Nine May McKinney	Domino		56.	July 1,'39
Wanted for Murder		Producers Dist.	Oct. 29,'39.		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39.		
Ask a Policeman (G)	Will Hay	MGM		83.	Apr. 29,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85.	May 27,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78.	Sept. 23,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-In't	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72.	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Captain Scorpion	Ecunomou	Brodie	Apr. '39	85.	
Coral Rocks, The (Le Récif de Corail (A)	Jean Gabin	Alliance		100.	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70.	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39.	67.	Oct. 7,'39
Discoveries	Carroll Levis	Grand National		66.	Sept. 2,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83.	Apr. 22,'39
Down Our Alley (G)	Hughie Green	British Screen		65.	Aug. 12,'39
End of Day, The* (A)	Victor Fancen	Juno	Oct. 1,'39.	94.	Sept. 16,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85.	June 24,'39
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78.	Apr. 1,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80.	Aug. 5,'39
Heartbeat (A)	Orane Demagis	French M. P. Cp.	Sept. 4,'39	90.	Sept. 16,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (Les Otages) (A)	Annie Vernay	Nero		90.	Apr. 22,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83.	Feb. 26,'38
Human Beast, The (A)	Simone Simon	Paris Film		110.	Apr. 1,'39
I Killed the Count (A)	Syd Walker	Grand National		89.	Sept. 2,'39
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70.	Oct. 14,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Just William (G)	Dicky Lupino	Assoc. British		75.	Sept. 9,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95.	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82.	Sept. 30,'39
Man and His Wife, A (A) (Reviewed under the title, "A Man with His Wife.")	Harry Baur	French Film Ex.	Mar. 27,'39	80.	Apr. 15,'39
Marsellaise	Pierre Renoir	World	Mar. 30,'39.		
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90.	Jan. 21,'39
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98.	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78.	July 15,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
Singing Charro, The (Cu- and Canta La Ley) (G)	Tito Gulzar	Paramount		77.	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75.	Aug. 26,'39
Spain in Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39.		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75.	Sept. 2,'39
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74.	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77.	Sept. 2,'39
Youth In Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½
All American Blondes 1423 Andy Clyde	Oct. 20,'39†	2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39	17½
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39	18½
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	2 rls.
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	2 rls.
Trouble Finds Andy Clyde 9437	July 28,'39	18
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16

CINESCOPES

Title	Rel. Date	Min.
World of 1960 (Futurama) 1971	Nov. 3,'39	1 rl.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	1 rl.
Dreams on Ice (10-7-39) 1504	Oct. 20,'39†	7 rls.
Gorilla Hunt, The 9507	Feb. 24,'39	8
Happy Tots (4-22-39) 9508	Mar. 31,'39	7
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'39	7
Nell's Yells 9511	June 30,'39	7
Mountain Ears 1503	Nov. 3,'39†	1 rl.
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39	8

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland 1553	Nov. 17,'39†	1 rl.
Big Town Commuters (New York) 9553	Feb. 3,'39	9
Historic Cities of India 1552	Oct. 27,'39†	1 rl.
Holland 1551	Sept. 15,'39†	1 rl.
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
Sojourn in India 9555	July 7,'39	9½

COMMUNITY SING

Title	Rel. Date	Min.
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	1 rl.
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	1 rl.

FABLE CARTOONS

Title	Rel. Date	Min.
Park Your Baby 1752	Dec. 22,'39†	1 rl.
Little Lost Sheep 1751	Oct. 6,'39†	1 rl

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Charles Goodyear) 1601	Oct. 6,'39†	1 rl.
No. 2 (Elias Howe) 1602	Sept. 1,'39†	11

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

NEW SERIES

Title	Rel. Date	Min.
No. 1 1520	Oct. 6,'39†	1 rl.
No. 2. 1521	Oct. 12,'39†	1 rl.

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
29. Krazy's Bear Tale 9704	Feb. 17,'39	7½
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June 30,'39	10½
Night at the Troc 9962	Mar. 2,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	6½
Millionaire Hobo 1702	Nov. 24,'39†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Added Attraction 9753	Feb. 3,'39	6½
Scrappy's Rodeo 9756	June 2,'39	6
Scrappy's Sideshow 9754	Mar. 3,'39	7
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 6 9856	Feb. 17,'39	10½
No. 7 9857	Mar. 17,'39	10
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10. 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12. (8-19-39) 9862 (New Series)	July 28,'39	10
No. 1 (10-14-39) 1851	Sept. 22,'39†	1 rl.
No. 2 1852	Oct. 27,'39†	1 rl.
No. 3 1853	Nov. 24,'39†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct. 6,'39†	1 rl.
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Jai Alai 1802	Nov. 3,'39†	1 rl.
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½
Odd Sports 9804	Feb. 10,'39	10½
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10

1939-40

Title	Rel. Date	Min.
No. 1 1991 (Smithsonian Institution)	Oct. 20,'39†	1 rl.

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Mama's New Hat W-882	Feb. 11,'39	9

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886. (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15,'39	8
One Mother's Family W-890	Sept. 30,'39	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23—Help Wanted (7-1-39) P-814 Laraine Day-Ann Morriss	June 10,'39	21
No. 24—Think First P-815 Lee Bonnell-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving P-816	Oct. 28,'39	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39	9
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	8
Java Journey (6-3-39) T-858	Mar. 18,'39	8
Natural Wonder of Washington State T-52	Oct. 7,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	9

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet M-72 Robert. Warwick	Sept. 9,'39†	11
Failure at 50, A M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39	11
Mendelssohn's Wedding March M-74		8
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 (Sepia) Mary Teen-Sally Blaine	Sept. 2,'39†	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39	20
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	April 15,'39	20
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	21

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39	11
Auto Antics (9-16-39) C-942	July 22,'39	10
Captain Spanky's Showboat C-131	Sept. 9,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dog Daze (7-29-39) C-941	July 1,'39	11
Duel Personalities (4-8-39) C-937	Mar. 11,'39	10
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-29) C-936	Feb. 18,'39	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 2—(3-4-39) K-922 (New Roadways)	Jan. 28,'39	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39	11
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	10
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1,'39	9
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39	8
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39	10
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	9
Poetry of Nature (7-8-39) (Sepia)	May 20,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Set 'Em Up S913	Oct. 7,'39†	10
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
Hour For Lunch, An (4-22-39) F-955	Mar. 18,'39	9
How to Eat (7-8-39) F-958	June 10,'39	10

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7
So Does an Automobile T8-7	Mar. 31,'39	1 rl.
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7

COLOR CLASSICS

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan. 27,'39	7
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.
Small Fry (5-6-38) C8-4	Apr. 21,'39	7

COLOR CRUISES

Title	Rel. Date	Min.
Chile K9-3	Nov. 10,'39†	1 rl.
Colombia (8-12-39) K8-7	July 21,'39	10
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Jamaica (7-15-39) K8-6	May	26,'39.10
Land of the Inca Memories (2-4-39) K8-4	Jan.	27,'39.10
Peru (10-14-39) K9-2	Oct.	6,'39†.1 rl.
Republic of Panama K8-5	Mar.	24,'39..1 rl.
HEADLINERS		
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept.	8,'39†10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar.	3,'39.10
Moments of Charm of 1940 A9-2	Oct.	13,'39†.1 rl.
Phil Spitalny & Girl Orch.		
Music Through the Years (2-25-39) A8-7	Feb.	3,'39.11
Jan Garber and Orch.		
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May	5,'39.10
Song Is Born, A (12-24-38) A8-6	Jan.	6,'39.10
Larry Clinton and Orch.		
Sweet Moments (9-9-939) A8-12	Aug.	11,'39.11
Russ Morgan and Orch.		
Ted Fio Rito and His Orchestra A9-2	Oct.	6,'39†.1 rl.
Tempo of Tomorrow (7-1-39) A8-11	June	2,'39.10
Richard Himber and Orch.		
Three Kings and a Queen A8-9	Apr.	7,'39..1 rl.
Vincent Lopez and Orch.		
PARAGRAPHICS		
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10
Busy Little Bears V9-2	Oct.	20,'39†.1 rl.
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39.10
Farewell Vienna (7-15-39) V8-11	June	23,'39.10
Fisherman's Pluck V8-9	Apr.	14,'39..1 rl.
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38.10
Public Hobby No. 1 (9-16-39) V9-1	Sept.	22,'39†11
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39.10
Swans (5-27-39) V8-10	May	19,'39.10
That's Africa (3-4-39) V8-7	Feb.	10,'39.10
PARAMOUNT PICTORIAL		
(New Series)		
No. 6—P8-6	Jan.	6,'39..1 rl.
No. 7—(2-11-39) P8-7	Feb.	3,'39..1 rl.
No. 8—(3-11-39) P8-8	Mar.	3,'39.10
No. 9—(5-20-39) P8-9	Mar.	31,'39.10
No. 10—P8-10	May	5,'39..1 rl.
No. 11—(6-24-39) P8-11	June	2,'39.10
No. 12—(8-12-39) P8-12	July	14,'39.10
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr.	7,'39.22
Customers Wanted (2-18-39) E8-6	Jan.	27,'39..7
Ghost Is the Bunk (7-22-39) E8-9	June	16,'39..7
Hello How Am I? (8-12-39) E8-10	July	14,'39..7
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7
Leave Well Enough Alone (5-13-39)	Feb.	24,'39..7
Never Sock a Baby E9-1	Nov.	3,'39†.1 rl.
Wotta Nitemare (7-15-39) T8-8	Mar.	24,'39..7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 3—J8-3	Jan.	6,'39..1 rl.
No. 4—J8-4	Mar.	10,'39..1 rl.
No. 5—(5-27-39) J8-5	May	12,'39.11
No. 6—(7-29-39) J8-6	Aug.	4,'39.11
1939-40		
No. 1—J9-1	Sept.	15,'39†10
GRANTLAND RICE SPORTLIGHTS		
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan.	20,'39.10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb.	17,'39.10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar.	17,'39.10
No. 62—Good Skates (5-6-39) R8-10	Apr.	14,'39.10
No. 63—Diamond Dust (6-3-39) R8-11	May	12,'39.10
No. 64—Death Valley Thrills (6-24-39) R8-12	June	9,'39.10
No. 65—Watch Your Step (8-19-39) R8-13	July	7,'39.10
No. 66—Hydro-Maniacs (9-9-39) R9-1	Sept.	1,'39†10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept.	22,'39†10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10
UNUSUAL OCCUPATIONS		
(In Color)		
No. 4—(1-28-39) L8-4	Feb.	3,'39.10
No. 5—(5-6-39) L8-5	Apr.	14,'39.11
No. 6—(7-29-39) L8-6	June	16,'39.10
(New Series)		
No. 1—(10-14-39) L9-1	Oct.	13,'39†.1 rl.
No. 2—L9-2	Nov.	17,'39†.1 rl.

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Home Boner 93,704	Mar.	10,'39.20
Moving Vanities (5-6-39) 93,705	May	5,'39.17
Ring Madness 9370	June	30,'39.19
Wrong Room, The (9-30-39) 03,701	Sept.	22,'39†19
HEADLINERS		
No. 3—Swing Vacation 93,603	Feb.	24,'39.17
No. 4—Sales Slips 93,604	June	2,'39.17
EDGAR KENNEDY COMEDIES		
Act Your Age (10-14-39) 03,401	Oct.	6,'39†18
Baby Daze 93,405	May	19,'39.15
Clock Wise (4-1-39) 93,404	Mar.	24,'39.18
Feathered Pests 93,406	July	14,'39.16
Kennedy the Great 03,402	Dec.	1,'39†.2 rls.
Maid to Order 93,403	Jan.	27,'39.18
MARCH OF TIME		
1938-39		
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb.	17,'39.19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39.18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39.19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May	12,'39.19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19
No. 2—Battle Fleets of England (10-7-39)		18
NOVELTY		
Information Please, No. 1 (10-14-39)		10
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39.11
Hello Mama (4-1-39) 94,209 George Jessel	Apr.	14,'39.11
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb.	17,'39.10
Samovar Serenade 94,208 Luba Malina	Mar.	17,'39.10
Tropical Topics 94,206 Rosita Ortega	Jan.	20,'39.10
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde (10-14-39) 03,201	Oct.	20,'39†.16
Coat Tails 03,202	Nov.	17,'39†.2 rls.
Marriage Go-Round 93,204	July	28,'39.18
Plumb Crazy 93,202	Feb.	3,'39.16
Dog-Gone 93,208	Apr.	21,'39.16
RAY WHITLEY COMEDIES		
Bandit and Ballads 03,502	Dec.	15,'39†.2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept.	8,'39†18
Ranch House Romeo (4-1-38) 93,503	Apr.	7,'39.17
Sagebrush Serenade 93,504	June	6,'39.19
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39.10
Gold 94,606	Feb.	10,'39..1 rl.
Kennel Kings (8-26-39) 94,612	July	12,'39..9
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8
Pack Trip (9-16-39) 94,613	Aug.	18,'39..9
Soldiers of Sea 94,608	Apr.	7,'39..9
Television (5-6-39) 94,609	May	5,'39..9
Swinquet (7-15-39) 94,610	May	26,'39..8
World of Tomorrow (7-15-39) 94,611	June	23,'39..9
Zoo (8-12-39) 94,612	July	21,'39..9
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39..9
Devil Drivers (7-15-39) 94,311	June	16,'39..9
Gun Play (10-14-39) 04,301	Sept.	1,'39†.1 rl.
Hunting Hounds, 04,302	Sept.	29,'39†.1 rl.
Riding the Crest (7-8-39) 94,312	July	14,'39..9
Smooth Approach (5-20-39) 94,310	May	19,'39..9½
Snow Falls (3-18-39) 94,307	Feb.	24,'39..1 rl.
Sporting Wings (4-1-39) 94,308	Mar.	24,'39..9
SPECIAL		
Five Times Five (9-16-39) 93,801	July	23,'39.20
WALT DISNEY CARTOONS		
Autograph Hound 94,116		
Beach Picnic (5-27-39) 94,114	Sept. / June	1,'39..8 / 9,'39..8
Donald's Cousin Gus (5-20-39) 94,113	May	19,'39..8
Donald's Lucky Day (10-1-38) 94,107	Jan.	13,'39..8
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8
Goofy and Wilbur (10-1-38) 94,110	Mar.	17,'39..8
Hockey Champ (5-20-39) 94,110	Mar.	17,'39..7
Officer Duck 04,101	Sept.	22,'39†.8
Practical Pig, The (10-1-38) 94,109	Feb.	24,'39
Sea Scout 94,115	June	30,'39..8
Society Dog Show (11-12-38) 94,108	Feb.	3,'39..8
Ugly Duckling, The (10-1-38) 94,111	Apr.	7,'39..8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11
Sand Hogs 9205	May	12,'39.10
FASHIONS (In Color)		
Fashion Forecast, No. 3 9603	Mar.	31,'39.10
Fashion Forecast, No. 4 9604	July	7,'39..1 rl.
Fashion Forecast, No. 5 0601	Sept.	15,'39†10
Fashion Forecast, No. 6 0602	Dec.	22,'39†.1 rl.
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles 0103	Nov.	10,'39†11
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11
LEW LEHR		
Monkeys Is the Cwazlest People (9-30-39) 0401	Sept.	29,'39†10
Muscle Maulers (5-6-39) 9404	Apr.	14,'39.11
Silly Season, The 0402		1 rl.
What Every Inventor Should Know 9403	Jan.	20,'39.11
MAGIC CARPET SERIES		
(Lowell Thomas)		
Evergreen Empire, The 0102	Oct.	13,'39†11
Good Neighbors 9106	May	26,'39.11
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39.11
Mystic Siam (5-6-39) 9105	Mar.	17,'39.10
Tempest Over Tunis 9107	June	9,'39.11
Viking Trail (12-31-38) 9104	Feb.	17,'39.10
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7
Barnyard Baseball 9517	July	14,'39..7
Barnyard Egg-citement (5-6-39) 9528	May	5,'39..7
Cuckoo Bird, The 9511	Apr.	7,'39..7
First Robin, The 0555 (color)	Dec.	29,'39†.1 rl.
Frozen Feet 9509	Feb.	24,'39..7
Gandy Goose in a Bully Romance 9515	June	16,'39..7
Gandy Goose in G Man Jitters 9510	Mar.	10,'39..7
Gandy the Goose in the Frame Up 9507	Dec.	30,'38..7
Golden West, The (8-26-39) 0501	Aug.	25,'39†.7
Hitch-Hiker, The 0505	Dec.	1,'39†.1 rl.
Hook Line and Sinker 0552	Sept.	8,'39†.7
Mouse and a Million 0504	Nov.	3,'39†.1 rl.
Nick's Coffee Pot 9513	May	19,'39..7
Nutty Network, The 9527 (color)	Mar.	24,'39..7
One Gun Gary in Nick of Time 9503	Jan.	27,'39..7
Orphan Duck, The (10-14-39) 0553	Oct.	6,'39†.7
Owl and Pussycat, The 9525 (color)	Jan.	13,'39..7
Prize Guest, The, 9514	June	2,'39..7
Sheep in the Meadow (10-14-39) 0502	Sept.	22,'39†.7
Their Last Bean (4-29-39) 9512	Apr.	21,'39..7
Three Bears, The 9526 (color)	Feb.	10,'39..7
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7
Watchdog, The 0503	Oct.	20,'39†.1 rl.
Wicky-Wacky Romance 0554 (color)	Nov.	17,'39†.1 rl.
ED THORGERSEN (Sports)		
Big Game Fishing 0301	Sept.	1,'39†10
Clocking the Jockies (10-7-39) 0302	Nov.	24,'39†11
Hunting Dogs (5-6-39) 9303	Mar.	3,'39.11
Inside Baseball 9304	Apr.	28,'39.11
Sports Immortals 9305	June	23,'39.11

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10
Eternal Fire, The (1-28-39)	Sept.	21,'39.10
Fox Hunting (1-21-39)	Jan.	3,'39.10
Jerusalem (1-14-39)	May	1,'39.10
Labanon Coast	Dec.	1,'39.10
Petra (1-14-39)	Aug.	1,'39.10
Rome Symphony (12-31-38)	Feb.	15,'39.10
River Thames (4-15-39)	Nov.	1,'39.10
Ruins of Palmyra	Oct.	1,'39.10
Wanderers of the Desert	July	1,'39.10

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 58—(2-11-39) 3356	Dec.	26,'38..9
No. 59—(2-25-39) 3357	Jan.	30,'39..9
No. 60—(3-11-39) 3358	Feb.	20,'39..9½
No. 61—(4-15-39) 3359	Mar.	13,'39..9
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr.	10,'39..9
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May	15,'39..9½
No. 64—(7-15-39) 3362	June	26,'39..9½
No. 65—(7-29-39) 3363	July	17,'39..9
No. 66—(9-30-39) 4351	Sept.	25,'39†.9
No. 67—(10-14-39) 4352	Oct.	16,'39†.9
No. 68—(10-14-39) 4353	Nov.	13,'39†.9
LANTZ CARTUNES		
Arabs with Dirty Fezzes (8-26-39) 3259	July	31,'39..7
Baby Kittens (12-3-38) 3245	Dec.	19,'38..1 rl.
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39..7
Birth of a Toothpick 3250	Feb.	27,'39..7½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Bola Mola Land (5-27-39)		
3256	May 29,'39	7
Charlie Cuckoo (5-13-39)		
3254	Apr. 24,'39	7
Crack Pot Cruise 3253	Apr. 10,'39	6½
I'm Just a Jitterbug		
(1-21-39) 3248	Jan. 23,'39	7
Little Blue Blackbird		
(12-10-38) 3246	Dec. 26,'38	7
Little Tough Mice		
(4-15-39) 3251	Mar. 13,'39	7
Magic Beans (3-11-39)		
3249	Feb. 13,'39	7½
Nellie of the Circus		
5-20-39) 3255	May 8,'39	7
One Armed Bandit		
(4-8-39) 3252	Mar. 27,'39	7
Silly Superstition (9-23-39)		
3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party		
(9-23-39) 3260	Aug. 7,'39	7
Soup to Mutts (2-4-39)		
3247	Jan. 9,'39	7
Stubborn Mule (8-12-39)		
3258	July 3,'39	7
LANTZ COLORED CARTOONS		
A-Haunting We Will Go		
(7,15-39)	Sept. 4,'39†	7
Life Begins for Andy Panda		
(9-23-39)	Oct. 9,'39†	8½
Sleeping Princess, The 4263	Nov. 20,'39†	
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228	Mar. 15,'39	19
Gus Van		
Cafe Boheme (4-1-39)		
3229	Apr. 12,'39	17
Ray Smeck & Islanders		
Gals and Gallons (6-3-39)		
3232	July 12,'39	17½
East and Dumke		
Music and Models (12-3-38)		
3225	Dec. 14,'38	18
Jack Arthur		
Nautical Knights (1-28-39)		
3226	Jan. 11,'39	19
Arthur & Morton Havel		
Pharmacy Frolics (5-20-39)		
3230	May 17,'39	18
Three Playboys		
Stars and Stripes (7-2-38)		
2172	Feb. 15,'39	2 rls.
Ed East-Ralph Dumke		
Swing Sanitorium (5-20-39)		
3231	June 14,'39	18
Dorothy Stone-Chas. Collins		
Wild and Bully (2-18-39)		
3227	Feb. 15,'39	19
J. Harold Murray		
With Best Dishes (6-3-39)		
3233	Aug. 9,'39	17
Charles Kemper		
SPECIAL		
March of Freedom		
(5-20-39) 4110	Sept. 6,'39†	20
STRANGER THAN FICTION SERIES		
No. 58—Novelty (1-28-39)		
3369	Jan. 2,'39	9½
No. 59—Novelty (3-4-39)		
3370	Feb. 6,'39	9
No. 60—Novelty (3-4-39)		
3371	Mar. 6,'39	9
No. 61—Novelty (4-22-39)		
3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39)		
3373	May 1,'39	9
No. 63—Novelty (6-3-39)		
3374	June 5,'39	9
No. 64—Novelty (9-9-39)		
3375	July 3,'39	10
No. 65—Novelty (7-15-39)		
3376	Aug. 7,'39	9½
No. 66—Novelty 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39)		
4372	Oct. 9,'39†	9
No. 68—Novelty 4373	Nov. 6,'39†	9
TWO-REEL MUSICALS		
Boy Meets Joy 4221	Sept. 6,'39†	17
Pinky Tomlin-Joy Hodges		
Old Spanish Custom, An		
4223	Nov. 15,'39†	2 rls.
Swing Hotel (10-14-39)		
Wini Shaw		
4222	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Sophomore Swing (2-4-39)		
4021	Jan. 21,'39	20
Harvest Moon Dancers		
Sundae Serenade 4020	Feb. 25,'39	2 rls.
Rosie Moran		
Projection Room 4022	Mar. 4,'39	2 rls.
Arthur and Case		
Ice Frolic (10-14-39)		20
Eleanor Gardner		
Home Cheap Home 4023	Mar. 18,'39	2 rls
Henry Armetta		
A Fat Chance 4024	Mar. 25,'39	2 rls.
Johnny Perkins		
Rollin' In Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026	Apr. 29,'39	2 rls.
Duke McHale		
You're Next to Closing		
4027	May 13,'39	2 rls.
Cross and Dunn		
Broadway Buckaroo		
(617-39) 4028	June 3,'39	20
Red Skelton		
Quiet Please (5-27-39)		
4006	July 1,'39	20
Fritz Feld (Color)		
Wardrobe Girl 4029	June 17,'39	
Ginger Manners		
A Swing Opera 4030	July 22,'39	2 rls.
Tess Gardella		
Seeing Red (8-26-39) 4018	Aug. 26,'39	20
Red Skelton		
Slapsie Maxie (9-16-39)		
5303	Sept. 10,'39†	17
Maxie Rosenbloom		
Remember When (9-16-39)		
5101		20
Eaton Boys		
COLOR PARADE		
The Roaming Camera		
(4-15-39) 4608	Mar. 25,'39	11
Mechanix Illustrated, No. 4		
(5-27-39) 4609	Apr. 22,'39	10
For Your Convenience		
(6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5		
4612	June 17,'39	1 rl.
Modern Methods (8-12-39)		
4611	July 15,'39	10
Mechanix Illustrated, No. 6		
4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1		
(9-2-39) 5401	Sept. 30,'39†	10
FLOYD GIBBONS'		
"YOUR TRUE ADVENTURE"		
A Minute from Death 4307	Mar. 4,'39	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39)		
4309	May 6,'39	12
Haunted House (6-24-39		
4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39)		
4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.
HISTORICAL TECHNICOLOR		
FEATURETTES		
Lincoln in the White House		
(1-14-39) 4004	Feb. 11,'39	20
Frank McGlynn (color)		
(Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)		
Sons of Liberty (3-25-39)		
4005	May 20,'39	20
Claude Rains		
Bill of Rights (9-16-39)		
4007	Aug. 19,'39†	20
Monroe Doctrine 5001	Oct. 14,'39†	2 rls.
LOONEY TUNES		
No. 65—Porky's Tire		
Trouble 4808	Feb. 18,'39	1 rl.
No. 66—Porky's Movie		
Mystery (3-24-39) 4809	Mar. 11,'39	7
No. 67—Chicken Jitters		
(4-1-39) 4810	Apr. 22,'39	1 rl.
No. 68—Porky and Tea-		
biscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolum-		
bus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals		
(6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble		
4814	June 24,'39	1 rl.
No. 72—Porky's Picnic		
4815	July 15,'39	1 rl.
No. 73—Wise Quack		
(8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel		
5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers		
(9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors		
5063	Oct. 7,'39†	7 rl.
MELODY MASTERS		
Clyde Lucas and Orch.		
(1-21-39) 4707	Jan. 7,'39	10
Blue Barron and Orch.		
4708	Jan. 21,'39	1 rl.
Jerry Livingston and Orch.		
4709	Feb. 4,'39	1 rl.
Russ Morgan and Orch.		
(3-4-39) 4710	Feb. 25,'39	10
Dave Apollon and Orch.		
4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch.		
(5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch.		
(4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch.		
4714	May 20,'39	1 rl.
Leith Stevens and Orch.		
(6-17-39) 4715	June 10,'39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch.		
(8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch.		
4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39)		
5501	Sept. 2,'39†	10
Vincent Lopez and His Or-		
chestra 5502	Sept. 30,'39†	1 rl.
MERRIE MELODIES		
(In Color)		
No. 74—Ham-ateur Night		
4510	Jan. 28,'39	7
No. 75—Robin Hood Makes		
Good (3-4-39) 4511	Feb. 11,'39	7
No. 76—Gold Rush Daze		
4512	Feb. 25,'39	1 rl.
No. 77—A Day at the Zoo		
4513	Mar. 11,'39	1 rl.
No. 78—Presto Chango		
4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes		
Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and		
Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty		
Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice		
4519	May 10,'39	1 rl.
No. 83—Believe It or Else		
4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band		
(6-17-39) 4518	June 17,'39	7
No. 85—Old Glory		
(6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan		
McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land		
4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um		
(8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America		
(9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat		
4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of The Mid-		
night Sun (10-14-39)	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter		
5302	Oct. 7,'39†	1 rl.
TECHNICOLOR SPECIALS		
The Master's Touch 4408	Feb. 18,'39	1 rl.
Romance in Color 4404	Aug. 19,'39	1 rl.
SPECIAL		
Nine Million, The		
(2-18-39)		9
VITAPHONE VARIETIES		
"Gadgeteers" 4906	Feb. 18,'39	1 rl.
Tax Trouble 4907	Mar. 18,'39	1 rl.
Grouch Club		
The Crawfords "at Home"		
4909	Apr. 15,'39	1 rl.
Dean of the Pasteboards		
(5-27-39) 4910	May 27,'39	10
Luis Zingone		
Right Way, The (6-17-39)		
4908	July 1,'39	9
Irene Rich		
Witness Trouble 4911	July 29,'39	1 rl.
Grouch Club		
One Day Stand (8-26-39)		
4912	Aug. 19,'39	10
Vote Trouble (9-16-39)		
5701	Sept. 9,'39†	9
Grouch Club		
History Repeats Itself		
(10-14-39)		10
Sword Fishing (10-14-39)		
5702	Oct. 21,'39†	10

OTHER PRODUCT

Title	Rel. Date	Min.
ABPC		
Come Back to Erin		
(5-20-39)		33
ALLIANCE		
Birth of the Movies	Sept. 1,'39	22
Warning, The (4-1-39)	Aug. 1,'39	32
AMERICAN RED CROSS		
Footsteps (5-27-39)		11
AMERICAN TRADING		
La Traviata		
Travel Talks		
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old		
(6-3-39)		25
BRITISH		
Border Collie (8-12-39)		
Londoners, The (4-29-39)		35
Reporter Investigates		
Liberty (5-6-39)		17
CENTRAL		
Chinook's Children (6-3-39)		10
ENNIS		
Memory Lingers On, The		
(8-5-39)		10
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10
G. P. O.		
"Do It Now" (9-30-39)		11
Health for the Nation		
(7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
MOTION PICTURE INDUSTRY		
For Auld Lang Syne		
(4-22-39)		10
PATHE COMMERCIAL		
Miracles of Modernization		
(7-8-39)		8
SPECTATOR-DENNING		
Point of View (6-3-39)		
U. S. FOREST SERVICE		
4,000 Gifts of the Forest		
(8-26-39)		2 rls
WORLD		
Ave Marie		
City, The (5-20-39)		44
Jeune Fille Au Jardin		
Song of Ceylon		
YORKE		
Ninth State, The		
(10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Mandrake, the Magician		
(5-13-39)	May 6,'39	
Warren Hull-Doris Weston		
(1st episode 27 min.)		
Overland with Kit Carson		
(9-2-39)	July 21,'39	
Bill Elliott-Iris Meredith		
Shadow, The 1140	Nov. 24,'39†	
(15 episodes)		

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red		
Circle (6-10-39) 871	June 10,'39	18 (each)
Charles Quigley-Herman Brix		
(1st episode 30 min.)		
Dick Tracy's G-Men		
(8-19-39) 872	Sept. 2,'39	
Ralph Byrd		
(15 episodes) (1st episode 29 min.)		
Lone Ranger Rides Again		
870	Feb. 25,'39	2 rls (each)
Robert Livingston-		
Chief Thunder Cloud		
(15 episodes) (1st episode 30 min.)		
(Exploitation: Nov. 11,'39, p. 55.)		
Zorro's Fighting Legion		
873		
Reed Hadley		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39)		
3881-92	Apr. 11,'39	
Buster Crabbe		
Green Hornet, The		
Gordon Jones-Anne Nagel		
Oregon Trail, The		
(5-20-39) 4581-95	July 4,'39†	21 (each)
John Mack Brown-Louise Stanley		
(15 episodes)		
Phantom Creeps, The		
(9-2-39) 4681-92	Oct. 17,'39†	21 (each)
Bela Lugosi-Dorothy Arnold		

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LLOYD C. DOUGLAS
Author of "Disputed Passage"

DEAR PARAMOUNT . . . Thank you so much for preserving the full flavor of "Disputed Passage" in this beautiful picture!

Those who liked the characters in the book will be glad to see them come to life here.

Lloyd C Douglas

SEE PAGES 15 TO 18

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

MOTION PICTURE HERALD

State of Texas goes Thurman Arnold and launches investigation of film industry as "big business" »»» MPTOA reelects officers, names Frank C. Walker general counsel »»» Indiana owners demand elimination of film stars from broadcasts »»» New York Allied called to map campaign following split »»» Newsreels give third of footage to war »»» Grierson heads Canadian war films board »»» Majors tell U. S. committee Hollywood needs help in Latin American markets »»» Television will not compete with film theatres, says NBC »»» Nine producers buy 29 stories in month.

WASHINGTON GOES AFTER 'MR. SMITH'

VOL. 137, NO. 4 OCTOBER 28, 1939

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M-G-M IS ON


THE WOMEN
Norma Shearer
Joan Crawford
Rosalind Russell
BABES IN ARMS
Mickey Rooney
Judy Garland

THE MARCH!

No company—ever—at any time has had so many hits and the Parade will continue throughout 1939-40. As ever it is M-G-M, the solid rock upon which your true security rests, that electrifies the industry with optimism when courage and fortitude are most needed. Here are pictures to play and to promote for long, successful engagements. Hooray for Leo! Friendly company indeed!



More on the way!


SCENE FOR S
and
STORY FOR S
and
ACTION FOR A
AUTHOR! AUTHOR!
MARK HELLINGER
was the on-the-spot reporter of the shock-crammed days it took the G-Men 10 years to lick . . . now HE WROTE IT FOR SQUARE-SHOOTING
WARNER BROS.



IT'S EVERY INCH AS BIG AS 'ANGELS' AND 'EACH DAWN'!

JAMES CAGNEY • PRISCILLA LANE

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"THE ROARING 20's"

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HUMPHREY BOGART
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FRANK McHUGH • PAUL KELLY
Directed by RAOUL WALSH

Screen Play by Jerry Wald, Richard Macaulay and Robert Rossen
A Warner Bros.—First National Picture

NOTICE!

Previewers say 'ELIZABETH AND ESSEX' IS THE BIGGEST EVER FOR DAVIS and FLYNN (and Technicolor)! *Next!*

Next Friday Night November 3...

76 radio stations will ballyhoo

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● Culminating the unprecedented nationwide 3-week campaign on ace CBS programs, Kate Smith's 1-hour show will feature a 25-minute dramatization of "Drums Along the Mohawk"!

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Kate Smith's top rating insures a record audience.

TUNE IN!...CASH IN!

20th CENTURY-FOX *MAKES* THEM BIGGER
...*PUTS THEM OVER* BIGGER!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 137, No. 4 — October 28, 1939

ON REVIEWING

SPECIAL significance attaches to the announcement of the Chicago *Daily News*, staid, old and a leader in mid-continent journalism, that its reviews of motion pictures are hereafter to be reportorial rather than critical.

Our Chicago correspondence indicates also that Mr. Lloyd Lewis, drama editor, has issued orders that there are to be reviews only of pictures of merit.

Just incidentally it is to be remembered that Mr. Lewis has had abundant motion picture theatre experience, including service with the Balaban & Katz houses in Chicago. There he dealt out the space buy among the Chicago papers and other media. Also he had many the errand of diplomacy. He had just recently made a change of picture critics in his department.

This impinges on an oft repeated point raised in the office of MOTION PICTURE HERALD.

MOTION PICTURE HERALD endeavours, within the limits of journalistic performance, to make its reviews of motion picture product reports to the showman of what is offered, not in terms of opinion but in inventory, so that the exhibitor may make his own decisions.

There remains, however, an appreciable margin of showmen who say that they want a review to say in the first two lines the equivalent of "wow" or "lousy".

It is the HERALD'S opinion that no one knows that much about pictures. If authority were so precise and absolute, or even remotely approximately in the region of half accurate, a lot of pictures would never be made, never released and some of the best paid executives of production would be worth more than they get. All that can be said in that sector is that one way to identify the biggest executives is to see who makes the biggest mistakes.

A CONVENIENT example comes to mind at the moment. The other day Twentieth Century-Fox delivered "The Rains Came". Many critics, including notably Mr. Frank Nugent of the *Times*, took exception to cast, story and everything in sight. Several of this editor's confidants declared the picture tremendously less than good. Then it went out and did amazingly good business. That, for the purpose of the readers, the showmen, is what a picture is supposed to be, makes it a good picture.

(Happily, Mr. William R. Weaver, our Hollywood editor, thought very well of the box-office possibilities, and said so.)

If the average review of "The Rains Came" had been accepted, the showmen would have been wrong.

Just casually the other day, too, we chanced on the fact that Paramount had an argument with its partner, Mr. M. A. Lightman of Memphis, about "What a Life", Jackie Cooper and Betty Field. Mr. Lightman didn't think so much of it and its prospects. Paramount, as the saying goes, "sold away" to Mr. Howard Waugh for Warner's Strand. Mr. Waugh liked it and the report is it gave Malco strong competition against "Honeymoon in Bali", a more highly rated picture.

No indictment of the judgment of any of the showmen concerned is involved. There is, however, evidence that every one had best be his own expert.

The HERALD will continue to endeavour to tell the exhibitor who and what's in the picture, and after that he can form his own opinion of whether or not it has promises for his special attention.

△ △ △

CENSORIOUS

THERE'S plenty of discussion elsewhere in this issue about the hullabaloo over the alleged excitement of official Washington over "Mr. Smith Goes to Washington", but most surprisingly of all comes this week from the usually urbane, suave, restrained Mr. Pete Harrison a piece in his "Harrison's Reports" entitled "Frank Capra's Lack of Good Taste".

Mr. Harrison says he resents "Mr. Capra's casting a reflection on the integrity of the United States Senate". That's very nice and patriotic, but all Senators are not the Senate, and since when should Senators be protected by a censorship of the sacrosanct, when Kings and Presidents, even, can be criticized?

Also Mr. Harrison thinks that Congress "must make it possible for them (exhibitors) to reject such a picture". How would Peter woof if Columbia Pictures Corporation took the picture away from some exhibitor who has bought it?

△ △ △

JACK RABBITS

A CERTAIN caution about the incidental display of trade-marked goods among the properties of the motion picture is indicated again just now. "Advertising Age," journal of the trade, records that one Mr. C. Nelson Schrader has undertaken "a reporting service to inform advertisers of the extent to which products are mentioned on the screen and to evaluate the type of impression left in the minds of theatre goers by these mentions."

Inescapably the screen will be hearing from this, in various directions, before long. It may be anticipated that the reactions will be no large help to the amusement industry.

It is reported that in 140 feature dramas Mr. Schrader found "alcoholic beverages were referred to in one way or another in 137." He found 113 mentions favourable, 24 unfavourable. There is a considerable and militant contingent which will be deciding against that 113.

Mr. Schrader found some pretty good liquor woven into the drama and reports that the scene of Charles Boyer and Irene Dunne ordering pink champagne at a ship's bar has trebled the demand for colored champagne since.

It is not likely that any moderately sane producer will be permitting the invasion of his million dollar wares by the petty possibilities of revenues or gifts from blandishing merchandisers, but the subject is an acutely tender one. There are memories of other days. This writer can recall a weekly chore of cutting close-ups of Apperson Jackrabbit roadsters out of each installment of a famous Western serial, circa 1917.

Also it would be absurd to invade the verisimilitude of picture representations by requiring the elimination of all incidental appearances of brands and signs. A shot of Broadway without its blaze of neon bulletins would be a painful fiction. If the hero, or the villain, wants a double Scotch, both Haig & Haig, or a spot of Jamieson, let him say so. The sole question is: Does it belong in the story?

—Terry Ramsaye

This Week in the News

Official Hell-raising

JUST AFTER LUNCH Monday, New York home offices and some southwestern theatre executives returned to Times Square offices to find the telephone a-jingle with calls from Dallas offices to find out what to do about Texas officers standing-by and demanding possession of the books.

The very sovereign state of Texas, which has quite as complete a trust-busting and business regulation program as Thurman Arnold of the United States of America, has got around to the motion pictures on its program of investigation. (See page 14.)

~ ~

MEANWHILE, like a high hot wind off the desert, Lyle Boren, Democratic congressman from Oklahoma, in Washington had at the motion picture industry with great violence in an "extension of remarks in the Congressional Record," last week.

Commonly those "extensions" are matters not really delivered on the floor but written into the record for subsequent distribution to constituencies. That is sometimes known as propaganda.

Mr. Boren delivered himself of headline stuff, saying: "I invite your thoughtful analysis to careful comparison of the methods of the Al Capones, the Pretty Boy Floyds, the Dutch Schultzes, and so forth, to those of the movie moguls. . . ."

The Congressman urged that present international problems were not to cause internal issues to be ignored and he observed that "a few of us have prepared, with your aid, to make a comprehensive measure of the Neely bill. We plan to put more guts and teeth into it."

Also Mr. Boren thinks the controlling executives of the industry pay themselves too well: "twenty-four times as much . . . as other leading industries pay their executives."

~ ~

MORE TROUBLE and adverse excitement began in Washington within the week with attacks on "Mr. Smith Goes to Washington," a highly praised Columbia-Capra drama which had been previewed for official Washington at Constitution Hall the week before. The Senators and official Washington, which applauded the picture, did not know they had been hurt until a trouble-promoting press fomented objection. Curiously the leadership in that came from the news columns and editorial page of the Chicago *Tribune*—which, if you'll be remembering, a number of years back did a considerable job of its own on certain aspects of the Senate and one Senator William Lorimer, "blond boss," ultimately unseated as part of an amazingly ramified series of melodramas in real life, and a hotter story than Mr. Capra recorded. That one was a Chicago *Tribune* extra-special crusade-campaign. (See page 13.)

Hollywood Whittles

HOLLYWOOD this week continued its exceedingly tedious and painful process of whittling readjustment to a shrinking amusement world, but only thin shavings fluttered into the news. The big slices, if any, would affect the sitters-on-the-lid, still secrets for a while.

Sample item, at the Paramount Studios there's a "no personal calls" tag on every telephone, and orders like that have been issued at other studios and even so far East as the United Artists' office in New York. Twentieth Century's Westwood Studios cancelled many $3 a month extension lines.

Hollywood's funsters were passing the remark that the phone restrictions would probably be tough on the bookies when Santa Anita opens.

But the East needn't indulge in cracks about that. It was to be observed that a meeting of the Motion Picture Producers and Distributors of America, Inc., in New York was coincidentally postponed the day of a world's series ball game. And not one in the lot of them had a grandmother to sacrifice.

~ ~

Speaking of telephone calls—it is not the personal calls forbidden to clerks that matter—it's those hour long talks between Hollywood and New York, and way-stations including key cities, that count up. In one big year, 1937, the motion picture business—talking to itself—spent $970,000 on "long distance," including, that year, a lot of trans-Atlantic conversation. There's less of that now—but this is still positively "the talking picture business." Probably only the horse race and bookmaking "industry" can compare in volume.

~ ~

THE WARTIME WHITTLING movement continues manifestations on assorted payrolls, including, especially including the Hollywood "Hays Office." Inferentially announced was the coming departure of Kyle Palmer, printed locally in Hollywood as an item about his returning to his old paper the Los Angeles *Times,* as political editor.

To some familiar with the fact that Mr. Palmer was appointed, among other good reasons, because of his closely friendly relations with Governor Culbert Olson, and of the special miscellany of services extraordinary rendered in decidedly extra-mural matters, there was surprise in the current eventuation.

Mr. Palmer's severance appears to have been delayed until the official completion of one of those extra-mural jobs.

From the same office, it was reported that on the same date, November 1, Gabe York, Hollywood administrator of the advertising code, is also to depart from the organization, with his labours being taken over by Tom Petty.

~ ~

THE ADVERTISING CODE reference brings to mind the increasing tendency to the horizontal in the feminine components of current advertising art. The early perpendicularity of the advertising reform period has been lost to a slant like the leaning tower of Pisa for months, and now with "The Housekeeper's Daughter" the movement is a full ninety degrees. It is, on the level, a matter of angle, achieving the level. The trend is toward those untrammeled days when the trade journal advertising outstripped the *Police Gazette.*

~ ~

EVIDENCE and symbol of the low tide of employment in Hollywood was afforded with the publication in the local dailies of an advertisement:

> *ATTENTION old timers, bit players, char. actors of screen, stage, radio, opera—all ages: Wealthy visitors will pay to meet, talk to, and entertain you. Register with us Friday, 3-5, 7-9. Bring 8x10 prof. photo. FOUR STAR AGENCY.*

The argument is that since tourists cannot get into the studios they will buy contact. That opinion squares with the fact that a New York sucker will spend ten dollars and half a day trying to get a pair of three dollar theatre seats.

~ ~

ANOTHER DIVERGENT commercial exploitation came to attention with the publication in the New York *Times Magazine* section Sunday last of an advertisement that Norman Krasna, long and still profitably employed script writer, now at work on a Deanna Durbin vehicle, was operating with Warren E. Schutt, one time Columbia professor, a "home study school . . . for the express purpose of discovering and developing amateur writing talent. . . ."

~ ~

EVEN HOLLYWOOD enjoyed surprise with the announcement that Louella O. Par-

sons planned next month for a personal appearance tour, with a notion of being accompanied by a troupe of picture personalities. She said that bookings were being made for picture theatres all over the country.

November 3, Louella is to introduce Kate Smith on Miss Smith's regular program, the scene of which has been shifted to Hollywood. Part of the program is to be given over to dramatization of "Drums along the Mohawk," 20th Century-Fox production, with Henry Fonda and Claudette Colbert. The Smith troupe gets transportation to Hollywood and studio access for interviews. It is understood that the studio will pay stars the equivalent of the American Federation of Radio Artists scale, which is considerably less than the once standard five thousand dollar per appearance per "name."

A similar treatment for Paramount's "The Light that Failed" is in negotiation for a month later.

Conclusion jumpers have assumed that these stars-on-the-air developments were Miss Parsons' project, but it appears on a second look that Bill Bacher, the radio producer who started M-G-M's "Good News" program two years ago, and then withdrew, has been exploring the documents and finds in players' contracts an exploitation clause which allows one air appearance to boost each film appearance. This is supposed to answer objections of the Guild and the alleged "studio objections" to film stars competing with themselves by radio.

"Mohawk" and "The Light that Failed" are both Bacher projects, ingeniously arranged. They are said to be the first of a projected series of twelve "Movie Nights." They tend to show that where there's a Bill there's a way.

As William R. Weaver, Hollywood editor, remarked in an aside, "just about everything in the radio-film situation seems to have been taken care of, except the exhibitors."

This incidental return to the air brought a minor flurry among players who mistakenly assumed that Louella would head a new regular program, and who remembered that Campbell's soup show on which they appeared without fee. The Kate Smith-Parsons appearance is, says Louella, "a one-shot" idea.

When it was suggested to Miss Parsons that it was more than remarkable for a picture columnist to embark on a personal appearance tour, she replied: "It is not. Ed Sullivan does it. Winchell does it. Why can't I?"

The fact that Sullivan and Winchell alike were vaudeville performers of stage experience and circulation before they became "writers" was not brought into the discussion.

AND SPEAKING OF Louella, who has laid down the law that she may not be scooped, Hollywood got a merry titillation last Sunday morning when blonde, agile, slim and vociferous Hedda Hopper, actress columnist, flowered in a page one story in the Los Angeles *Times* with an interview in which she indicated that James Roosevelt, the Goldwyn vice president, declined to affirm or deny a divorce rumor.

That was and is not to be forgiven by Louella. Monday, her Los Angeles *Examiner* caught up by printing a substantially identical interview in its news columns, but unsigned.

Miss Hopper operates with a staff of seven rumor hawks, while Miss Parsons has eight. Hedda is now one up and there'll be something waiting at the cross-roads.

—

Came Tuesday and Louella lashed out in italic bold face, firing both barrels of her fowling piece to say:

"Now that James Roosevelt, insurance-selling son of F. D. R., and more recently a part of our movie industry, no longer denies the rift in his domestic life, we see no reason why we should keep the promise we made to him to say nothing. . . ."

What Louella then said was so much that it did not appear in the New York *Journal-American*—or other discreet Eastern papers.

As has been remarked before, "Hell hath no fury like Louella scooped."

Fan—Bubble—Bust

WITH FIGURES which showed that her gross was good but her net was gone, Miss Sally Rand filed a petition in voluntary bankruptcy in San Francisco last week. She wafted herself to fame with a fan, got rich on a bubble and went bust with all her clothes on running a show at the San Francisco Fair. She listed liabilities of $64,631 and assets of $8,067. And it may be observed that Miss Sally has never been one to conceal her assets.

Serial Flurry

IF THURMAN ARNOLD, assistant attorney general and Washington's exponent of American-free-for-all competition in industry, has had reports on recent maneuvers in the serial situation he must have been pleased indeed. Three companies produce serials, on normal schedules of four chapter plays a year each, giving a total output of twelve. Since serials have arrived at a standard of fifteen installments, it follows that the maximum that a theatre can consume is four. Recently one of the serial makers got late on the schedule. Curbstone rumors arose as leaves fly in the autumn wind, and competing salesmen hurried out to sell into a market allegedly menaced with shortage. Serials were going to be few and hard to get—maybe prices would be a lot higher, too. Now, again, the schedule is back to twelve.

—

Columbia Pictures Corporation this week put into production and announced "The Shadow," new serial.

France doesn't count

SECOND THOUGHT about the effect of the war on the French market for American films has left American distributors considerably more reconciled to their fate whatever it may be.

The fact is that war conditions in the Republic are not likely to have appreciable effect upon the operations of American companies in that market for the simple reason that for some time French operations, while on a grand scale which involved a great show of activity, have produced little or nothing in the way of net profit.

Operations in France have been expensive—in personnel, in government fees and in the general cost of doing business. For several of the companies profitable operation has seemed to be just around the corner, but it stayed just there. Hence, even the total loss of the French, which is not expected, would fall far short of being a disaster for the American industry.

FOR READY REFERENCE TO THE BUSY READER

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THIS WEEK IN PICTURES



BEFORE AND AFTER addressing a convention of Women's Clubs in Omaha at which he assailed the Neely Bill and its proponents and political pressure groups in general, C. C. Pettijohn, of the legal staff of the Motion Picture Producers and Distributors of America, spent hours with Governor R. L. Cochran of Nebraska, above. At left in the picture is Bob Livingstone, manager of the Capitol in Omaha.



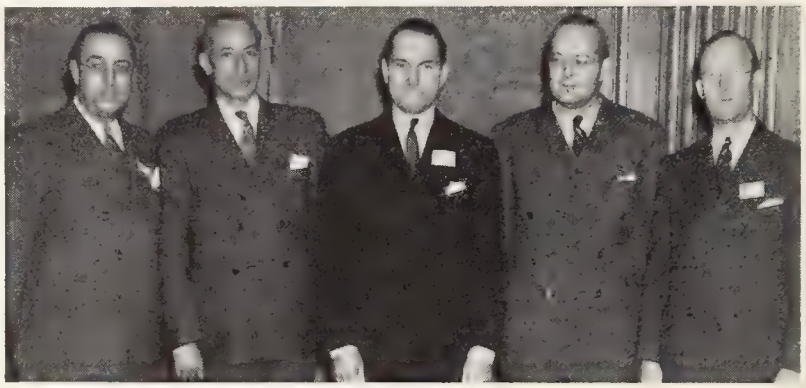
By Blackstone

FRANK C. WALKER, left, head of the Comerford circuit of Pennsylvania and New York, has been elected general counsel for the Motion Picture Theatre Owners of America. Story on page 23.



Canadian Pacific

JOHN GRIERSON, left, is the new Canadian Film Commissioner. At far left is C. E. Parmelee. See page 18.



ELECTED at the Fall convention of the Society of Motion Picture Engineers in New York, R. O. Strock, treasurer; A. S. Dickinson, financial vice-president; D. E. Hyndman, engineering vice-president, and J. Frank, Jr., secretary, pose with E. A. Williford, center, president, who continues in office.



ROBERT MOCHRIE, formerly of United Artists and Warners, now southern district manager for RKO.

FOLLOWING the extensive trend toward fantasy, Darryl Zanuck produces, for Twentieth Century-Fox, Shirley Temple in Maurice Maeterlinck's "The Blue Bird", from which one of the first stills is shown below. Fantasy comes high but Hollywood is pointing to "Blue Bird" as an example of efficient, economical production—on a $1,500,000 budget.





By Cosmo-Sileo

COMING to the Music Hall in Radio City to look at a "Mr. Smith" who did go to Washington, former Governor Alfred E. Smith (and Mrs. Smith) here is looking at Jack Cohn of Columbia Pictures, a proud attendant at the premiere of the picture.

COWBOY HOLIDAY. Gene Autry, Republic's man on horseback, finds recreation in New York at the Madison Square Garden Rodeo. Although in costume and admitted to the tanbark by reason of his reputation, he did not take part in the events.



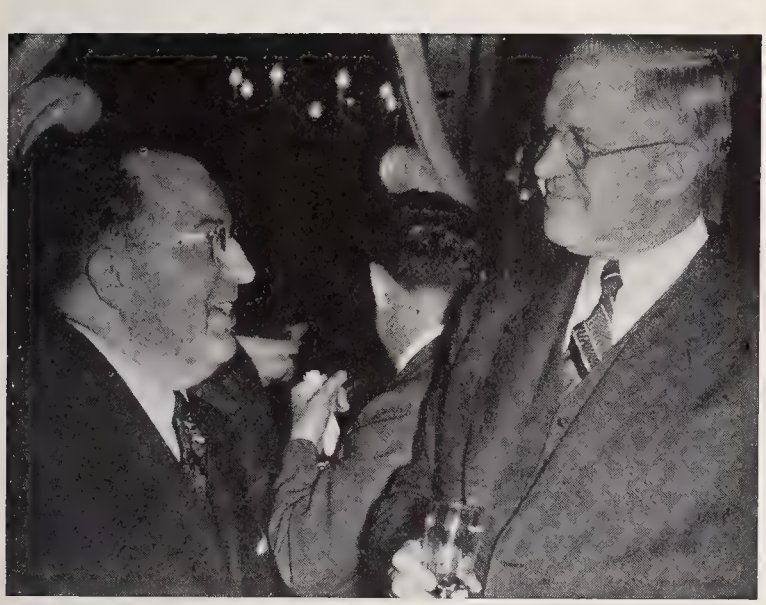


TRIPTYCH. This week's feature from the department of utter confusion and pure coincidence is Miss Geraldine Fitzgerald, who returned on the *Manhattan* from a vacation in Ireland and was seized upon as publicity grist by three separate companies, count 'em: 1. Miss Fitzgerald, left, is hailed as a Warner star whose next role will be in "Disraeli". With her is Mrs. Orson Welles. 2. In the middle is Standard Pictures' star, Miss Fitzgerald, presently playing in the independent company's version of George Eliot's "The Mill on the Floss". 3. At right is Miss Fitzgerald, this time with Mrs. Welles, wife of Orson Welles, now preparing his production of Joseph Conrad's "Heart of Darkness" for RKO Radio.

BEEFSTEAK FOR THE PIONEERS

REPEATING the reminiscences which poured forth when the Picture Pioneers were organized last Spring, more than 125 men who have been active in the industry for 25 years or over gathered for their Fall Conference in Colbert's Restaurant, New York, last week. A class of 35 candidates for admission was sworn in at the conference by Judge Ferdinand Pecora, only honorary member of the organization. According to Jack Cohn, House Manager, and moving spirit in the formation of the group, many applications for charters have been received from out-of-town groups and plans are under way to organize them. New members and old are caught between reminiscences in the pictures left and below.

(By Staff Photographer)



J. A. McConville and Herman Wobber; new members.



Edward S. Gaylor, Harvey Day, and W. A. Downs, new members, posed against a sidewall in Colbert's.

Below, P. A. Powers, doubting, and Francis Doublier, jovial.



Below. Max Weisfeldt pours, anonymously, for Jake Wilk.



THE VISITING EXHIBITORS

Right. M. C. Moore, operator of the Riverside in Jacksonville, Fla., visits the *Motion Picture Herald* offices in Radio City.



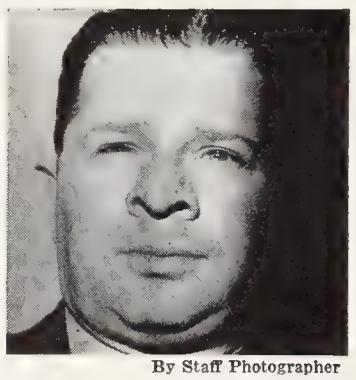
By Staff Photographer



NEW CORPORATION. L. W. Conrow and G. L. Carrington of Altec Corporation have formed Conrac, Inc., to manufacture an electrical mechanism for counting patrons entering a theatre sponsored by Altec.

Below. W. G. Conrad, operator of the Paramount, Denver, meets Jane Bryan on the Warner lot at Burbank, Cal.





By Staff Photographer

IN THE RKO LOUNGE. Left, S. C. Sunness, of the Gravis and Grand theatres in Binghamton, N. Y.

Right. W. A. Graeper, of the Egyptian theatre, Portland, Ore., and Mrs. Graeper.



By Staff Photographer

AT A PREMIERE IN DETROIT

CIRCUIT and independent operators were guests of Paramount at the premiere of "Disputed Passage," at the Michigan Theatre in Detroit, a premiere for which the company and civic officials staged a city wide celebration, including a parade of new car models. A few of the guests are pictured below and left. *Lew Nathan-Paramount Photos*



Charles Perry, with John Harris and James Balmer of the Harris Amusement Company, Pittsburgh. Mr. Harris is chief barker and Mr. Balmer treasurer of National Variety Clubs.



Earl Hudson of United Detroit Theatres, greets Miller Dunckel, Michigan state treasurer, and John Balaban of B & K in Chicago.

Below. Dorothy Lamour, star of the picture, visits the Paramount Detroit exchange, where she is shown with Wilfrod Embach, James Velde and Ellwood Dwyer, bookers.



Below. Asher Shaw, United Detroit Theatres; Frank Wetsman of Wisper and Wetsman Theatres, Detroit, and Dan Lewis, booker for the Wisper and Wetsman circuit.



PRESS TELLS SENATE "MR. SMITH" INSULTS IT, SO SENATE IS INSULTED

Chicago Tribune News Letter Upsets Applause of Preview but Correspondents Doubt "Ganging Up" for Neely Bill

by JAMES P. CUNNINGHAM

Propagators of disturbance managed to set the Washington pot a-boiling again this week by a fomenting and poulticing project which aimed to make the entire United States Senate sore about "Mr. Smith Goes to Washington."

The new Columbia-Capra picture about a senator was being attacked as an indictment of "the entire senate." All this after the officially applauded preview given at Constitution Hall in Washington the week before.

No Criticism at Preview

It appears that the Senators and official Washington could not tell that they had been insulted by merely looking at the picture. They had first to be told by a trouble-hunting daily press, exemplified by the procedure of the Chicago Tribune, which specializes on raising hell with all and sundry in Washington—the same Chicago Tribune which, between 1910 and 1914, did quite a job of its own on the United States Senate, and, in particular, on Senator William Lorimer, the "blonde boss" from Illinois, who was finally unseated as chairman of a powerful Senate committee after one of the most relentless journalistic attacks ever directed at Washington legislators.

Columbia Pictures' officials emerging from the Constitutional Hall preview, along about 11:25 on Tuesday night, October 17th, were, naturally, on the professional lookout for any opinionated words that might be dropped by any of the 45 Senators and 250 Congressmen present. No adverse political criticisms were heard, according to a Columbia official, reporting Wednesday at the New York home office.

Accused of Insult

However, four days later, on Saturday, October 21, the Washington office of the Chicago Tribune Press Service sent out to the 20-odd daily newspaper subscribers to its service, a daily news letter in which Columbia, Capra and "Mr. Smith" were accused, individually and collectively, of "insulting" the Senate, the Chicago Tribune reporting that as a result resentment in Congress was high and that "several Senators have organized to put through" the anti-block and blind selling bill pending in Congress, in retaliation for the "malignment," thus "wounding the movie moguls where it hurts most—in the pocketbook."

The author of the article was identified by the by-line appearing over the account in the Washington Times-Herald as one Willard Edwards, a political columnist on the staff of the Washington Bureau of the Chicago Tribune Press Service. His name does not appear on any of the identical accounts in other subscribing newspapers in hand, not even in the parent Chicago Tribune in Chicago, where the editors took the "insults" into the editorial columns, saying:

". . . The Senators present were soon hot under the collar. . . . The scenes on the Senate floor were in high degree uncomplimentary to the honesty, intelligence, and decency of the legislative body whose members had been invited to see the production.

"It was 'a movie publicity undertaking' that 'kicked back at its promoters.' "

Say Senators "Writhed"

The Chicago Tribune Press Service's political-column observations by Mr. Edwards were added: "If opinions among Senators in the last few days are to be credited, Senate Bill No. 280, making compulsory block booking of films illegal, will become a law early in the next session." The column described Senators "writhing in their seats" at the preview.

Two days following publication of the Chicago Tribune's syndicated story, the New York Times, in but a single edition, carried an Associated Press dispatch from Washington, saying that Senate Majority Leader Alben William Barkley told reporters on Monday that a "motion picture dealing with the Senate was 'silly and stupid.' "

"In the picture," continued the AP account, " 'Mr. Smith' barely escaped being ousted from the Senate. Mr. Barkley said that the picture 'makes the Senate look like a bunch of crooks and would give a false impression throughout the country.' "

There were no formal Senatorial comments.

Only in the Columns

Columbia officials in New York Wednesday pointed out that the only "political" attack in the press came from the political columns.

It was stated at Columbia that the company and its officials were "in the background" at the preview and in its arrangement, explaining the exhibition was conducted by the National Press Club, the membership of which embraces some 900 reporters and political and feature writers of Washington and elsewhere.

Fred Perkins, of the Washington Bureau of Scripps-Howard, and the National Press Club's entertainment committee chairman, last July wrote to Frank Capra, director of "Mr. Smith," in Hollywood, requesting a showing of the production, in honor of James Preston, oldtime Press Club member of the Senate press gallery, who was acting at the time as technical advisor for Mr. Capra during filming.

The request was sent to Columbia's home office, from where the Press Club was advised that a special preview would be considered if the Club appoint a committee to view the production in advance. Accordingly, Mr. Perkins, as entertainment committee chairman; Arthur Hatchen, of International News Service, and Walter Karig, Washington correspondent of the Newark Evening News, arrived in New York Tuesday, October 3rd, and, at 8:50 P.M., were escorted by Columbia officials to a special surprise preview of "Mr. Smith" at the Dyckman Street theatre in the Inwood section of New York. Columbia now reports that the Press Club's committee accepted the film favorably, and approved a preview for Washington's press and politicians.

Columbia, it was said, proceeded from that point, but the Press Club participated in actual arrangements, even listing and sitting the invited politicians and dignitaries according to tern Washington protocol—Congressmen did not rate a box, Senators did, and so on.

Amusement But No Rancor

From Washington on Wednesday came word that around the lounges of the National Press Club the "traditional Hollywood depiction of a Washington correspondent" ('Mr. Smith' has such a character) "aroused great amusement, but no particular rancor among Washington newspapermen."

However, it was admitted that because of some reverberations it probably will be a little more difficult in the future for any picture company to get the National Press Club to "sponsor" a film.

The Press Club lounges also echoed to words that, while some Senators felt privately "Mr. Smith" should never have gone to Washington, there is little likelihood of any retaliatory action in the way of a "ganging up" for passage of Senator Matthew Mansfield Neely's anti-block selling bill, as was suggested by the Chicago Tribune syndicate.

Wednesday's Washington reports from its Press Club further said that "traditional Senatorial dignity" was principally involved, not to forget a fear of impressions that might be carried to constituencies.

As if in answer to this, if not to point out "the privileges of the freedom of the press" (and the screen), Columbia Pictures on Wednesday began a three-day series of full-page advertisement "messages" under the general label: "Liberty Is Too Precious a Thing to Be Buried in Books," quoting from dialogue by Hollywood's James Stewart, the Senator "hero" of the plot in "Mr. Smith."

Press Stories Quoted

Without any of the commercial copy of the usual theatrical advertisements as to exhibition date, place and price, the "messages" were confined to quotations from the press, among them:

"He (Frank Capra) has set himself to the task of pointing out and upholding the workable principles of our representative democracy. . . . he sets out to make film audiences aware of the significance of governmental benefits which we take for granted."—*The Cincinnati Enquirer.*

"We would stake a New Deal dollar against a war-time mark that 94 out of 96 Senators will chuckle over it as heartily as the audiences, recognizing it as the best possible proof of America's loyalty to and continued belief in, the democratic principle."—*The New York Times.*

"Running through the whole picture, you will detect a deep reverence, a warm affection for democracy."—*Editorial in the New York Daily Mirror.*

"One could read dozens of books . . . and learn far less about the actual workings of democracy than one may ascertain by attending 'Mr. Smith Goes to Washington.' "—*New York Herald Tribune.*

SHERMAN PROPOSES "WESTERN" AWARD

Harry Sherman, producer of the "Hopalong Cassidy" pictures for Paramount release, proposed this week to the Academy of Motion Picture Arts and Sciences that it give a special award for western pictures.

MOTION PICTURE HERALD *and* Fame *are now conducting the fourth annual poll of Money Making Western Stars. Exhibitors placed Gene Autry, Republic, first in the poll for two years running. Buck Jones was the first winner.*

TEXAS INDUSTRY UNDER STATE QUIZ; U.S. SETS UP ITS CHICAGO CASE

Texas Action Parallels, within a State, the Federal Government's Inquiries into "Big Businesses"

Texas this week turned its statewide investigation of "big business" within its borders toward motion pictures, in the first inquiry of its kind to be undertaken by any state since the United States Government and independent exhibitors began, two years ago, widespread attacks against the majors, charging illegal trade practices and circuit operations, a movement which resulted in the filing of nearly 50 anti-trust suits by the Department of Justice and independent operators. The Hoblitzelle-O'Donnell Interstate Circuit in Texas is the most prominent target of attack by independents in Texas, in actions pending.

The Texas investigations of "big business" parallels within a state the United States Government's action in investigating "big business" in recent years in interstate commerce, looking into oil, building construction, fertilizer and motion pictures, among others.

Tuesday the state's attorney's office in Dallas revealed it was extending its investigation of the state's "big businesses" to the large theatre circuits, the Interstate and Texas Consolidated, and the Gordon-Clemmons Circuit.

The state already has investigated 12 other industries, in 11 of them making no recommendations of procedure to legislators, police or its legal officers.

U. S. Explains Action in Brief Filed in Chicago

Contentions of the Department of Justice in its criminal action against Balaban and Katz, in Chicago, were detailed this week in a brief filed in federal court there.

Interpretation of the consent decree handed down there in 1932 by Federal Judge Woodward will determine the outcome of the suit the Government has filed against B & K, Barney Balaban and the major film companies, defense counsel is said to believe, following a perusal of the brief and findings of fact as filed by the Government attorneys, Robert L. Wright and Seymour Simon. The brief indicates that the Government believes distributor owned circuits, such as the Paramount-Publix-B&K circuit, represent both distributor and exhibitor in negotiations for films and in their exhibition. The defense will probably contend that each deals separately and must be considered a separate unit. The wording of the consent decree does not clarify the exact relationship of the distributor-owned companies, and it is over this technical point of law that a battle is expected to be waged. If the Government can prove that the distribution company and the circuit, because of their affiliations, are as one, it will bring about a new interpretation of the decree, it is believed.

Aside from that the brief filed by the Government charges that the film companies and B & K agreed to the restriction of licensing of first-run feature pictures in Chicago. They claim that deals made by Fox, Vitagraph and Loew's for three year periods, with B & K for first-run exhibition are violations of the decree. The Government also claims that many first-run pictures were delayed from 30 to 131 days after release date by B & K. It also is charged that Barney Balaban as executive head of two of the principal corporate defendants (B & K and Paramount Pictures), participated in the Loew franchise deal for a $400,000 annual film rental for five years, and in so doing violated the decree.

Calls Clearance "Unreasonable"

The Government said in its brief that it considered the establishing of a clearance system by admission prices was legal, but charged that the present clearance setup was "unreasonable."

Detailed information regarding various product negotiations between sales executives and exhibitor competitors to B & K were listed in the brief. These deals concerned attempts of exhibitors to get first run product for the Oriental-State-Lake and McVickers theatres which are, or were, independently operated. That Fox-Loew's and Vitagraph gave clearance over these three theatres also was charged.

It was stated in the brief that the film companies' revenue from B & K, as compared with the other theatres in the Chicago territory, was as follows:

50.32% for Loew's in 1935-'36, 1936-'37.
35.26% for Fox in 1936-'37-'38.
50.56% for Paramount from November, 1935, through 1938.
40.68% for United Artists (same period).
26.96% for Universal (same period).
25.60% for RKO (same period)

This revenue also included that from the B & K subsidiaries such as the Great States circuit.

Monopoly of first-run theatres by B & K also was charged.

It was recommended in the brief that all charges made by the Government against Universal and RKO be dropped. This recommendation will be acted upon after the defense files an answer and the matter is brought up before Edgar Eldredge, master in chancery, who in turn will refer his findings to Judge Woodward.

At the start of the case it was brought out that the Government did not intend to press its charges against RKO and Universal, product from these companies being shown first-run in the RKO-Palace theatre, almost exclusively.

As the defense has 30 days to file an answer, no developments are expected before December 1st. Oral argument then may be started if necessary.

ROBBERY OF PATRON HELD JURY MATTER

The liability of an exhibitor when a patron is robbed in an unattended rest room for women is a question of fact for a jury to determine, the appellate division of the New York supreme court has ruled. The ruling reversed a lower court decision which dismissed a suit brought by a patron against Hercules Theatre Corporation, operator of the Paramount, Manhattan. Both the plaintiff and her escort testified that there was no matron, usher or attendant present except on the main floor.

In reversing the lower court decision the appellate division said: "Defendant owed plaintiff the duty of exercising reasonable care to protect her from injury from causes reasonably to be anticipated . . . it is for a jury to determine whether the defendant should take reasonable precautions to guard against such eventuality by adequately policing the theatre with matrons, ushers and attendants or in some other manner."

Majors Must Answer Coast Trust Suit

In Los Angeles federal court, Fox West Coast Theatres and the majors have until November 13th to answer the Government's petition to that court for an order to show cause why they should not be held in contempt for alleged violations of a 1930 anti-trust consent decree.

Sets $1,000 Costs in Orange County Case

Federal Judge Clancy fixed costs of $1,000 against the Orange County (N. Y.) Theatres, Inc., in New York last week, after that organization had dropped its $225,000 treble damage anti-trust suit against five majors, the Netco Theatres Corporation, George Walsh, and Eugene Levy. Orange County Theatres, Inc., is an independent unit.

Seek Selling Terms In Florida Case

The Washington Operating Company, plaintiff in an anti-trust suit against Paramount Enterprises, Wometco Theatres, and the majors in the Miami, Florida, area, this week filed in federal court in Miami a questionnaire, asking the defendants the terms and percentage bases upon which feature films have been played by 27 theatres of the territory. The questionnaire also asks for figures on gross box-office receipts during 1938, and the first six months of this year.

Drops "U", Warners From Quemos Action

In Newark, N. J., Judge Fake, in federal court, struck Warner Brothers and Universal from the list of defendants in the Quemos Theatres Company anti-trust action against the majors. The judge held that the two distributors' business had not been conducted within the meaning of the Sherman and Clayton anti-trust acts.

The other defendants have up to two weeks to answer proceedings in the $3,525,000 case.

Quemos is the former operator of the Mosque, downtown Newark theatre. The company alleges that, because it was unable to obtain first and second run pictures in 1936 and 1937, it was the victim of a monopoly practiced by the majors and other downtown houses.

Take Depositions in Wisconsin Trust Suit

The $1,050,000 damage suit in LaCrosse, Wis., by the LaCrosse Theatres Company against Welforth Theatres and the majors, was featured last week by the taking of depositions from officials of both sides. It is a restraint of trade suit, and was started about a year ago.

105 SYNDICATE FEATURES SERVICE FILM NEWS ONLY

ONE hundred and five daily news letters or weekly feature articles devoted exclusively to Hollywood's product and people are now syndicated regularly to several hundreds of newspapers in this country.

Virtually a million words—equivalent to five good-sized novels—pour forth from Hollywood every week.

Writing their material in all of the "major" languages, such as English, French, Spanish, Italian, Chinese, Japanese and the like, and in many "minor" tongues, there are 190 duly accredited newspaper reporters in Hollywood covering pictures and personalities, 64 staff and free-lance magazine writers, 71 correspondents for foreign publications and 33 radio commentators.

In addition to this voluminous outpouring are the 100,000 stills and 15,000 separate stories sent out annually by the press agents of the studios, not only to the reporters and writers assigned to Hollywood, but also to 500-odd motion picture editors.

Much has been heard about the general coverage by press and radio in, by and for Hollywood, but little is known of the rapid growth in recent years of the line of reporters and writers doing regular news and feature pieces on the films exclusively for syndicating to the country's newspapers. One hundred and five of these syndicate features are now listed by *Editor and Publisher*, in its 16th annual directory of newspaper syndicated features, that publication showing in its listings of syndicate features on other subjects of the day that the screen's 105 syndicated features in number are ahead of nearly all other syndicated subjects, such as the 65 syndicated features on fashions, the 62 on beauty hints and 61 for cross-word puzzles, the 48 short story syndicate features, 40 on food, 39 on science, 38 on children, 37 on religion, 34 on books, and 33 on health.

The 105 motion picture syndicated features compare even more favorably with the 20 features syndicated regularly on radio, 19 on aviation, 13 on gardening and the mere seven on society.

In addition to the hundreds of feature and reportorial accounts emanating from Hollywood on pictures and picture people from syndicate writers, radio film news gatherers, Associated Press, United Press, International News Service, regularly assigned and free-lance news and feature writers for individual newspapers and magazines, Hollywood stories of picture and personality happenings are reported at one time or another in scores of columns and features not directly identified with screen coverage, such as the columns of the Winchells, the Runyons, Sullivans, Walkers and Chapmans, and in columns and features in other fields.

The motion picture syndicate features are serviced by such well known syndicates as King Features, NEA, Dominion News, McNaught, Chicago Tribune-New York News Syndicate, Associated Press Feature Service, North American Newspaper Alliance, the Ledger Syndicate, International News Service, and others.

Following is the list of syndicated features on motion pictures and stars as compiled by *Editor and Publisher*.

TITLE OF SYNDICATED ARTICLE	AUTHOR	SYNDICATE	ADDRESS OF SYNDICATE	WHEN PUBLISHED	LENGTH IN WORDS
Adventures in Shadowland	Max Trell, Neva Harrison	King Features Syndicate, Inc.	235 W. 45th St., N. Y.	daily (illus.)	—
At the Movies with Al Sherman	Al Sherman	Foreign Press Syndicate	188 W. 4th St., N. Y.	daily; weekly	750-1,000
Athens Theatrical News	Staff	Greek News Syndicate	1229 Park Row Bldg., N. Y.	weekly	500
Beauty Hints of the Stars	Olga Walker	Hollywood Press Syndicate	6605 Hollywood Blvd.	weekly	1,500
Behind the Make-Up	Erskine Johnson	King Features Syndicate, Inc.	235 E. 45th St., N. Y.	daily	—
Broadway Footlights	Ira Wolfert	North American Newspaper Alliance	247 W. 43 St., N. Y.	weekly	800
Cavalcade of Hollywood	"Bill" Wells	Wells Feature Syndicate	P.O. Box 2025, Hollywood	weekly	1 column
Cavalcade of Mexico	"Bill" Wells	Wells Feature Syndicate	P.O. Box 2025, Hollywood	weekly	1 column
Cinema Doings	Sol Solar	Press Enterprises, Ltd.	632½ N. Juanita Ave., Hollywood (British Empire)	weekly	500-700
Cinema News	Staff	Greek News Syndicate	1229 Park Row Bldg., N. Y.	weekly	500
Cinema Reviews	Stanley Matz	Matz Feature Syndicate	523 Weiser St., Reading, Pa.	daily	250
Cinema Reviews	Sy Fisher	Eastern Press Association	19 Ruthevan St., Roxbury, Mass.	daily	1,000
Cinema Reviews	S. Winepol	Eastern Press Association	19 Ruthevan St., Roxbury, Mass.	daily	1,000
Dramatic News and Reviews	Staff	Holmes Feature Service	135 Garrison Av., Jersey City	daily	—
Fashions in Hollywood	Staff	Eastern Press Association	19 Ruthevan St., Roxbury, Mass.	weekly	1,600
Film News and Features	Staff	Holmes Feature Service	135 Garrison Av., Jersey City	daily	—
Film Star Fashions	Adele Olodort	Hollywood Press Syndicate	6605 Hollywood Blvd.	weekly	—
Film Star Interviews	Robert Castle	Holmes Feature Service	135 Garrison Av., Jersey City	weekly	1,500
French Motion Pictures	Staff	Hollywood Press Syndicate	6605 Hollywood Blvd., Hollywood	weekly	500
Hedda Hopper's Hollywood	Hedda Hopper	Dominion News Bureau Limited	455 Craig St. W., Montreal	daily (Canadian rights	1,000
Hedda Hopper's Hollywood	Hedda Hopper	Jones Syndicate, Inc.	Times Bldg., N. Y.	daily weekly	800 1,000
Here's Health From Hollywood	Nat Mason	Hollywood Doings Feature Syndicate	632¼ N. Juanita Ave., Hollywood	3 times weekly	500
Hollywood	Bert Hanlon	Federal Feature Syndicate	509 Fifth Av., N. Y.	daily	500
Hollywood	Louella Parsons	Universal Service Syndicate	Hearst Publications, Los Angeles	daily	—
Hollywood, Jimmie Fidler In	Jimmie Fidler	Miller Services, Limited	302-303 McKinnon Bldg., Toronto	daily (Canadian rights)	—

[*Continued on following page*]

FILM SYNDICATE FEATURES LEAD

TITLE OF SYNDICATED ARTICLE	AUTHOR	SYNDICATE	ADDRESS OF SYNDICATE	WHEN PUBLISHED	COLUMN LENGTH IN WORDS
[Continued from preceding page]					
Hollywood Beauty Box	Zoe Rae	Atlantic & Pacific Feature Syndicate	632½ N. Juanita Ave., Hollywood	weekly	500
Hollywood Column	Paul Harrison	NEA Service, Inc.	1200 W. 3rd. St., Cleveland	daily	500
Hollywood Column	Staff	Lloyd James Williams		daily; weekly	500-1,000
Hollywood Column	Ed Sullivan	Chicago Tribune-New York News Syndicate, Inc.	News Bldg., N. Y., Tribune Tower Chicago	daily; Sunday	—
Hollywood Dinner Table	Edith Mayo	Hollywood Doings Feature Syndicate	632½ N. Juanita Ave., Hollywood	3 times weekly	500
Hollywood Dispatch	Harold Heffernan	North American Newspaper Alliance	247 W. 43 St., N. Y.	daily; Sunday	800
Hollywood Doings	Jack Parker	British Empire Feature Syndicate	632½ N. Juanita Ave., Hollywood	5 days a week	1,000
Hollywood Doings	Jack Parker	Hollywood Doings Feature Syndicate	632½ N. Juanita Ave., Hollywood	5 days a week	1,000
Hollywood Doings	Jack Parker	Atlantic & Pacific Feature Syndicate	632½ N. Juanita Ave., Hollywood	weekly	500-1,000
Hollywood Ear Full	Hollywood Reporter	Hollywood Doings Feature Syndicate	632½ N. Juanita Ave., Hollywood	weekly	500
Hollywood From This Side	Jack Parker	British Empire Feature Syndicate	632½ N. Juanita Ave., Hollywood	weekly	500-700
Hollywood Happenings	Jack Parker	Press Enterprises, Ltd.	632½ N. Juanita Ave., Hollywood	5 days a week	1,000
Hollywood Home Tips	Cora Ann Parker	Atlantic & Pacific Feature Syndicate	632½ N. Juanita Ave., Hollywood	weekly	300-500
Hollywood in Preview	Whitney Bolton	Waltan Features Syndicate, Inc.	551 Fifth Ave., N. Y.	daily-Sunday	900
Hollywood Inside Out	Screen Detective	British Empire Feature Syndicate	632½ N. Juanita Ave., Hollywood	weekly	1,000
Hollywood Movie Letter	Harrison Carroll	King Features Syndicate, Inc.	235 E. 45th St., N. Y.	daily	—
Hollywood News	Sy Fisher	Eastern Press Association	19 Ruthevan St., Roxbury, Mass.	daily	1,000
Hollywood News Letter	Easton West	Authenticated News Service	P.O. Box 326, Hollywood	daily weekly	400-500 1,000-1,200
Hollywood's Other Side	Mary Underwood, Jr.	Atlantic & Pacific Feature Syndicate	632½ N. Juanita Ave., Hollywood	weekly	500-700
Hollywood Page	Staff	Dominion News Bureau, Ltd.	455 Craig St. W., Montreal	weekly (Canadian rights)	full page
Hollywood Page	Alice L. Tildesley	Ledger Syndicate	Independence Square, Philadelphia	weekly	full page (illustrated)
Hollywood Peekaboo	Barney Glazer	Twentieth Century News Syndicate	2721 Rimpau Bldg., Los Angeles	daily weekly	full page
Hollywood Profiles	Sy Fisher	Eastern Press Association	P.O. Box 326, Hollywood	weekly	3,000
Hollywood Review	Ralph S. Matz	Matz Feature Syndicate	523 Weiser St., Reading, Pa.	daily	500
Hollywood Reporter	Grace Wilcox	Agnes Anne Kelleher	Hollywood	weekly (tabloid)	2,000
Hollywood Sports Glass	Dick Pickford	Hollywood Doings Feature Syndicate	632½ N. Juanita Ave., Hollywood	weekly	500
Hollywood Style Chart	Betty Underwood	Hollywood Doings Feature Syndicate	632½ N. Juanita Ave., Hollywood	weekly	300
Hollywood Today	Sheilah Graham	North American Newspaper Alliance	247 W. 43rd St., N. Y.	daily; Sunday	800
Hollywood Truth	Jack Parker	Press Enterprises, Ltd.	632½ N. Juanita Ave., Hollywood	weekly	500
Hot Gossip	Staff	Register & Tribune Syndicate	Des Moines, Iowa	weekly	—
How To Make Him Propose	Celebrated Actors	Watkins Syndicate, Inc.	2214-24 Chestnut St., Philadelphia	series of 24 (illustrated)	350
Inside Facts About Hollywood	Hollywood Investigator	Atlantic & Pacific Feature Syndicate	632½ N. Juanita Ave., Hollywood	weekly	500
In Hollywood	Paul Harrison	NEA Service, Inc.	1200 W. Third St., Cleveland	daily	500
In Hollywood	Paul Harrison	Dominion News Bureau, Ltd.	455 Craig St. W., Montreal	daily (Canadian rights)	—
In Hollywood	Howard Douglas	Continental Features Syndicate	247 W. 43rd St., N. Y.	—	—
In the Hollywood Beauty Shops	Rita Gardell	Exclusive Features	Box 758, Beverly Hills, Calif.	daily weekly	225 one column
Jimmie Fidler in Hollywood	Jimmie Fidler	Miller Services, Limited	302-303 McKennon Bldg., Toronto	daily (Canadian rights)	—
Jimmie Fidler in Hollywood	Jimmie Fidler	McNaught Syndicate Inc.	45 E. Putnam Ave., Greenwich, Conn.	daily	

HUNDREDS OF NEWSPAPERS SERVICED

TITLE OF SYNDICATED ARTICLE	AUTHOR	SYNDICATE	ADDRESS OF SYNDICATE	WHEN PUBLISHED	COLUMN LENGTH IN WORDS
Lights From Shadowland	Irving Sonders	Seven Arts Feature Syndicate	165 W. 46th Ave., N. Y.	weekly	700
Motion Pictures	Ralph S. Matz	Matz Feature Syndicate	523 Weiser St., Reading, Pa.	weekly	500
Motion Picture & Theatre Review	Demetrius Tsecos	Greek News Syndicate	1229 Park Row Bldg.. N. Y.	weekly	500
Movie Doll Cutouts		Dominion News Bureau, Ltd.	455 Craig St., W. Montreal	weekly (Canadian rights)	full page
Movie Page	Lucie Neville	Every Week Magazine	1200 W. Third St., Cleveland	weekly	full page
Movie Reviews	Wanda Hale	Chicago Tribune-New York News Syndicate, Inc.	News Bldg., N. Y.; Tribune Tower, Chicago	—	—
Movie Reviews	Mae Tinee	Chicago Tribune-New York News Syndicate, Inc.	News Bldg., N. Y.; Tribune Tower, Chicago	—	—
Movie Reviews	Kate Cameron	Chicago Tribune-New York Syndicate, Inc.	News Bldg., N. Y.; Tribune Tower, Chicago	—	—
Movie Scrapbook	William Porter	NEA Service, Inc.	1200 W. Third Ave., Cleveland	daily	one column
Moving Picture Funnies		National Newspaper Service	326 W. Madison St., Chicago	daily (Canadian rights)	one column
My Food and My Figure	Movie Stars	Ledger Syndicate	Independence Square, Phila.	30 articles	300
New York Theatre News & Reviews	Staff	Holmes Feature Service	135 Garrison Ave., Jersey City	daily	—
On the Lots with the Candid Reporter	J. D. Spiro	Agnes Anne Kelleher		weekly (tabloid)	2,000
Other Side of Hollywood	Jim Remington	Hollywood Doings Feature Service	632½ N. Juanita Ave., Hollywood	weekly	300
Our Film Folk	Helen Zigmond	Jewish Telegraphic Agency	1560 Broadway, N. Y.	weekly	1,000
Our Stars	Star & Featured players	Devil Dog Syndicate	33 Delmonico Pl., Brooklyn	daily	¾-column
Preview of Latest Motion Pictures	Marilyn Matz	Matz Feature Syndicate	523 Weiser St., Reading, Pa.	daily	250
Real Facts of Reel Folk	Edward J. Gilbert	Columbia Syndicate	570 Seventh Ave., N. Y.	daily	500
Rambling 'Round Hollywood	Vance Chandler	Authenticated News Service	P.O. Box 326, Hollywood	daily weekly	400-500 1200-1500
Screen Guide	Jack Parker	Atlantic & Pacific Feature Syndicate	632½ N. Juanita Ave., Hollywood	weekly	300-500
Screen Life in Hollywood	Robbin Coons	The AP Feature Service	50 Rockefeller Plaza, N. Y.	daily	500
Screen Stars	Staff	Editors' Copy	Orangeburg, S. C.	weekly	¾-column
Screen Test		The AP Feature Service	50 Rockefeller Plaza, N. Y.	twice weekly	—
Screen Voice	Betty Underwood	Press Enterprises, Ltd.	632½ N. Juanita Ave., Hollywood	5 times a week	700
Seein' Stars	Feg Murray	King Features Syndicate, Inc.	235 W. 45th St., N. Y.	two-three times a week	—
Speaking from Hollywood	Jack Parker	Press Enterprises, Ltd.	632½ N. Juanita Ave., Hollywood	weekly	500-700
Stage and Screen Contest		Associated Publishers, Inc.	Washington Bldg., Louisville, Ky.	—	—
Star Flashes	Bruno	Dominion News Bureau, Ltd.	455 Craig St. W., Montreal	daily (Canadian rights)	two columns
Stars of the Month	James Stokley	Science Service	2101 Constitution Ave., Washington, D. C.	monthly	four columns
Studio Spot	Jack Parker	British Empire Feature Service	632½ N. Juanita Ave., Hollywood	5 times a week	1,000
Styles of the Stars	Betty Underwood	Atlantic & Pacific Feature Syndicate	632½ N. Juanita Ave., Hollywood	weekly	500-700
Talkie Talks	Betty Underwood	Atlantic & Pacific Feature Syndicate	632½ N. Juanita Ave., Hollywood	weekly	500-700
Talkie Talks	Betty Underwood	British Empire Feature Service	632½ N. Juanita Ave., Hollywood	weekly	300-500
Theatre Letter	Richard Watts	Miller Services, Limited	302-303 McKinnon Bldg., Toronto	weekly (Canadian rights)	—
Theatrical Letter	E. W. Nessauer	Intercity News Service	63 Park Row, N. Y.	daily	two columns
Theatrical Reviews & News	Staff	Holmes Feature Syndicate	135 Garrison Ave., Jersey City	daily	—
The Real News Newsreel	Dave Boone	North American Newspaper Alliance	247 W. 43rd St., N. Y.	daily	200
What's Hollywood Reading	Book Worm	Hollywood Doings Feature Syndicate	632½ N. Juanita Ave., Hollywood	weekly	300

GRIERSON HEADS CANADA WAR FILMS; WAR AIMS ALSO EXPLAINED ON AIR

Director of British Government's Film Center in London Chosen Dominion's Commissioner in Surprise Move

by COLIN R. HAWORTH
in Montreal

Rumors in the hustle of war activity at Ottawa that the recently passed Canadian National Film Act would be shelved "for the duration" exploded abruptly last weekend when trade minister W. D. Euler, chairman of the National Film Board set up under the act, announced the appointment of John Grierson, British Government film expert, as Canadian Government film commissioner, chief salaried position in the organization. (Picture in the Pictorial Section).

Proposed Fund Recalled

To many this was an indication that Canada's government would go into the business of producing propaganda films, or at least distributing them. Supporting their contention was the reminder that early this year the government had had under consideration a bill to appropriate $250,000 for the production of "films on Canada's national resources."

The appointment of Mr. Grierson came as a welcome surprise to many, for it was the stocky business-like Scotsman, one time fellow-worker with Gene Fowler on the hell-raising Denver *Post,* who investigated the Canadian film field and drafted the National Film Act for the Canadian Government.

For the last two years Mr. Grierson has been making trips to Canada, studying the set-up and advising trade ministry officials in which direction to move.

This summer Mr. Grierson arrived in Canada on the S.S. *Empress of Australia* and smilingly assured MOTION PICTURE HERALD'S representative he had no designs on the Ottawa post. "No, I'm going to Australia," he said. "Those fellows (Ottawa government) have got a fine set-up there and I'm pretty sure it will work well. I'm not doing any more to it."

But he remained in Canada. And now he's Canada's first Government film commissioner.

According to the Act the new Film Board is to correlate the film activities of the Government's various departments, to avoid duplication and to form an efficient distribution center. Production by the Board was not emphasized in the Act. Ottawa, however, has considerable equipment, and with a suitable appropriation could readily enter the film making business on a large scale.

Newspapering and film work has taken Mr. Grierson all over the world. A native of Stirling, Scotland, he rose through cub reporter and desk man to provincial newspaper owner and thence into film work, eventually becoming director of the British Government's Film Center in London, and making a name for himself in the much-stressed documentary film work overseas.

Mr. Grierson's scheme in the documentaries is to select young talent, much of it from the newspaper world. "They're the boys who'll get you the story," he says. He often has expressed a desire to exploit some of the many possibilities for documentary film work in Canada. "There's too much travelogue stuff," he claims.

Others in the Film Board personnel are: Resources Minister Crerar; J. G. Parmelee, deputy minister of trade and commerce; R. S. Hamer, general executive assistant department of agriculture; Col. V. I. Smart, deputy transport minister; Professor Walter Murray, former president of the University of Saskatchewan; Edmon Turcotte, former editor-in-chief of the French-language newspaper Le Canada in Montreal; and C. G. Cowan, of Ottawa.

Resignation Reports Denied

Announcement of Mr. Grierson's appointment brought reports in Toronto, Ottawa and other Canadian capitals of the immediate resignation of Frank C. Badgley as director of the Canadian Government Motion Picture Bureau. These were denied on Tuesday both by Mr. Grierson and Mr. Badgley, Mr. Grierson explaining that his duty as Commissioner to coordinate all Canadian Government film activities in no way affects Mr. Badgley's post of director of the Motion Picture Bureau, the Government production bureau. He added that the director will have new responsibilities under the new setup.

Mr. Badgley has served since 1927 in the Motion Picture Bureau, which was founded by Bernard E. Norrish along about 1915.

Mr. Norrish has for years been managing director of the Associated Screen News, Ltd., of Montreal, a Canadian Pacific Railway subsidiary or "affiliate." It is the concern which prints product from "the States" for Canadian distribution.

FILM SHOWS FOR CANADIAN CAMPS

The first official move to provide screen entertainment for Canadian soldiers was taken this week when the Canadian Citizen's Committee for Troops in Training was organized to arrange recreational features at Dominion military camps. Representing the film industry was Henry L. Nathanson, general manager of Regal Films, Ltd., Toronto.

The Independent Theatres Association of Ontario has received letters from Prime Minister Mackenzie King of the Dominion Government and Premier Mitchell Hepburn of Ontario thanking the independent exhibitors for the offer of their theatres for war purposes and advising that the cooperation of theatre owners will be used when war loan and further recruiting campaigns are launched. The screens are already being used for Red Cross and women's organization drives.

Asks "Temperate Influence"

The importance of working for temperate influence in motion pictures was urged in a departmental report to the Pennsylvania Women's Christian Temperance Union convention on October 23rd. Mrs. Harry A. Ling, WCTU state director of motion picture activities, asked members to watch local pictures and complain promptly against those types they considered objectionable.

Shakespeare Goes to the Block When Broadcasting System Decides on Light Entertainment; War Drama Barred

The war has forced many changes in the schedules of the Canadian Broadcasting System. Special broadcasts are to be made to explain war aims and the activities of the various Canadian armed forces, and hereafter all sponsored news programs will be under strict supervision. Dramatic material dealing with the war is banned. Entertainment hereafter will be light, heavy material having also been ruled out.

Cheery Programs Emphasized

The Canadian Broadcasting Company plans "special emphasis on musical and variety programs of a light and cheerful sort" to counterbalance war tension. However, symphony music will not be omitted.

Shakespeare becomes one of the first war victims in Canada. Plans to continue the series of Shakespearean plays begun last year have been dropped. Cedric Hardwicke and Walter Huston were guest performers in the last series. Expense and difficulty in obtaining foreign talent contributed to the decision not to broadcast Shakespeare. Military programs are planned to take the place of Shakespeare's plays.

The symphony programs, including the Philharmonic-Symphony of New York, the Toronto Symphony and Les Concerts Symphoniques de Montreal, will be continued.

Defense Minister Explains

In the introduction to the war broadcasts Defense Minister Norman Rogers gave the reasons why Canada entered the war and a spokesman for the Department of National Defense gave the first speech, explaining the activities of the navy, air force and army and plans for the future.

All news broadcasts, including news sources, preparation, announcers and methods of delivery, are subject to CBC control, and no new news programs may be planned without permission of the company. Situations growing out of the war must be avoided either for major or only background dramatic presentation.

Leonard W. Brockington resigned the chairmanship of the board of governors of the Canadian Broadcasting Corporation. McKenzie King, prime minister, accepting the resignation, praised Mr. Brockington for his work during a three year term which was to expire this month. His successor will not be named for several weeks. The appointments of Rene Morin, vice-president, and Nellie McClung, governor, also expire soon, but both are expected to be reappointed.

Warner Studio Up to Schedule, Says Einfeld

Warner Brothers is maintaining full production operations and will make the entire 1939-'40 program without impairing the quality, S. Charles Einfeld, advertising and publicity director, said in New York Monday on his arrival from the Coast.

Work on the remaining four of the scheduled 12 "B" pictures will be resumed in six weeks.

A *Record* NEVER EQUALED BY ANY COMPANY IN ANY SEASON....

grows greater every month!

*AUGUST

STANLEY AND LIVINGSTONE

Smash headliner of the new season's lead-off hits!

*SEPTEMBER

THE RAINS CAME

...The picture that topped "Jesse James"!

*OCTOBER

HOLLYWOOD CAVALCADE

...The picture the industry has taken to its heart!

*Now NOVEMBER...

DARRYL F. ZANUCK'S
production of

DRU
ALON
MO



star

Claudette **COLBE**

wi

EDNA MAY OLIVER · EDDIE COLLIN

JESSIE RALPH · ARTHUR SHIELD

Associate Producer Raymond Griffith

Directed

in Technicolor

MS THE AWK

· Henry **FONDA**

IN CARRADINE · DORRIS BOWDON

OBERT LOWERY · ROGER IMHOF

en play by Lamar Trotti and Sonya Levien

IN FORD

WHEN TORCH AND TOMAHAWK SPREAD THEIR TERROR... AND FRONTIER WOMEN FOUGHT BESIDE THEIR MEN! From Walter D. Edmonds' biggest of all best-sellers ... the great novel of adventure and romance when America was young!

All who have seen "DRUMS ALONG THE MOHAWK" acclaim it bigger than any of its great 20th Century-Fox predecessors this season . . . .

So you can confidently plan the maximum in play time . . . .

And campaign "DRUMS ALONG THE MOHAWK" to your public with repeated holdovers in mind!



THE GREATEST RELEASE SCHEDULE IN 20th CENTURY-FOX HISTORY...NOW WHEN BIG PICTURES COUNT MOST!

20th CENTURY FOX

THE KEYSTONE

WALKER NAMED MPTOA COUNSEL; STATE UNIT HITS STAR BROADCASTS

Board of MPTOA Commends Distributors Incorporating Code Provisions Into Contracts; All Officers Reelected

Led by its chief, Ed Kuykendall, of Columbus, Miss., the board of directors of the Motion Picture Theatre Owners of America, in session at White Sulphur Springs, West Virginia, from Monday through Wednesday, considered many of the motion picture industry's ailments and purported cures, the "illegal" trade practice code in particular; heartily praised those distributors who voluntarily included portions of the code in the new season contracts; appointed Frank C. Walker, head of the Comerford circuit, to be general counsel; and reelected all officers.

Urge Others to Act

The praise for the distributors was contained in a resolution which also urged other distributors to include some of the code's provisions in their contracts, "to eliminate the agitation for the Neely Bill," and unify all exhibitors in opposition to federal regulation.

William F. Rodgers, general sales manager of the MGM and chairman of the distributors' negotiating committee when the code was formulated, told the MPTOA directors that the trade practice code of the distributors, rejected by the National Allied States Association and called illegal by Thurman Arnold, assistant United States attorney general, would "eventually have a place in the industry."

Mr. Rodgers blamed the distributors' present inaction on the Government's stand.

Says Most Want a Code

Most exhibitors want a code, Mr. Rodgers said.

He criticized the Neely Bill for its effect on exhibition.

Mr. Walker was elected general counsel at the Tuesday session. He is an MPTOA vice-president.

Mr. Walker is head of the Comerford circuit, built by the late M. E. "Mike" Comerford, who was a founder of the MPTOA. He is also treasurer of the Democratic National Committee.

George Aarons of Philadelphia, secretary of the United Motion Picture Theatre Owners of Eastern Pennsylvania, was elected assistant general counsel, a new post.

Oppose Propaganda Films

The organization's directors adopted five other resolutions as follows:

Opposing propaganda films, and scenes in pictures which might incite war sentiment.

Stressing the importance of keeping production quality high, to avoid losses from decline in foreign revenues.

Condemning competition to theatres from radio, and asking that motion picture stars be kept from the air lanes.

Attacking the Neely Bill as a "step towards dictatorship" and as a violation of the freedom of the press principle.

Protesting competition to theatres from 16 mm. shows, and praising distributors who refused their films to television broadcasters.

It was said that the organization would take no measures on the fees levied by the American Society of Composers, Authors and Publishers, until pending litigation over the Washington State anti-Ascap law is settled.

The directors discussed the creation of public speaking bureaus by each state unit, to combat publicity adverse to the industry.

At one meeting, closed to the press, the directors also were reported to have discussed labor and legislative matters.

Watching Production Standards

In connection with the resolution against lowering of production quality, it was understood that a special fact-finding committee of the organization will carefully watch Coast production.

The directors were said to have expressed fear, at closed sessions, that publicity given to Hollywood's pay and budget slashes, may lead the public to believe it is not being given quality product.

Urges Adoption of Code Points

In connection with the resolution on insertion into contracts of trade practice code points such as the 20 per cent cancellation and non-forcing of shorts, the board is said to have decided that the organization's executive committee should personally try to convince sales managers of those companies still not providing such points, that they should, if the industry is to defeat the Neely Bill.

H. V. Harvey of San Francisco said that a uniform system of clearance on the Pacific Coast was being devised by the Pacific Coast Conference of independent theatre owners, an amalgamation, for working purposes, of three Coast independent associations. The proposals, which will eliminate a print shortage, are to be submitted to distributors, Mr. Harvey said.

Several New Directors

Officers reelected were: Ed Kuykendall, president; Fred Wehrenberg, chairman of the board; Morris Loewenstein, secretary; Walter Vincent, treasurer; Frank Walker, M. A. Lightman, Mitchell Wolfson, E. C. Beatty and A. Julian Brylawski, vice-presidents.

New directors, who were designated to the national board by their respective organizations, are Leonard Goldenson, Paramount Theatres; S. J. Hyman, West Virginia Managers' Association; Morris Leonard, Exhibitors' Association of Chicago; and Lyle M. Wilson, Motion Picture Theatre Owners of North and South Carolina.

Other directors attending were Joseph Denniston, William Benton, Frank C. Cassil, Oscar Lam, Arthur Lockwood, A. C. Hayman, Benjamin Pitts, Lewen Pizor, Roy Walker, Charles E. Williams and R. X. Williams.

The meeting was held at the Greenbrier hotel. Between sessions, there were rounds of golf and other divertissements.

NEW MEXICO CITIZENS SEE TWO FILMS A MONTH

New Mexico theatre patrons spent $192,815 in July, according to figures just released by the office of the Commissioner of Revenue.

On the basis of an average 25-cent admission price and using the total of population of the last census (1930), each person in the state saw two motion pictures in the month.

Indiana Theatre Owners Demand Producers Keep Players Off the Air; Myers and Cole Call Neely Bill Antidote

Marked activity in the orbit of the state exhibitor organizations this week brought a demand by the Associated Theatre Owners of Indiana that producers withdraw film stars from radio; a call to New York Allied members to map their campaign now that the secession group has met; a plea by Col. H. A. Cole, president of National Allied, before the MPTO of Western Pennsylvania, that the Neely Bill is the solution to monopoly; and the election of a new board by Allied States of Connecticut.

—

Divorce of Film Stars, Radio Sought by Indiana Exhibitors

The Associated Theatre Owners of Indiana at the organization's 13th annual meeting Monday at the Hotel Antlers in Indianapolis unanimously adopted a resolution demanding Paramount withdraw Bing Crosby, Bob Burns and Jack Benny from radio programs. Similar requests will be sent to other producers. The action followed an address by Abram F. Myers, general counsel of national allied.

Meanwhile the Screen Actors' Guild told the Producers Association in Hollywood that any move to have actors appear on the radio without pay would be considered a contract violation.

Mr. Myers urged exhibitors to be ready for television, "both financially and socially."

He said present conditions do not warrant increases in film rentals. "For the first time in history," he added, "the independent theatre owner can feel his investment and profits are safe against the invasions of affiliated theatre circuits. Building of affiliated circuits in competitive situations has come to a halt."

H. A. Cole, national president of Allied, addressed the meeting on Tuesday. Other speakers included Ernest L. Miller, Leonard Sowar, Alex Manta and Mr. Markum. The annual banquet was held Tuesday night.

The following directors were elected: Vern U. Young of Gary; H. Lisle Kreighbaum of Rochester; Pete Mallers of Fort Wayne; William Studebaker of Logansport; Sam W. Neall of Kokomo; Leonard Sowar of Muncie; I. R. Holycross of Anderson; Perc Dickson of Wabash; Carl Niesse, Harry Markun, Ernest L. Miller, A. C. Zaring and Frank Sanders of Indianapolis; Walter Easley of Greensburg; Roy Harrold of Rushville; Trueman Rembusch of Franklin; Joe Schilling of Connersville; Paul Meloy of Shelbyville; Sam Switow of New Albany; Herbert Johnson of Madison; Oscar Fine of Evansville; Harry P. Vonderschmitt of Bloomington and Bruce Miller of Bicknell.

Ray Harold of Rushville was elected president, succeeding Maurice J. Rubin. The other new officers are: Ernest L. Miller, Indianapolis, vice-president, and Harry Markun, Indianapolis, treasurer.

—

Cohen Calls Meeting Of New York Allied

Max Cohen, head of New York Allied, which was expelled from the National Allied States Association several weeks ago, has called his followers to meet next Wednesday in Syracuse, the same city where, on October 17th, opponents

(*Continued on page 26*)

You're set every

Armistice Day



Released Nov. 10

Thanksgiving

(Both of them)



Released Nov. 24

for Holiday

with 20th CENTURY-FOX!

Christmas

Maeterlinck's

THE BLUE BIRD

in TECHNICOLOR

starring

Shirley Temple



Released Dec. 22

New Year's



SWANEE RIVER

in TECHNICOLOR

starring

Don Ameche • Andrea Leeds

Al Jolson

Released Jan. 5

20th CENTURY FOX

DARRYL F. ZANUCK

in Charge of Production

CONNECTICUT ALLIED ELECTS BOARD

(Continued from page 23, column 3)

of his leadership, headed by T. Thornton Kelly, executive secretary, attempted to set up a new New York Allied affiliated with the national association.

That meeting, which Mr. Cohen called a "fiasco," brought a resolution directing Mr. Kelly to ask Mr. Cohen for the records of the organization.

In a special bulletin, announcing the November 1st meeting of his unit, and explaining his aims, Mr. Cohen "congratulated" officers of the National Allied for a "more tolerant" attitude towards trade practice reforms.

New York Allied, from its inception and under Mr. Cohen's leadership, was at loggerheads with the National Allied officers over adoption of the distributors' trade practice program and the divorcement of distribution from exhibition.

Colonel H. A. Cole, national Allied president, said last week in New York, after attending Mr. Kelly's meeting in Syracuse, that the New York group would have to drop Mr. Cohen before National Allied would consider its reinstatement.

—

Pennsylvania Owners Hear Cole on Neely

Exhibitors must unite to accomplish improvements in industry, Col. H. A. Cole of Dallas, national Allied president, told the first session of the annual two-day convention of the Motion Picture Theatre Owners of Western Pennsylvania, held October 23 and 24 in the Roosevelt hotel in Pittsburgh. A former Allied president, Sidney Samuelson, business manager of the Theatre Owners of Eastern Pennsylvania, and Abram F. Myers, general counsel, also spoke.

Monopoly was charged by Colonel Cole. He called for passage of the Neely anti-block booking bill, which, he said, would create competition in selling, cause new theatres to be built and create additional business. Col. Cole said no district has too many seats if product were available. Because of the Government's equity suit against the majors, according to Col. Cole, theatres can obtain product easier and for this reason, he said, Texas leads in the construction of new theatres.

On Monday 75 registered delegates attended a midnight preview of "Disputed Passage" and "Seventeen" at the State theatre. H. M. Richey of RKO was a Tuesday speaker, as were Ray Branch, president of Michigan Allied, and Jack Kirsh, president of Illinois Allied.

The members voted to change the organization's name to the Allied Motion Picture Theatre Owners of Western Pennsylvania.

Officers elected were: Morris Rosenberg, president; Edward Beedle, vice-president; Joseph Gellman, treasurer; Fred Herrington, secretary; William Wheat, Dr. C. E. Herman, I. Roth, Charles Blatt, L. Corcoran, directors.

A banquet and dance wound up the event.

—

Wisconsin Owners Convene Tuesday

The annual convention of the Independent Theatres Protective Association of Wisconsin Tuesday and Wednesday, at Milwaukee's Hotel Schroeder, includes a Hallowe'en party, sponsored by the Variety Club, and a floor show. Harry Perlewitz, former local exhibitor and acting business manager of the association, is in charge of arrangements.

—

Connecticut Allied Elects New Board

The 1939-40 board of directors of Allied States of Connecticut were announced from New Haven as follows: Dr. J. B. Fishman of Fishman Theatres, chairman; Maurice Shulman of the Webster and Rivoli, Hartford, vice-chairman; Maurice Bailey, Whalley Theatre, New Haven; Harry Lavietes, Pequot, New Haven; Samuel Hadelman, Capitol, Bridgeport; Morris Jacobson, Strand Amusement, Bridgeport; Charles Repass, Crown, Hartford; Jack Schwartz, West End, Bridgeport; George Comden, Fine Arts, Westport; Leo Schapiro, Guilford Theatre.

—

Washington MPTO Meet Opens on Friday

Following the line of a score of state exhibitor organizations in setting early fall convention dates, the Motion Picture Theatre Owners of Washington meets in annual session on Friday at Seattle's New Washington hotel.

—

MPTOA of Northwest Will Discuss Code

Though the date has not been set, it was considered probable in Seattle that the 17th annual convention of the Motion Picture Theatre Owners of the Northwest, to be held soon, would deal largely with the ill-fated trade practice code.

M. F. Hone, secretary, is planning the convention, with L. O. Lukan, the president.

Zukor to Mexico

Adolph Zukor, who has been examining Paramount operations in various foreign countries and acting as the company's "good will" emissary, is scheduled to leave Hollywood at the end of November for Mexico, for conferences with exhibitors there. Tentative date for Mr. Zukor's arrival in Mexico City is November 26th. He is expected to stay several weeks, and may visit Cuba; and from there, go to New York.

Keystone Comedy Revived

Mack Sennett has been signed by Darryl Zanuck to collaborate with Harry Joe Brown, associate producer, on a comedy film, following the public's reaction to the Keystone Kop sequence in Hollywood Cavalcade." The new feature has been temporarily titled, "Left at the Altar," or "Love in a Pullman Car."

BRITISH EXHIBIT PHOTOS OF ESQUIRE THEATRE

In response to an invitation from the Royal Institute of British Architects, photographs of the Esquire theatre, Chicago, are to become part of an exhibition and permanent collection of the Institute in London.

The Esquire photographs will be part of "upwards of six thousand photographs, representative of all that is best in modern architecture at home and abroad", according to H. S. Goodhart-Rendel, chairman of the exhibition committee of the Royal Institute, in his invitation to Elmer Balaban of the Esquire theatre management.

The Esquire, completed in 1938, was constructed under the direction of Pereira & Pereira, Chicago theatre consultants and designers.

Czech Films Now Under Nazi Agent

by Special Correspondent
in Prague

A complete change has overtaken the film industry in the Protectorate of Bohemia-Moravia, formerly the independent republic of Czechoslovakia, since the Nazi coup of last March. For one thing, there is no way to export money.

The Reich Government has appointed H. Glessgen special supervisor in charge of film activities, responsible to Baron von Gregory, who is in charge of the cultural affairs of the protectorate.

Non-Aryans Barred

In line with the German method, non-Aryans have been eliminated from the industry. Mr. Glessgen appointed Karl Schultz head of the largest studio in Prague, the Barrandov Studio, and the plant, one of the largest and best equipped in middle Europe, is being used entirely for the production of Nazi films.

Some Czech films are being produced at the Fojo Studio and the Bapoz-Hostivar plant. Production in the Czech language will be increased to 40 to 45 films this season, according to production announcements.

The managers of virtually all American film company branches in the protectorate have been succeeded by Czechs.

RKO, MGM, United Artists, Paramount, 20th Century-Fox and Universal are represented at Prague, but with communication to Paris broken, American offices have no knowledge concerning the flow of product, and there is doubt they will be able much longer to supply pictures.

German Competition

The competition faced by American product is now of course German, since all French and English films are banned, but Italian product, however, is due for a considerable increase in playing time.

The Nazis have published lists of films prohibited, chiefly because someone connected with each film is non-Aryan.

The Exhibitors Central Union has issued strict instructions that every theatre must charge not less than seven cents. Programs must start with the newsreel, to be followed by a culture film (this may be omitted if the feature runs more than 2,600 meters), followed by the feature. Double features are prohibited. In Prague and Bruenn, key cities, first and second runs may show only two Czech features in any one week.

The film Advisory Board of the Ministry of Commerce has devised a plan for a subsidy of 200,000 crowns (about $7,000) for every film approved by the board. If it is of unusual quality, an additional 100,000 crowns will be given.

All foreign films must carry superimposed dialogue translations in Czech and German.

—

Frank Seltzer, publicity director for Hal Roach, has been named eastern studio representative, replacing Tom Walter. Mr. Seltzer will divide his time between New York and the coast. Jules Seltzer, brother of Frank, has been named publicity director for the studio.

HOLDOVERS!...
MOVEOVERS!...
EXTENDED RUNS!...

for

HOLLYWOOD CAVALCADE

Extra-time key city engagements already reported include:

Los Angeles	New York
Cincinnati	Denver
Philadelphia	Syracuse
Seattle	Providence
Rochester	New Haven
Richmond	Springfield
Toledo	Hartford
San Francisco	Worcester
Pittsburgh	Indianapolis
Kansas City	Oklahoma City
Milwaukee	Louisville
St. Louis	Baltimore
Salt Lake City	Dayton
New Orleans	Cleveland

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

WAR REDUCES STORY PURCHASES; 9 PRODUCERS BUY 29 PROPERTIES

Originals Account for 79 Per Cent of Month's Purchases; Warners Buys "No Time for Comedy" for Bette Davis

Reflecting perhaps the rigid economies invoked by Hollywood, story purchases in the first month of the European War fell to a low of 29 properties. This compares with the 51 bought in September of last year, and the 33 acquired in August, 1939.

With producers and story editors turning to the millions of dollars worth of stories in studio vaults, agents are reporting that the demand for new material is diminishing rapidly pending the determination of trends in future film fare.

$55,000 Reported for Play

Herbert J. Yates, head of Republic, said recently while on the coast that that company would not bid for screen rights to any available war stories. "It is our contention," he said, "that what the world needs today in the way of entertainment is pictures that will take the troubled, propaganda-fed minds of the picture going public off the tense European situation."

Highlights among the month's purchases were "No Time for Comedy," S. N. Behrman's play which was bought by Warner Brothers, for a reported $55,000; with Bette Davis to take the role Katherine Cornell played in the stage version. Twentieth Century-Fox acquired two biographies of Steinmetz by John Winthrop Hammond: "Charles Proteus Steinmetz" and "A Magician of Science."

Originals accounted for 23, or 79 per cent, of the total month's purchases; while there were four books, two plays, and no magazine stories. Universal, Twentieth Century-Fox and Paramount each made six purchases.

The Titles and Credits

The month's acquisitions, with all available production credits, follows:

BACK HOME, original by William A. Ulman, purchased by Universal.

CALIFORNIAN, THE, original by Sam Hellman, purchased by Twentieth Century-Fox.

CHARLES PROTEUS STEINMETZ, biography by John Winthrop Hammond, purchased by Twentieth Century-Fox.

CITY OF CONQUEST, original by Aben Kandel, purchased by Warner Brothers.

CITY WITHOUT MEN, original by Albert Bein and Aben Kandel, purchased by Samuel Goldwyn (United Artists) for Jean Arthur and Jon Hall.

DAYS OF '49, original by Norman Houston, purchased by Republic for Roy Rogers.

DEVIL IS YELLOW, THE, original by Frederick C. Davis, purchased by Universal.

DOUBLE-SADDLED LAW, original by Sam Robins, purchased by Universal.

DOWN WENT MCGINTY, original by Preston Sturges, purchased by Paramount.

GHOST BREAKER, THE, mystery play by Paul Dickey and Charles Goddard, purchased by Paramount for Bob Hope and Eddie "Rochester" Anderson. Arthur Hornblow, Jr., will produce.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
October, 1938	23	28(a)	1	52
November	34	19(b)	6	59
December	27	14(c)	2	43
January, 1939	42	14(d)	1	57
February	33	21(e)	1	55
March	30	15(f)	8	53
April	47	12(g)	7	66
May	29	15(h)	1	45
June	24	15(i)	4	43
July	19	5(j)	2	26
August	19	13(k)	1	33
September	23	4	2	29
TOTALS FOR 12 MONTHS	350	175(l)	36	561

(a) Including 4 published magazine stories.
(b) Including 13 published magazine stories.
(c) Including 12 published magazine stories.
(d) Including 7 published magazine stories and 1 radio program.
(e) Including 1 published magazine story and 2 radio programs.
(f) Including 4 published magazine stories.
(g) Including 3 published magazine stories.
(h) Including 4 published magazine stories, 3 films and 1 radio program.
(i) Including 3 published magazine stories and 2 radio scripts.
(j) Including 2 published magazine stories.
(k) Including 3 published magazine stories and 1 film.
(l) Including 62 published magazine stories, 6 radio programs and 4 films.

HONEYMOON DEFERRED, original by Roy Chanslor, purchased by Universal.

I MARRIED ADVENTURE, autobiography based on her career, by Mrs. Osa Johnson, purchased by Columbia. Mrs. Johnson will also act as advisor on adaptation and as technical director on the film.

IN OLD CHEYENNE, original by Chandler Sprague, purchased by Republic.

IN OLD VIRGINIA, original by Edward H. Griffith, purchased by Paramount for Joel McCree. Mr. Griffith will also produce and direct.

MAGICIAN OF SCIENCE, A, also known as "The Boy's Life of Steinmetz," biography by John Winthrop Hammond, purchased by Twentieth Century-Fox.

MANHATTAN MIRACLE, original by Earl Felton, purchased by RKO. Bert Gilroy will produce.

MAN WITHOUT A WORLD, original by Frank and Reginald Fenton, purchased by RKO.

Novel Purchased

MEMO TO A MOVIE PRODUCER, novel by Katherine Hartley Frings, purchased by Paramount.

MONSTER, THE, original by Ben Hecht and Charles MacArthur, originally written, four years ago, for Noel Coward, purchased by Paramount. George Arthur will produce.

NARRATION, original by Gordon Kahn, purchased by Universal.

NO TIME FOR COMEDY, stage play by S. N. Behrman, purchased by Warner Brothers for Bette Davis.

OPENED BY MISTAKE, original by Hal Hudson and Kenneth Earl, purchased by Paramount for Charles Ruggles and Robert Paige. George Archainbaud will direct.

OSBORNE OF SING SING, original by Jonathan Finn and Harold Friedman, purchased by Metro-Goldwyn-Mayer.

ROAD TO ROMANCE, original by Arthur T. Horman, purchased by Universal.

SAINTS IN UNIFORM, original by Jerome Chodorov and Joseph Fields, purchased by Metro-Goldwyn-Mayer.

SCREEN TEST IDEA, original by Ivan Kahn, purchased by Twentieth Century-Fox.

SEA FALCON, THE, original by Hampton Crossart, purchased by Twentieth Century-Fox.

SINGAPORE, original by Houston Branch, purchased by Columbia.

SOUTH AMERICAN WAY, THE, original by Ramon Alvarez, purchased by Twentieth Century-Fox.

Monogram Raises Budgets on Eleven

Monogram announced this week that it is increasing the negative cost on 11 top pictures, following a meeting in Kansas City of members of the franchise holders advisory committee consisting of Ray Olmstead, Los Angeles; Steve Broidy, Boston; John Mangham, Atlanta, and Charles Trampe, Milwaukee, together with W. Ray Johnston, president; Edward A. Golden, vice-president, and George W. Weeks, sales manager.

The committee also worked out plans for exploitation and release of the company's important production, "Mutiny in the Big House." One of the forthcoming productions to receive an increase in budget is "Rip Van Winkle," which will shortly go before the cameras on a proposed budget of $350,000. Jackie Cooper's current season's Monogram picture also has been given a $100,000 boost in allocation.

Others to be given 50 per cent increases in allocation are "His Father's Son" and "Son of the Navy," featuring Martin Spellman; "Under Northern Lights," operetta by Charles Wakefield Cadman; "Haunted House" to star Boris Karloff; "Queen of the Yukon," novel by Jack London, and "Freckles Comes Home," by Jeannette Stratton Porter.

Following this lineup on the Monogram program will be three Hugh Wiley *Collier's Magazine* mystery stories starring Boris Karloff; "Dawn on the Great Divide," now in the cutting room; two specials with Marcia Mae Jones and Jackie Moran, called "Hoosier Schooldays" and "Tomboy."

Also on the Monogram program are four Tailspin Tommy pictures, four Frankie Darros, four action melodramas, eight Tex Ritter westerns, the "Renfrew of the Royal Mounted" films, two Mickey Balcon productions, based on Edgar Wallace stories, and scheduled for November and December release; "The Pioneers," by James Fenimore Cooper, to star Jack Randall; "Raiders over England" and "Fight for Peace," two timely releases.

Monica McCall has left the Curtis Brown agency, where she handled for the last four years play and film rights, to establish her own agency. Allan Collins, Jr., assumes her work at the Curtis Brown agency.

MAJORS TELL U.S. HOLLYWOOD NEEDS AID IN LATIN AMERICAN MARKETS

MPPDA Attorneys Tell Washington Committee Protection Is Needed to Offset War Losses

by FRANCIS L. BURT
in Washington

The American motion picture industry needs protection in Latin American markets because of the war losses in Europe, members of the Administration's Committee for Reciprocity Information were told last Thursday at hearings on the proposed reciprocal trade agreement with Argentina. The Federal Government aims to extend our markets in South America through extended credits and loans.

Call Protection Vital

Pleading that the agreement should contain provisions protecting the industry from trade barriers in the Latin American country, representatives of the Motion Picture Producers and Distributors of America, told the committee that the producers must have access to foreign markets, from which they expect a yield of 35 to 40 per cent of their return, in order to continue to produce a high type of pictures.

The industry already has lost Central European markets and is suffering from quotas in the United Kingdom, testified Harry Levine, of RKO, heading the MPPDA's lawyers committee. Not only has the war aggravated the loss of markets but, due to exchange conditions, the industry has been exceedingly hard hit, so that it has had to curtail employment, he said.

Mr. Levine asked specifically that the distributors be not put under the necessity of meeting arbitrary quotas in Argentina. "With the state that Europe is in today," he said, "the Latin American market is all-important." He insisted also that films should be recognized as essential articles of commerce which, he explained, would relieve them of luxury taxes.

Duty Increased 550%

Arguing that the agreement should protect the industry against excessive duties, Mr. Levine pointed out that Argentina has increased its duty 550 per cent since 1930, and now has the highest rate of any of the Latin American republics.

He explained that in Argentina, also, unless motion pictures are classed as articles of commerce they are subject to a surtax which, due to exchange control, amounts to about 20 per cent. Further, he said, the government now is attempting to lay a further surtax on remittances from exhibitors, and while negotiation of the agreement was underway imposed an income tax of five per cent on such remittances.

At least 50 per cent of the gross returns from exhibition in Argentina must remain in that country, due to taxes and exchange control, he told the committee.

Questioned by Committeemen

Mr. Levine was questioned at length by members of the committee, who asked whether the industry's difficulties were due to efforts to protect the Argentine film producers or to the exchange situation. He explained that competition from the Argentine industry was not keen enough to warrant the various forms of taxation the government has resorted to, and that native production is only about 50 films a year as compared with 350 features imported from the United States. He also refused to admit that the taxes might be imposed for revenue purposes, and said there was no objection to non-discriminatory taxes but that levies on gross proceeds with no consideration of negative costs were unfair.

Asked whether his fears were not based on anticipations of what might happen, Mr. Levine said the industry would be thoroughly satisfied if the Argentine agreement included some concessions such as were granted all American industries in the French treaty, which protects them against sudden increases in taxes, imposition of greater restrictions, and the like.

David Lewis, Loew representative in Argentina, with Franklin S. Irey of Twentieth Century-Fox and Joseph Rosthal of MGM, testified that the Argentine film producers need very little protection, since the pictures it makes are for its own people and receive wide distribution.

The proposed agreement went to the Committee for Reciprocity Information, after a four-day hearing.

▽

British Films Decline Noted in Argentina

British films have lost ground in the Argentine according to a memorandum issued by the Department of Overseas Trade, a section of Britain's Board of Trade. According to the report American productions continue to dominate the market, with Argentine films strong competition to the American pictures. The British claim that the receipts of American exhibitors have dropped off 30 per cent.

American Films Gain in Peru

Competition is considerably weaker in Peru this year, according to a report to the Department of Commerce from the American commercial attache at Lima, David M. Clark. A survey in the Lima district shows that 67 per cent of the motion pictures were English dialogue and 27 per cent Spanish as against 50 per cent English and 42 per cent Spanish in the corresponding period in 1938.

A substantial number of French films was available in Peru but the war was expected to affect that

On the other hand, a lack of protection to first-runs in Lima is hurting business there, Jose Calero Paz, distributor of Spanish language films in Latin America, said in New York. Mr. Paz blamed the American distributors, and the serious competition of modern subsequent-run theatres.

Mr. Paz has signed as Republic distributor in that territory, beginning this year. His company also handles sound equipment.

Americans Winning Colombia, Santo Domingo

The attempt of the United States to win the Latin American markets held formerly by European countries is apparently successful, says the U. S. Department of Commerce. American agents in Colombia have increased bookings, and there has been a swing to America in the Dominican Republic.

Brazil Expects Trade Increase

Improved exportation on account of the war and the purchase of United States gold to strengthen the milreis are factors that indicate a general improvement of business in Brazil and a greater trade with the United States, according to commercial attaches.

Pictures Figure in Paraguay Trade Pact

Negotiations are being initiated by the State Department for a trade treaty with Paraguay. Motion pictures figure in all the existing and proposed pacts. Other commercial pacts being negotiate dare with Argentina, Chile and Venezuela.

SHORTER TERMS ON LATIN AMERICA DEALS

A growing tendency to quote shorter terms on sales to Latin America was observed among foreign traders by the New York Times *last week. The caution, export officials say, is due to fear that present heavy commitments from the Latin-American republics may cause a piling up of exchange obligations in those countries and result in delayed payments six months hence. Up to now the curtailment has been principally among exporters of foodstuffs.*

Shorter terms enable the exporter to take steps to meet any exchange difficulties in a specific market. If exchange goes against them they can wait for an improved rate.

The tendency now is to ship on sight-draft, which is causing some shortage of dollars in several Latin-American countries, and heavy shipments have caused custom delays in many countries. It is expected that the situation will be restored to normal soon.

Vote November 6th On Dramatists-Film Plan

The plan by which Hollywood backing would be returned to the legitimate stage of Broadway, long in work, having been considered by the council of the Dramatists' Guild, will be submitted to a vote of the membership at the annual meeting on November 6th; the plan being voted on by mail or proxy, as well as by individual members. The Guild's active membership is 565, while there are 1,687 associates; only the active members voting.

In all probability, the legitimate theatre managers will have taken action on the plan before that time, although they had received no outline by midweek. Copies also will go out to the Guild membership before the November meeting.

Gus McCarthy Leaves Quigley Publications

Gus McCarthy, for the last eight years associated with the Hollywood bureau of Quigley publications, has resigned his post effective in mid-November. At that time he will assume a new affiliation.

NEWSREELS GIVE THIRD OF FOOTAGE TO WAR; HEAVY BOOKING INCREASE

Cost of Operations Markedly Increased without Pronounced Addition to Income, Executives of Five Newsreels Point Out

The war has been a stimulus to the newsreels, officials of the five newsreels said this week in New York. More than one-third of all newsreel footage issued since September 1st has been on the war. Also, exhibitors and the public have considered the newsreels more important than any time since the World War, executives declared.

12 Exclusively on War

Out of the total of 85 newsreel issues since the invasion of Poland, 12 have been devoted evclusively to the war, and only four have had no war subjects at all. Movietone News has devoted two complete issues to the war; News of the Day, 4; Paramount News, 4; Universal, 2; RKO-Pathe News, no complete edition. Over 45% of the subjects in the other issues concerned war. [Actual shots made in Europe and matters such as the special session of Congress, that are directly related to the conflict, are considered war subjects for the purposes of this calculation.]

From the viewpoint of the sales manager, Harry J. Michalson of RKO said the newsreel business is better since the war. Some theatres are running more newsreels and others are taking more issues from the same company. As the war has continued, public interest in the newsreels has been steadily building. People, he found, like to see pictures of what has happened, even though they have read about the events in the newspaper and heard the news on the radio.

M. D. Clofine, managing editor of the News of the Day, called the war the "greatest human interest story of our time."

Operation Cost Increased

The war has markedly increased the cost of operations, said the newsreel leaders, without bringing any pronounced increase in revenue. The editors expect that less spectacular material will come over now that the Polish campaign is finished. The war in the West discourages picture operations, they added, because most of the movements are conducted at night or in the pale light of dawn.

Truman H. Talley, Movietone News, observed that the increase in the sales of one-sheets to the exhibitors indicates that there is greater interest in the newsreels and that theatremen are advertising them more than ever before.

Leo Abrams, Universal's New York sales manager, saw newsreel distribution constantly expanding. Some exhibitors are adding reels; others who never used newsreels are playing them. This growth parallels to some extent the increase in newspaper circulation owing to interest in the war, said Mr. Abrams.

Footage Determined by Merit

The newsreel companies cited no defined policy on handling war news. All are treating the European trouble as an important source of material and the shots are judged on the same basis as other newsreel pictures, issue by issue. All the good material is used. No attempt is being made to control, deliberately, the amount of war footage in any issue or to aim at any percentage figure.

Thousands of feet of film are discarded because they do not come up to the necessary standards of quality or because they have been spoiled by foreign censorship or are obviously propaganda, the newsreel men added. No reel that comes from any of the countries at war is free from censorship and much of the material has some elements of propaganda. The newsreel companies let the public know, as the newspapers do, that the material has been subject to foreign war censorship.

Material from France Pooled

By order of the French government the newsreels must pool all material photographed in France. The scenes are passed through censorship and then are available to all the companies.

In Germany the situation is similar. The films are made under government supervision and the material then is available to the American companies through arrangements with German newsreel companies. The Germans request that captions and commentators' remarks do not twist the interpretation of the pictures. Official captions are sent with the material. Not in all cases can the captions be followed, but the American newsreels are trying to present the war in keeping with the neutrality of the United States.

The last World War helped to establish the newsreel. Then the material was not very new. Today the Clipper plane service brings timely pictures from Europe and other air services carry the finished reels to South America and the East while the news is still fresh. However, even in the last war there was great public interest in war material. Very few actual war shots were made then but the public liked the parades, training scenes and other war subjects.

The Federal government was active in production in the war two decades ago. One division of the Department of Public Information, headed by George Creel, was the Division of Films. This motion picture division operated in New York under Charles S. Hart. A weekly topical release called the "Allied War Review" was issued through Pathe Exchange, Inc. The "Review" was the official war newsreel. Charles Urban, pioneer in the field of color motion pictures, of the Kineto Company of America, did the editing of the reel.

Up to now the present war has brought no boom to the newsreel business. It has increased public interest and to a limited extent increased newsreel distribution, but costs to the newsreel companies have soared.

NEWSREEL EDITOR ON A WAR TOUR

W. P. Montague, assignment editor of Paramount Newsreel, left Monday aboard the Dixie Clipper for Lisbon as the first stop on a trip which will take him to many European capitals.

The purpose of the trip is to make a general survey of war conditions and to confer with representatives of Paramount News on coverage of the European war. War restrictions will determine Mr. Montague's exact route, but Rome, Paris, Brussels, London and Switzerland are on the schedule. He will remain abroad 30 days.

ATT-General Patent Suit Ends

A final agreement was reached last week in a seven-year litigation by AT&T, Western Electric and ERPI on one side and Generarl Talking Pictures Corporation on the other. The action included patent, anti-trust and damage suits.

In settlement of the case which went twice to the U. S. Supreme Court, General Talking Pictures has the right, on request, to be licensed by ERPI to manufacture sound reproducing equipment and public address systems under Western Electric-ERPI patents on the same basis as any other licensee in the United States. The parties agreed on the settlement of attorneys' fees and court costs.

ERPI receives some of the General Talking Pictures licenses in the recording and reproducing field but the latter's printing patents were excluded from the settlement. Also RCA Photophone licenses were not included. No damage payments or considerations for releases from claims or charges were involved, according to T. K. Stevenson of ERPI.

"Damage claims were a very minor phase of the action at the outset," Mr. Stevenson said. "In initiating the action, in which General Talking Pictures was charged with infringement of our patents, ERPI was mainly concerned with the extension and perpetuation of the defendant's business on the basis on which it existed at the time."

The U. S. supreme court had decided in ERPI's favor and later granted General Talking Pictures a rehearing but again ruled in ERPI's favor. The agreement reached last week was made pursuant to a settlement order of the Federal court at Wilmington in which the action was originated.

Luncheon for Sol Wurtzel

Sidney R. Kent, president of Twentieth Century-Fox, gave a luncheon Friday for Sol Wurtzel, executive producer, at the Union League Club, New York. The following from the company attended: W. C. Michel, Herman Wobber, Truman Talley, Spyros Skouras, Charles E. McCarthy, Sidney Towell, William Kupper, William Sussman, William Gehring, Joseph Moskowitz, William Eadie, Alan Freedman, Felix Jenkins, E. P. Kilroe, Joseph Pincus, Les Whelan, Roger Ferri, Irving Maas and Franklin Underwood.

A. J. Goulding Held

Alfred J. Goulding, director, was remanded to the Los Angeles county jail in lieu of $500 bail ordered in an immigration hearing. Before Immigration Inspector Henderson it was charged that Goulding had entered the United States illegally. He came to the United States from Australia in 1912 and visited England from 1935-38, when he returned to Hollywood on a three months' permit.

Managers of the Balaban & Katz-Great States circuit will meet in Chicago November 8th and 9th to discuss policy changes and management problems.

Detroit says
Paramount's
"DISPUTED
PASSAGE"
is terrific!



and
Detroit
auto know...

Paramount Pictures

KEEP GOIN'

The Trade Press and Film Executives were there ... and here's what they said:

"One of the most dramatic portrayals ever rendered by Dorothy Lamour, Akim Tamiroff and John Howard. Every type of audience will enjoy 'Disputed Passage'!" —*Box Office*

"Finely played and directed drama. Should attract healthy box office returns!" —*Film Daily*

'Passage' Opening Captures Detroit

DETROIT, Oct. 19.—Aided by a group of Hollywood stars, with outstanding showmen and Midwestern circuit operators in attendance and preview of the 1940 model automobi Paramount held the world premier "Disputed Passage" at the Mic Theatre here tonight.

With Gov. Luren D. Dickins ing as honorary chairman of roit World Premiere C than 100 local busi ders cooperat

"Paramount definitely has a smash box office hit in 'Disputed Passage'!" —*Charles Winchell, Minnesota Amusement Company*

Para. Launches "Passage" as Detroit Previews Cars

Detroit—Two of America's major industries, the film and motor, joined forces here last night to launch, with all the fanfare of Hollywood ballyhoo, Paramount's "Disputed Passage," which had its world premiere at the Michigan Theater, and the 1940 models, the latter given a "sneak preview" in a huge street parade of stars and cars.

The co-operative venture drew a record crowd to Detroit, the stellar magnets including Dorothy Lamour, John Howard, Olympe Bradna, J. Carroll Naish, Susan Hayward, R ert Preston and Joseph All all of whom made p.a.'s premiere.

e players noon '

"Paramount has a picture which will do as well at the nation's box offices as the book is now doing throughout the world!" —*Joe Feldman, Warner's, Pittsburgh*

this morn of the Nati America was were guests ranged by t in the af

tee, son was Eight l parade to arrival wa Heilman of

The Newpaper Boys were there ... and here's what they said:

THE HOME NEWSPAPER — THE DETROIT NEWS FRIDAY, OCTOBER 20, 1939

Society Attends City's First Movie Premiere

'The Colonel's Lady and Others'

By JUDY O'GRADY

SO YOU THOUGHT Dorothy Lamour was the star of "Passage." You should have seen a couple of through the crowd outside the Michigan was a disputed passage in a Colonel's

Fiftieth Anniversary

MR. AND MRS. JOHN MO- Yemans avenue will golden wedding a quiet

were married on Oct. 22, 1889 in Poland and came to the United States 49 years ago. They have five sons, one daughter and 11 grandchildren.

Lord Lothian, British ambassador to Washington, is a roma



"It's difficult to conceive of a picture to be anything but splendid when it's adapted from a Lloyd C. Douglas story!" —*Buck Herzog, Milwaukee Sentinel*

"All joined in acclaim of 'Disputed Passage' as a sincere and deeply moving film. A fine piece of entertainment. It has universal appeal. Akim Tamiroff comes to the fore as one of the screen's foremost character actors." —*Detroit Evening Times*

25,000 Jam Detroit Streets for Gala Premiere of Film

By Clarke Wales

Chief of the Free Press Hollywood Bureau

Hollywood came to Detroit Thursday night and Detroit gave Hollywood welcome in such a manner as amazed even the most optimistic of the movie colony's ballyhoo artists.

The occasion was the "world premiere" of Paramount's "Disputed Passage," held at the Michigan theater, and some 25,000 De- cording to police esti- Inspector Clyde B. Precinct. reen the

whose glitter matched the glare of batteries of klieg lights, and the line of march were a antiques dating back to Chevrolet and a hors era, one-cylinder Olds Only when mounted over the sidewalks an theater marquee was cleared to allow the enter the theater.

In the parade were drum corps from the Post of Veterans of For the Thomas A. Edison 187 of the American L American Legion Post Highland Park.

While music blared fr in front of the Howard a produced

"Real dramatic pace ... Akim Tamiroff has contributed many worthy character studies to the screen, but nothing has excelled his work in 'Disputed Passage'." —*Detroit Free Press*



MRS. PHELPS NEW MRS. ALLAN S the hundreds who a ere at the

Detroit Goes Hollywood At World Movie Premiere

By CHARLES GENTRY

The tumult and the shouting Huge searchlights flooded Bag- didn't die last- ley and loud speakers boomed our the merry names of the celebrities who Holly- arrived in formal garb, pausing to say a few words over the public address system before entering the theater.

Barney Balaban, president of Paramount Pictures, was among to help Paramount Pictures was among here to the screen executives who attended elbows the show last night, which cli and to help Paramount Pictures, was among certain a the screen executives who attended here to the show last night, which cli disputed maxed a full day of events for all theater the out-of-town guests.

VARIETY CLUB LUNCHEON

All except Miss Lamour, who Car- arrived later in the afternoon, at- tended a lavish luncheon given Jr. the Variets Club in the they ler for the parade of debu

"A superb job of acting by Akim Tamiroff makes 'Disputed Passage' a picture to remember!" —*Keith Wilson, Omaha World-Herald*

Visitors

SEXTET OF BOSTON DEBS ment. For one of them Margo S It was also Margo's first trip of the stars at Mrs. C. James McKin Mrs. McKinney was at the rec (Mrs. M.) wore an afternoon velvet turban and a lime gre

Quick Change

ONE OF THE LARGEST S Gwen Sayburn, in a black taffeta d flame velvet, Doris Otter, in all black; Mr Glancy, Jr., Bill Kelly and Byrne Lynch. All of them made changes into evening clothes later for the theater. The "Spike"

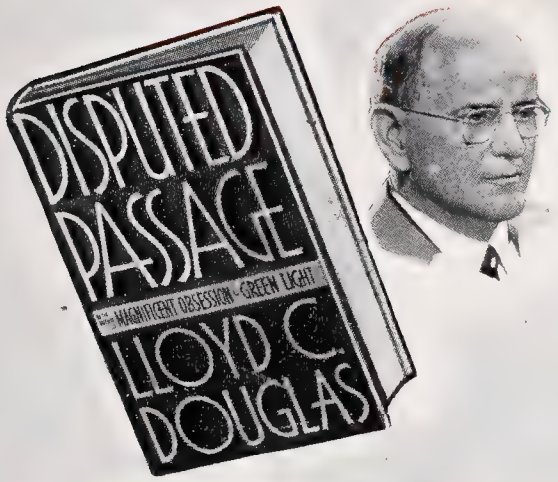
the Wi way of Cleves Navy-Notre Dame game Saturday

STORMY APPL

John Q. Public was there ...and here's what happened:

Fourth largest city in U.S. turns out en masse....

to welcome three stars, Dorothy Lamour, Akim Tamiroff, John Howard in personal appearance! Huge parade of stars and civic leaders cheered to skies! Police reserves called out to keep crowds in check! Michigan Theatre completely sold out hours before Premiere! Audience applause nearly lifts roof off house! What a night! What a reception! What a hit!



Take a bow, LLOYD C. DOUGLAS!... You've delivered an even greater hit than your record-breaking "Magnificent Obsession," "White Banners" and "Green Light." Looks like "DISPUTED PASSAGE" goes right to head of the list!

Paramount presents

"DISPUTED PASSAGE"

with

Dorothy Lamour · Akim Tamiroff · John Howard

Judith Barrett · William Collier, Sr. · Billy Cook

Produced and Directed by Frank Borzage · Screen Play by Anthony Veiller and Sheridan Gibney

Based on the Novel by Lloyd C. Douglas · A Paramount Picture



Paramount Pictures

"DISPUTED PASSAGE"

. . . an undisputed box office champion in DETROIT, INDIANAPOLIS, LOUISVILLE, MEMPHIS, NEW ORLEANS!

Paramount Pictures

IT'S INN! "JAMAICA INN"

the new CHARLES LAUGHTON starrer introducing Maureen O'Hara, directed by ALFRED HITCHCOCK...a Pommer-Laughton "Mayflower" production, produced by Erich Pommer . . .

Continues to pile up those grosses in every key spot!

New York—
One of the three top-gross pictures to play the theatre in the last 5 years. (25% ahead of "Beachcomber" which played at Christmas.) *Held over for an indefinite run.*

Newark—
Way out in front of "Man About Town," "Invitation to Happiness," "Honeymoon in Bali."

Toledo—
Beating high marks set by "The Beachcomber," "Invitation to Happiness," "Man About Town," and "Honeymoon in Bali."

New Haven—
Best gross in the last 18 months—topping "Beau Geste," "Union Pacific," "Men With Wings." *Held over.*

Columbus—
Tops "Man About Town."

Providence—
Best gross of the year—topping "Union Pacific," "Beau Geste," "Star Maker," "Man About Town." *Held over.*

Hartford—
Topping "Beau Geste," "The Star Maker," "Man About Town." *Held over.*

Tucson—
Tops "Honeymoon in Bali," "The Star Maker."

A PARAMOUNT RELEASE

THE HOLLYWOOD SCENE

Production Picks Up

After a few weeks of stalling and balking, the production machine began to operate with a degree of normal efficiency last week. Ten pictures were started. Two or three of them may become objects of more than ordinary popular attention. Twelve were finished, and here again there is a share of better than average merchandise.

Two started at Columbia. "Passport to Happiness," a romance, will feature Tony Martin and Rita Haworth with Andre Kostelanetz, Edith Fellows and Eric Blore. A crime drama, "The Cop from Hell's Kitchen," will present Jacqueline Wells, Bruce Cabot, Wynne Gibson and Don Beddoe in the leading roles.

Paramount also began work on two. To make "The Biscuit Eater," a company of almost all new names, went to Georgia on location. It was headed by Lonnie Leroy, Cordell Hellman, Helen Millard, Richard Lane, Leslie Matthews and Snowflake. Harry Sherman started "Light of Western Stars," in which will be seen Victor Jory, Russell Hayden, Noah Beery, Jr., Jo Ann Sayers and J. Farrel MacDonald.

Gable Returns to MGM

Clark Gable returned to his home studio MGM, after a prolonged absence in which "Gone with the Wind" was made, for the lead role in "Not Too Narrow, Not Too Deep." Joan Crawford and Betty Compson are the only girls in the cast, which will feature Peter Lorre, Melvyn Douglas, Paul Lukas, John Arledge, Eduardo Cianelli and J. Edward Bromberg.

Tex Ritter is the star of Monogram's "Under Western Stars."

The cast for RKO-Radio's "Distant Fields" will include Alan Marshall, Barbara Read, Helen Vincent and Patric Knowles.

"Charlie Chan in Panama" went on the stages at 20th Century-Fox. Sidney Toler heads the cast, which lists Jean Rogers, Lionel Atwill, Sen Yung, Chris Pin Martin, Kane Richmond and Mary Nash as supporting players. Constance Moore, Frank Albertson, Robert Armstrong and Jerome Cowan are the principals in "Trouble's My Name," Universal. "Fugitive from Justice," a crime melodrama, started at Warners. Roger Pryor, Lucille Fairbanks, Don Douglas, Morgan Conway and Sheila Bromley have the leading roles.

Columbia Completes Three

Columbia accounted for three of the 12 finished pictures with "Incredible Mr. Williams," "Street of Missing Women" and "Gun Lord of the Frontier." Republic checked in with two, "Zorro's Fighting Legion" and "Cowboys from Texas," as did 20th Century-Fox, which finished "Daytime Wife" and "Everything Happens at Night."

For United Artists distribution, Samuel Goldwyn finished "Raffles" and Walter Wanger turned in "City for Sale," formerly titled "Send Another Coffin."

"The Secret of Dr. Kildare" was completed at MGM while Monogram removed "Roll, Wagons' Roll" from the active list and Harry Edington's production for Universal, "Green Hell," crossed the finish line.

THREE STORIES BOUGHT FOR BIG PICTURES

Supplementing already announced production plans, three studios have purchased three new stories, each of which will be made as a big picture. Cecil B. DeMille has bought "The Son of Glory", an original, from its authors, J. Robert Bren and Gladys Atwater. The story deals with the development of the Southwest, a geographical jump of a couple thousand miles from the locale of "Northwest Mounted Police", which he has not yet started.

With one story dealing with events in pre-war Germany, Iscount Castleross' "I Had a Comrade", definitely set for production shortly after January 1st, MGM has bought "Escape", a story by Ethel Vance which appeared recently serially in The Saturday Evening Post *and since has been published in book form and sold 175,000 copies in the first three weeks of publication. It is the story of a German actress.*

At Twentieth Century-Fox Darryl F. Zanuck has acquired rights to "Marching as to War", an original story dealing with the Salvation Army. The authors, Lawrence Pohle and Thomas Aherne, are preparing it.

Name News

HARRY M. WARNER has become a member of the Committee of Awards of *The American Hebrew.* The committee annually presents a medal to the man or woman contributing most toward better understanding between Christians and Jews in America.

* * *

HARRY SHERMAN borrowed JO ANN SAYERS from MGM for the lead role in "Light of Western Stars."

* * *

GLADYS GEORGE has been signed for the second feminine lead in WALTER WANGER'S "Horses Across the Bay." She was featured in "The Roaring 20's."

* * *

Paramount assigned HOLLY MORSE as assistant director to MARK SANDRICH on JACK BENNY'S next picture, "Buck Benny Rides Again." Production starts late this month.

* * *

MICKEY ROONEY, who will star in MGM's "Young Tom Edison," is on a visit to Greenfield Village, Mich. He will inspect the museum established by HENRY FORD in which are housed many authentic materials associated with the life of THOMAS A. EDISON.

* * *

Four song numbers composed by RALPH RAINGER and LEO ROBIN will be heard in the MAX FLEISCHER feature length cartoon, "Gulliver's Travels," which Paramount will release.

* * *

SOL LESSER has signed FRANK CRAVEN to help prepare the screen play and act in "Our Town." This will be the first United Artists release from the new LESSER-ERNST LUBITSCH combination.

* * *

BILL HEBERT, formerly Selznick-International publicity head, has been engaged by MGM to exploit the Atlanta, Ga., world premiere of "Gone with the Wind."

* * *

Saturday is the starting date for "Florian," WINFIELD SHEEHAN'S first production for MGM. ROBERT YOUNG and HELEN GILBERT will be featured.

* * *

GARY COOPER and ZORINA will be featured in the leading roles of SAMUEL GLODWYN'S "The Outlaw," starting in early November with WILLIAM WYLER directing.

* * *

Although yet without a title, "Universal's MAE WEST-W. C. FIELDS co-starring picture, will start October 30th. JACK GROSS has been named to supervise production.

* * *

MAXWELL SHANE has completed "Golden Gloves," an original story for Paramount, and has been assigned to do the screen play.

* * *

GEORGE BRENT reported to Warners for his role in "The Fighting 69th" after a several weeks illness.

* * *

IRVING ASHER, Columbia's British production chief, accompanied by his wife, LAURA LAPLANTE, is in Hollywood for conferences with Columbia executives.

* * *

CHARLES LAUGHTON and ERICH POMMER will reorganize Mayflower Pictures, Ltd., in Hollywood. With English production at a standstill, the reorganization will be effected in cooperation with an American company. So far the partners have not decided which one.

* * *

The first picture for the newly formed CLYDE ELLIOTT producing company, "Capture 'Em Alive," dealing with the trapping of jungle animals, will be shot in Australia, Burma and Borneo. The Elliott expedition leaves January 3rd.

STUDIO UNION AUTHORIZES STRIKE; EXTRAS WITHDRAW THEIR PETITION

Painters Support Demand for 15% Pay Raise; Writers Nominate; Eastern Actors Voting on Advisory Council

Union activity in the motion picture industry was distributed as widely as ever this week but was relatively quiet. The sole disturbing development indicated was the strike authorization given by its members to the officers of the Motion Picture Painters' Local 644, Hollywood, to gain a 15 per cent wage increase.

Reject Plea for Delay

The authorization to strike, "at any time," was given to the painters' executive board. The local at the same time rejected the producers' request that the wage demand be postponed until December 5th, when the studio representatives meet with representatives of the "Big Five" international unions to draw up a new "basic agreement."

Also on the Coast, the Cinema Players, Inc., withdrew without prejudice its petitions before the National Labor Relations Board for designation as sole collective bargaining agency, for extras and stunt men. It criticized the board for delay in considering the petitions. Walter Spreckels, regional director for the board, had asked the Players to withdraw their petitions, saying they had failed to support their claims.

Screen Writers Nominate

In Hollywood, also, Mary McCall and Sheridan Gibney have been nominated for the presidency of the Screen Writers Guild.

The Guild will meet November 8th in annual convention. The war's effect on the motion pictures, and especially, on writers, will be the principal topic.

The vote of the Artists' Managers Guild, in Hollywood, on a proposed franchise agreement with the Screen Actors Guild was deferred, last week, till managers could examine the contract in entirety. The vote may be taken this week; but it was also expected that the Guild would be asked to change certain aspects of the agreement.

Officers of the Screen Actors Guild last week began probing rumors of favoritism and "payoffs" in obtaining work in Hollywood. Ralph Morgan, president, asserted that extras had complained that the Central Casting Office had "favorites" for the best and most frequent assignments.

Voting on Advisory Council

Members of the Eastern branch of the Guild have received ballots to record choices for the advisory council of the East. These are to be returned before next Thursday, and the results are to be announced on Friday, at the annual meeting of the Guild's Eastern section, at the Hotel Astor, New York City. Fifteen members, succeeding the former nine, are to be elected to the advisory council.

Final negotiations on the new two-year contract between the five newsreels and Cameramen's Local 644 were expected in New York next week. Pat Casey, producers' labor contact, was to come East for the negotiations, under a new assignment whereby he is to handle Eastern labor matters.

The contract, already tentatively approved, embodies a ten per cent wage increase for newsreel cameramen and a prohibition against the "pooling" of resources by the employing companies, except where Governmental regulations necessitate the use of only one crew.

IN NEWSREELS

MOVIETONE NEWS—No. 12, Vol. 22.—Scenes of the fall of Warsaw....French Army on German soil....American Navy in Pacific Ocean display....Fashions at the Auto show....Lew Lehr.

MOVIETONE NEWS—No. 13, Vol. 22.—Queen Wilhelmina opens Holland Parliament....King Leopold's daughter launches a ship in Belgium....General Franco attends religious festival....Premier Mussolini lays cornerstone for 1942 Fair building....Winston Churchill's son marries....Dutch ship mined, six dead....Paris mint manufactures medals for soldiers ....Britain's new army in training....Scenes of the war at sea....Football.

NEWS OF THE DAY—No. 210, Vol. 11.—Scenes of the surrender of Warsaw....French troops in German territory on western front....American war correspondents in front lines....Scenes of the British fleet in battle maneuvers....U. S. Navy on display in Pacific demonstration.

NEWS OF THE DAY—No. 211, Vol. 11.—Liner President Harding, storm battered, arrives....Burning French tanker filmed....Winston Churchill sees son wed....British war scenes....Mussolini at young Fascists ceremonies....Former Barbara Hutton arrives on liner....Football.

PARAMOUNT NEWS—No. 15.—Censored films from the war zone...."Maxie" Rosenbloom weds....California governor commutes sentence of Billings....Square dancers and jitterbugs at New York Fair...New York Giants trim Philadelphia Eagles....Minnesota and Purdue tie....U. S. Navy demonstration.

PARAMOUNT NEWS—No. 16.—Liner President Harding docks with 63 injured....Crew of torpedoed British freighter on board....Ohio State shades Minnesota....Yale upsets Army....Tennessee beats Alabama....Scenes of the British blockade....Uniforms for cameramen at front....British soldiers at the front.

RKO PATHE NEWS—No. 27 Vol. 11.—U. S. fleet celebrates Navy Day....California governor commutes Billings sentence....Bombers for Allies; New U. S. plane....World conference maps refugee aid....U. S. war correspondents see French advance....Football.

RKO PATHE NEWS—No. 28, Vol. 11.—Liner President Harding, lashed by storm, arrives in New York....England wages war on home front....Winston Churchill's son marries....France manufactures medals for heroes....Clipper completes survey flight from California to New Zealand....Pennsylvania defeats Harvard....New York Giants beat Chicago Bears.

UNIVERSAL NEWSREEL—No. 816, Vol. 11.—French move to stop Nazis....Germans quit border town....Correspondents see Maginot line....Big fleet display for Navy Day....Flying dreadnaught tested....Bombers for Britain ready....Cornell trounces Princeton....College sophomores in annual tussle....Arkansas livestock show.

UNIVERSAL NEWSREEL—No. 817, Vol. 11.—Hurricane-battered President Harding arrives in New York....City of Flint reported captured by Nazis....On the western front....Flood gates are installed in London subways....Winston Churchill's son marries ....Il Duce hails young Fascists....Yale upsets Army....Tennessee routs Alabama....Ohio State noses out Minnesota.

Sues to Restrain Picketing

In St. Louis, the Eden Theatre Company, a subsidiary of the Fanchon and Marco Service Corporation and the St. Louis Amusement Company, filed suit in St. Louis County circuit court to restrain picketing at the Fox theatre, a first-run, and eight neighborhood theatres. Robert Tomsen, president of Motion Picture Projection Operators Local 143, was named defendant, with seven other officers and 28 union members.

In the same city, the case of the state against John P. Nick, former chief of the union, for extortion of $10,000 from theatre owners in 1936, was declared a mistrial; and retrial was set for November 6th. A juror was accused of talking with a state witness.

In Detroit, Local 5 of the International Association of Operating Engineers, renewed a contract with the United Detroit Theatres, retroactive to September 1st. The union also renewed contracts with several other theatres. The renewals do not involve changes in wages or working hours.

Stagehands Renew Contract

The stagehands' Local 38, of the International Alliance of Theatrical Stage Employees, also has renewed contracts with theatres using its men, in Detroit.

In Chicago, projectionists' Local 110 warned public school principals this week that it would enforce union wage scales in all shows to which admission is charged.

In the same city, the Theatre Engineers' Union gained restoration of a five per cent wage slice imposed last year.

Chicago exhibitors were reported this week to be considering a demand for reduction in wage scales of their projectionists.

The employees in that city's film exchanges were negotiating this week for a new wage level.

In New York City, officers of Local 702 Technicians Union, were reelected, with the exception of the first vice-president. John Francavilla was elected to this post. John Rugge continues in the presidency, William Vermont as secretary-treasurer.

Also, in New York, at last week's election of officers by Empire State Motion Picture Operators Union, at which, as previously reported, Abraham Kindler was renamed president and Nicholas Pitta was chosen vice-president, the following nine members of the executive board were elected from a slate of 21 men:

James Addesso, chairman; Alfred Schnall, Michael Finkelstein, Joseph Casella, William Greenspan, Allen K. Savitch, Louis Davis, Ignatius Ricca and Jack Millet.

In Cleveland, projectionists and independent exhibitors agreed upon a new one year contract, with no changes. First-run houses and those affiliated with distributors already had signed again with the union at the prevailing terms.

As an aftermath of the actors' inter-union fight, in which the American Federation of Actors was expelled by the parent actors union, the Associated Actor and Artistes of America, a suit for libel by Ralph Whitehead, AFA head, against AAAA leaders, is pending in New York supreme court. Motion to dismiss the suit was to be heard this week.

Television Jurisdiction Disputed

Three member unions of the Four As were reported this week still disputing jurisdiction over television performers. The three unions are the Screen Actors' Guild, Actors' Equity, and the American Federation of Radio Artists.

The Actors Guild stand was modified, in relation to its jurisdictional claims, by a declaration from its spokesmen that it would not try to enforce a closed shop in television, but would be satisfied if union scales were paid to television performers, and if they belonged to at least one of the Four As unions.

The "one big union" plan of the Four As, whereby office space and personnel would be reformed and possibly cut, and whereby economies in the payment of dues would be effected, appeared delayed in conclusion until next month, when Screen Actors Guild officials are to confer in New York with officers of the other Four As unions.

Chorus Equity last week reported a 50 per cent rise in employment of its members, compared with last year's record.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

There was the mud-packed tomb of the African chief inside the sacred burial house of Kondola, a native village deep in Central Africa. Beside the tomb stood the limb of a tree, exactly the dead chief's height, covered with tribal fetishes.

But the walls were covered with Coca Cola ads, photos of Clark Gable and pictures from virtually every popular American magazine except the National Geographic.

And the fetish pole rested in a rusty American tomato soup can, which the natives explained, kept the chief's spirit uncontaminated.

This demonstrates the "crazy impact of civilization on Africa," according to Ray Garner and Virginia Garner, 26 and 24, respectively, blond young couple from Brooklyn, who, for a honeymoon, spent 16 months taking 10 motion pictures and 3,500 still shots of the Belgian Congo and the French Cameroon, as described in Motion Picture Herald, three weeks ago.

▽

New York's Roxy, at 50th and Seventh, in New York, and the Rockefeller's Music Hall up the street, may be competitors for the dimes and dollars of the town's native and visiting moviegoers, but when it comes to corraling the gum-chewers, the Roxy wins in a walkaway. Any morning between five and seven, with the rising sun, the Roxy management lets loose a full dozen staff porters with sharpened putty knives, pails and a strong de-gummer to pry loose the wads let loose along the long expanse of Roxy sidewalk. Up the street, on the Music Hall's sidewalk, a scant two or three de-gummers may be seen engaged in the same de-gumming. But, then, maybe Mr. Van Schmus had better look on the bottoms of his plushy plush seats.

▽

That little lion cub which Metro-Goldwyn-Mayer christened Leo the Lion, Junior, at New York's World's Fair, during the summer, to serve the same trade mark capacity in which Leo the Lion, Senior, represents the Metro feature product, has, according to its new Metro foster-parents, the earmarks of a Gable, the natural exuberance of Mickey Rooney, the savoir faire of Robert Benchley "and has more fuzz on his chest than Robert Taylor."

▽

Howard Brown, of Color Development Company, Chicago, claims that his company's new process uses sheep's blood as the basic factor in its colorations.

▽

Paging motion picture newsreel editors, on the advice of an advertisement in the Providence, Rhode Island, Journal:

> LADY WHO BROKE UP BEAUTIFUL HOME will sell furniture, rugs, linens and bric-a-brac at sacrifice.

▽

Also for this one, from the Walla Walla, Washington Union:

> **—— —— deserted his wife April 16, 1925. He is very pleasant-appearing and usually smiling.**

▽

Heads of foreign film departments in New York who are trying with such handicaps to keep straight on their daily-changing European markets, might consider wall maps with rubber borders.

It's a long jump from dynamos and motors to Mickey Mouse oatmeal plates for young Buster and Mickey Mouse milk cups for the babe in bib, but Westinghouse Electric has made the grade with one swoop—but made it unconsciously.

Most on the outside are aware that Westinghouse, today, as it has for years, stands among the leaders in the manufacture of electrical products and electrical gadgets; but few know that the same company also is one of the leading makers of tableware, toys, smokers' articles and smokers fittings, spoons, plates, tumblers and kitchenware and hundreds of such things, many with pictures glorifying Walter Disney's Mickey Mouse, Mickey's gang, Walt's Snow White, soon Walt's Pinocchio.

It came about this way: When the possibilities of plastics were first startling industry, Westinghouse took over a plastics plant near its Bridgeport, Conn., electrical equipment plant, to mould various plastic devices to house its electrical outlets, switches, plugs, fuses and other connections in wiring systems. The capacity of this plant was greater than their needs, so they either had to cut it down or find new uses for plastics—and they found new uses, in the vivid, rainbow colors now used in their dish-and-ash tray sideline. Licenses were obtained from Disney and other cartoon creators to use their characters. And that's how Mickey Mouse joined the Westinghouse family.

▽

Since Washington effected that wholesale slash in WPA ranks, some months ago, there has been wonderment about what the WPA Federal Writers' Project might do about that bibliography of the motion picture which it has had in compilation for so long. Practically no word has come out of the Project on the subject for months. However, all seems not lost, the Project is not gone, for word of "new life" came only this week from Project headquarters down on King Street in New York that Project researchers on a writing project of one kind or another had uncovered a bill itemizing the cost of hanging and burying a criminal in New York back in 1752. The executioner got five pounds, eight shillings for hanging one Charles Beekman, Negro; a horse and cart to cart him cost 12 shillings, a rope to hang him, five shillings, three shillings went to "horse hyer," and two shillings, nine pence for "liquor for hangman." Actual burial cost six shillings—less than two dollars.

▽

Be-Kind-to-Animals Department, from a publicity statement to the press issued in behalf of David O. Selznick Productions:

> Screen writers with unrestrained imaginations were put in the doghouse today by one of Hollywood's leading dog trainers.
>
> Indignantly denouncing writers who expect dogs to perform acts of super-human intelligence, Frank Weatherwax, who has built up one of the screen's finest trained dog kennels, exploded verbally:
>
> "The worst obstacle to a movie dog's career is the screen writer. Once a dog makes a reputation in pictures, these writers sit around in story conferences allowing their imaginations to run riot."

Stories of the eccentricities of the "Mad Marxes" are frequent and funny. *Motion Picture Daily's* Al Finestone submits his favorite, from his favorite Kansas City *Jewish Chronicle,* from his favorite Kansas City:

Eddie Buzzell had finished his job—and he'll admit it was *some* job, directing "Marx Brothers at the Circus" (released last week, MGM, free advt.). In appreciation, Groucho, Harpo and Chico, who appear in the picture, gave Eddie a dinner, with the aid of Zeppo and Gummo, who do not appear in the picture. The big-feed started at Hollywood's Trocadero. Groucho told the waiter the place was too dark. The waiter asked him why he didn't strike a match. That started a "quarrel," and they all left in a seeming huff. They went in search of a "swell cafe" Harpo knew about.

Harpo couldn't find it. However, he found a man at a street-curb with a hot-dog wagon. Harpo produced bridge tables and chairs and set them up on the sidewalk. The hot-dog man served chicken soup. Eddie Buzzell in the meantime was feeling a bit of nervous indigestion.

Harpo then maneuvered Eddie and the rest of the Mad Marxes to a Hungarian restaurant but another "fight," prearranged, started after the entree so Chico suggested they go see a wrestling match.

The American Legion Stadium was locked, but they broke in and found two wrestlers and a referee in the ring. They were served ice cream and cake in the ring with the contestants still going strong.

Coffee was later served in a "mortuary."

▽

Tri-State Circuit's new Ingersoll theatre in Des Moines opened the other afternoon with large signs proclaiming: "Staggered seats for Vision, Love seats for Comfort."

▽

Ben Achziger attended an auto drawing at the Clover theatre in Fort Morgan, Col., and won the auto on a ticket owned by his girl friend, Esther Mills. Since the drawing was by number and not by name a question of equity arose, and the two decided they needed legal aid. So they routed a judge out of bed and persuaded him to grant them a permit to purchase a marriage license so that in marriage they may share the car.

▽

Ernst Lubitsch, of the Hollywood directorial Lubitsches, wants so much to be a good dancer, he confided to Michel Mok, of the New York *Post,* for publication therein. But always he's behind the times, he moaned. "When I learn the two-step, they do the Charleston. I learn the Charleston and they do the Black Bottom. Now I have learned the rhumba and already they are dancing the conga."

▽

Unintentional, intentional or otherwise, the United States Government, in organizing the machinery for the census of business which its Census Bureau will start on January 1st, has placed the motion picture business in the same group as launderers, dirty linen and cleaners.

▽

"There is no doubt about the exuberance of the American youth," writes E. H. Mayer, from Ohio, "but it remained for a Cincinnati suburban theatre to advertise the fact, its marquee sign reading: "The Son Never Sets."

TELEVISION WILL NOT COMPETE: NBC; STILL LACKING PLANS FOR SUPPORT

Will Supplement and Complement Films with Educational and Cultural Programs, Says C. W. Farrier, Coordinator

Television still stands without any practicable plan of self-support, after all the years of laboratory approach, technical development and its first six months of regular daily broadcasts, via NBC-RCA, which terminate this weekend with the close of the New York World's Fair. NBC started its public telecasting at the Fair's opening last April.

Admission of the "very red," "unhealthy" economic condition of the medium at this time came from C. W. Farrier, television coordinator for National Broadcasting. For film exhibitors, from NBC, comes the assurance that television will not be a competitor.

Supplement and Complement

The telecasters see years ahead before a representative program is brought before the television camera. When it does arrive, Mr. Farrier predicted, "it will radiate more educational and cultural programs than Hollywood has been able to produce." The medium will both "supplement and complement the movies and radio," with the day rapidly approaching "when we shall be unable to fill our current needs by drawing on material in film vaults and in stage libraries," he said.

Mr. Farrier, however, declared that television will not compete directly with entertainment media, that "it will stand alone and give expression to human activities in novel and individual ways."

Studying Film Methods

"Besides trying to change the color of the financial ink from red to black," said Mr. Farrier, there was also "the responsibility of studying movie production methods, since there are obvious similarities between movie and television programming.

"From time to time we also call on the stage and the movies for help in building television programs. In this way television is taking root in the vast scheme of modern entertainment."

"Television needs the reaction of many people before it can fully utilize the materials and the talents now available," he explained. "Although not extraordinarily high, the artistic level of production to date was achieved with the aid of comments from televiewers in the New York metropolitan area. As our audiences increase, we will learn more about production from their reactions also.

". . .Our first big job is to produce the entertainment that will sell television to the public.

New Technic Required

"It would appear simple for us to rent or borrow films from Hollywood and merely transmit them through space. But even at this stage we know that the usual celluloid drama is unsuited to television. The consensus is that if we are going to use films extensively, they must meet television requirements."

"The possible scope of television embraces so many phases of human activity that it will take years to bring representative programs before the cameras," declared Mr. Farrier, adding: "Television will radiate more educational and cultural programs than Hollywood has even been able to provide.

"Among our numerous prospects are programs showing the motions of heavenly bodies, experiments in science, lessons in agriculture, methods of safeguarding public health, lessons in safety, pictures of microscopic life and microscopic reactions, candid television, slow motion television, and travelogues.

"In all this preliminary activity we are fully conscious that, although television will supplement and complement the movies and radio, we must work out new treatments and techniques. Stage, radio, and movie material can be adapted to television, but the presentation of a television program differs from any other presentation, and as time goes on, the differences will become even more marked.

Doubts Direct Competition

"The day rapidly approaches when we shall be unable to fill our current needs by drawing on material in film vaults and in stage libraries. The maw of television could easily absorb all that the world's film studios produce. In going afield for new material we realize that television is an ultra-modern art and that it cares nothing about precedents; we can, therefore, experiment with the most unorthodox program material and bring before your eyes a new world of animation and drama."

"It is wrong to assume that television may compete directly with other entertainment media," he continued. "It will stand alone and give expression to human activities in novel and individual ways. Television is especially designed for home consumption, and it does not compete with entertainments where your enjoyment and thrill depends to a considerable extent on the presence of a large audience under one roof.

"A flourishing theatre and a booming movie industry would prove a boon to television, for it would give more talented people their opportunity to develop; it would also facilitate an interchange of talent from one medium to another. If the metropolitan theatre suffers after the public advent of television, there will be a compensating theatre revival in rural centers.

"The cost of television entertainment, which present calculations give as about three times the cost of radio entertainment, will necessarily limit the distribution of programs. A television antenna one-quarter of a mile high covers an area with a radius of about 50 miles, and so it appears probable that a large portion of the country will be without television entertainment.

Sound Radio Demand Seen

"One hundred transmitters located at strategic points can cover about four per cent of the country's area, inhabited by 45 per cent of the population. A transmitter in the heart of New York, such as that atop the Empire State Building, covers about 8,000 square miles, inhabited by about 11,000,000 people.

"These considerations lead us to believe that sound radio will always be useful and in demand. First, because it enjoys a much wider range of transmission and can reach remote settlements. Next, because people are inherently music-loving and they find pleasure in moving about the house or even in talking with a background of music. Finally, because radio does not limit your mobility; you may hear a program while driving through the country or riding sky high in an airplane. When the country's leading manufacturers agree on a set of standards for an American television system, your prospective investment in a home receiver will be protected, and you will have immediate access to any program in a given area."

"At present, about a dozen firms are equipped to turn out such receivers. Mass production will begin when these manufacturers adopt standards that will allow each receiver a reasonable period of use before obsolescence sets in," concluded Mr. Farrier.

TENTH ANNIVERSARY OF NEWSREEL THEATRE

The Embassy Newsreel thearte, New York, the first newsreel theatre in the United States, celebrates its tenth anniversary on November 2nd. At the ceremony will be shown a two-reel subject compiled by Fox Movietone News from the original program. Lowell Thomas will introduce Courtland Smith, who conceived the newsreel theatre while head of Movietone News, Truman Talley, present editor, and W. French Githens, president of the theatre.

The part of the original program which will be shown to the guests at the celebrations includes: the attempted assassination of Prince Humbert of Italy; the interior of the Stock Exchange during the crash in 1929; Winston Churchill speaking on the friendly relations between Great Britain and the United States, and the opening of the George Washington Bridge.

—

In point of historical fact the newsreel theatre came before the newsreel. It was the Pathe Journal, a nickelodeon type house, devoted to current events, opened in Paris in the dawn years. To supply that, Pathe's European newsreel evolved and in time came overseas to America with an edition ancestral to the Pathe News of today.— THE EDITOR.

Mrs. Lillian Ziff-Marks, owner of the Bellard theatre, Fort Erie, Ontario, will build another theatre opposite the Buffalo and Fort Erie ferry landing at an estimated $75,000. Mrs. Ziff-Marks also bought the Elmwood theatre, London, Ont.

Rights to a French weekly news issue, "Bulletins," have been acquired by the French Cinema Center. The films will be flown to New York by clipper. The commentary will be in English. The running time of each issue will be ten minutes.

Ken Morgan, former assistant casting director at Republic, has joined the Artists' Agency, Inc., Hollywood, headed by M. P. Illitch and Kathleen Clifford.

JANIE AND JIM...
BLONDE IN BUCKSKIN;
FIGHTING FRONTIERSMAN
...AROUND THEM ROARS
THE CONFLICT OF A NATION
ABORNING... IN
RKO RADIO'S SPECIAL
OF ALL
SPECIAL ACTION SHOWS!



LIFE ON-THE-TRIGGER IN THE DANGER DAYS WHEN PITTSBURGH WAS THE FAR FRONTIER

Rousing melodrama a-roar in a theatre of action new to the screen — the terrored Tuscarora hills of the roaring 1760's! . . . Hollywood's most ambitious story of pioneer times gloried with the touch of epic greatness, told with a smash and a sweep and a heart winging thrill on a screen too small for its mighty action! . .

BOX-OFFICE IN THE BIGGEST WAY YOU KNOW!

ALLEGHENY UPRISING



starring

CLAIRE TREVOR • JOHN WAYNE

with

GEORGE SANDERS • BRIAN DONLEVY • WILFRID LAWSON

ROBERT BARRAT • JOHN F. HAMILTON • MORONI OLSEN • EDDIE QUILLAN

Produced by P. J. Wolfson • Directed by William A. Seiter

PANDRO S. BERMAN ***in Charge of Production***

Screen Play by P. J. Wolfson

RKO RADIO PICTURES

LITHO U.S.A.

U. S., MAJORS, OUTSIDE INTERESTS ADVANCE PLANS FOR SCHOOL FILMS

Department of Commerce Executive Outlines Possible Standards for Industrial Films; Distribution-Company Formed

The educational motion picture field took a sudden spurt this week on three fronts:

The United States Government cited the need for the use of industrial films in education;

The major motion picture companies' own plans for participating in the educational films field reached the point of actually supplying prints to schools, moderately at this outset;

The Harmon Foundation, 17-year-old philanthropic organization, set plans for a marked expansion of its work in the field of the educational motion picture.

The place of the industrial film in education is seen as far greater than that which it fills at present, and adherence to a set of standards would enable it to fill that place, according to Nathan Golden, chief of the motion picture division of the United States Department of Commerce, who sees industrial films as "virtually indispensable" in American education.

Saying that "the room for expansion is immense," and that "the potentialities have as yet been merely scratched," Mr. Golden points out that a "burdensome amount of advertising" has typically closed most "educational channels of distribution" for industrial films. In this respect, Mr. Golden's statement says that "the sponsor should be satisfied with credits on the main title and a minimum use of his name elsewhere."

Six other standards for the industrial film intended for school distribution are discussed by Mr. Golden, in addition to the minimizing of advertising matter.

Saying that the ideals of the educational field and the school system must be recognized in order to know the type of film which would be acceptable, Mr. Golden cites those ideals as the installation of a sense of responsibility and decent conduct towards others; the teaching of certain fundamentals; the addition of culture to knowledge, and the preservation of such American institutions as liberty in religion, politics and economics.

Another point raised by Mr. Golden is that propaganda, "whether for a tube of toothpaste or a new economic theory," has no place in the schools of America. Thus, in addition, an education film should definitely be entertaining. In this connection, it is pointed out that the use of analogies and contrasts may profitably be used to add interest.

Competent Production Needed

The use of talent, it is felt, should not be confined to either the actual workers in the industry depicted or professionals; both should play their part; the former to really represent the part, the latter for emotional representation. Writing and direction should also call for the use of skilled people, while "competence in production is most important, as the school audience has a genius for detecting faults as well as frauds."

Mr. Golden says that there is a large demand, as yet unsatisfied, for sponsored educational films, and that the demand is growing. The facilities for distribution, including visual-education libraries, philanthropic foundations and Government agencies, are adequate to handle the films.

Saying that "true education today must embrace a broad, clear comprehension of all the major factors that go to make up modern life," Mr. Golden adds that American industry is outstanding among those factors and that democracy, if it is to "stand its ground, must be based on an adequately informed public opinion." This knowledge may best be inculcated, says Mr. Golden, through visual education as presented by the factual motion picture.

Classroom Films Ready

The actual supplying of films to the schools of the country by the majors is under way, with several hundred inquiries, as well as many orders, having been received as schools are preparing to open for the fall. Teaching Film Custodians was formed weeks ago to handle the promotional and distribution activities of the school films by the majors in conjunction with the Motion Picture Producers and Distributors of America.

Teaching Film Custodians, a non-profit corporation, is making short films from regular theatrical pictures supplied by Columbia, Walt Disney, Educational, Loew's, RKO, Twentieth Century-Fox and Warners. All of the films are at least a year old so as to be non-competitive to theatres. Rentals range from $10 per reel for half a school year to $30 for three school years. There are some 600 subjects available.

The subject matter of the pictures covers six main divisions: Art and Music; Literature and Biography; The Sciences; the Social Studies; Health, Physical Education and Recreation, and The Practical Arts and Vocations.

Other Agencies in Field

The coming school season will see a marked increase in the number of non-theatrical reels, domestic and foreign, for schools and churches.

The Religious Films Society of England, working in conjunction with GHW Productions, will distribute some of its films in this country through the facilities of the Division of Visual Experiment of the Harmon Foundation of New York, and will in turn handle some of the Foundation's films in England. The pictures to be distributed over here, all 16 mm. and in sound, include a four reel Life of William Tyndale, a two reel study of the Life of Barabas, five reels on the Life of St. Paul, seven reels on "The Holy Land from Abraham to Allenby," and a four-reel study of the life of a pastor.

In addition, the Foundation will distribute, through its own facilities or those of the Young Men's Christian Association motion picture bureau, or of the Ryerson Film Service, which handles distribution of the films in Canada, its own series of films, both religious and instructional, amounting to some 300 reels. These films are typically silent, and in 1938 consisted of 30 reels on 12 subjects, ranging from "How to Make Movies" to a study of the cooperative movement in Nova Scotia. No Biblical work has been done by the Foundation in films since 1931, when unused portions of film taken for "The King of Kings" were made into a 13 reel study of the Life of Christ, called "I Am the Way." Shown at approximately 3,500 churches to date, the demand for it is said to be increasing.

However, in cooperation with Protestant churches, a film on missionary, leprosy and medical work is now being made by the Foundation's Religious Motion Picture Division in the Cameroons and the Belgian Congo.

The Harmon Foundation was started in 1922 by the late William E. Harmon, as a non-profit corporation and family foundation for "engaging in humanitarian enterprises which give promise of rendering a constructive contribution to public well-being." In addition to the film work, the Foundation's program is divided into four main groups: The Division of Playgrounds; The Division of Student Loans; the Division of Awards for Constructive and Creative Achievement, and The Division of Social Research and Experimentation.

Officers of the Foundation are W. Burke Harmon, president; Helen G. Harmon, vice-president; Anna E. Males, treasurer, and Mary Beattie Brady, secretary. Miss Brady, who became associated with the organization in 1923, is also the Foundation's director.

Began in 1925

The Foundation's work in films started in 1925 with one or two reel subjects on New Testament themes, encouraged by Bishop Lawrence of Massachusetts. These were intended for use in Sunday evening services, which, it was felt, could be made more vital and interesting with the additional of visualization as an integral part of the service. The films were thought of by the Foundation as "only a vehicle in the hands of the minister," and the Foundation was not interested "in building up attendance, but only in aiding inspiration and worship through the medium of films."

Distribution difficulties encountered in the use of regular film channels led to the start of the Religious Motion Picture Foundation, the work of which, it was hoped, would be taken over eventually by some interdenominational organization.

Recently started was the Religious Film Cooperative, in Atlanta, Georgia, which will cooperate with the Foundation. The Cooperative was started by W. Wells Alexander of The Distributors' Group (which handles projectors, visual education material, etc.), and E. H. Stevens, with the backing of a church group. It will cooperate with the International Council of Religious Education, and will handle a group of religious films on a cost basis for those using them.

It is felt by the Foundation that the films it makes are "equally valuable for Church and lay group; each reads its own meaning into them." Some of the recent films, in addition to those already mentioned, which are typically 16 mm silent pictures directed by Kenneth F. Space, include "Children in Search of God," "The Unwelcome Guest," "In Hallowed Paths," "Ngono and Her People," "Nurses in the Making," "The Lord Helps Those," "Know Your Typewriter," "We Are All Artists," "Glimpses of Modern China," "Japan and Her Problems," and "The Child Explores His World."

RATING OF FILMS BY SCHOOL METHOD

E. B. Radcliff, film critic of the Cincinnati Enquirer, is now rating films by the report card method. The ratings are tabulated in columnar form, and the "marks" of A, B, C and D assigned. A footnote explains the alphabetical ratings as Excellent, Good, Fair and Poor. Addition of plus and minus signs are used where intermediate ratings might apply. Mr. Radcliff calls the system "Movie Report Card."

MEXICO MAY CANCEL 4% EXPORT FUND TAX

Another Tax on American and Foreign Films Threatened, Also Limitation of Showings

by JAMES LOCKHART
in Mexico City

The Ministry of Finance is considering the abolition of the absentee tax, an impost of four per cent on all money sent out of Mexico. This tax has been in effect for several years and has been costly to distributors and other foreign businessmen. The levy was established with the intent of keeping as much money in Mexico as possible.

Abolition of the tax, it is contended, will attract more foreign capital and serve to improve things generally. The Ministry is expected to act on the proposition shortly.

New Tax in Prospect

At the same time another tax on the exhibition of American and other foreign films is in prospect as a result of lobbying Mexican producers who argue that such regulation would be the most effective method of aiding domestic production.

Advancement of plans for the organization of a state-controlled bank to finance the Mexican film industry has been attained with the appointment of a committee by the industry to work toward this end with the Government.

Mexico now has 701 film houses in active service, according to a survey of exhibitors. These theatres include two large and modern provincial houses that have just opened, the Cine Coliseo, 5,000 seats, in Puebla City, owned by the Iglesias Brothers, and the Cine Ideal, 4,000 seats, in Salvatierra, Guanajuato State.

Mexican distributors of French pictures are worrying about the $52,000 they paid Gallic producers in advance for distribution rights in Mexico. War has suspended production of films the Mexicans contracted for. Among the films thus contracted are "Le Corsaire," starring Charles Boyer, for which $6,000 was posted; Danielle Darrieux's "Batement de Coeur," $4,000, and Simone Simon's "Cavalgate de Amour," $2,500.

Revenue Would Go to Production

Producers backing the exhibition tax say that the present revenue from import duties on films—now $3.35 per net kilogram on those in English and all other foreign languages, and $1.35 the kilogram for those in Spanish—is not sufficient to justify Government subsidies.

The local Municipal Government has started its annual check-up on the box office of all film houses, work that continues until the end of the year, to gauge the amount of taxes the exhibitors shall pay in 1940.

With aid of the government of California, Mexico is arranging to present her side of the oil controversy in the form of a motion picture, according to an official Mexican government announcement. Charles A. Page, private secretary of the governor of California, is in Mexico City preparing for the picture, which, the announcement says, will involve Paul Muni, Ralph Bates and George Stevens. The statement asserts that a $30,000 fund has been raised to finance the film which is intended to "counteract the calumnious and perfidious campaign against Mexico that some American oil companies are waging."

Work on the picture is expected to get underway soon. The Mexican phases of it are to be handled by Lic. Agustin Arroyo Ch, chief of the government's press and publicity department.

Mexican picture censors reviewed 118 films during July—84 American, eight German, six Mexican, six French, five Spanish, three Egyptian, two Russian, two Argentine, one Italian and one Czechoslovakian. Only one, a French film, was banned on the ground that it contains some "immoral scenes." Changes were ordered in 14 others.

Industry Facing New Tax Threat

Already faced with a $2,000,000 accumulated sales tax bill on film rentals in Ohio, claimed in a taxpayers' suit, the motion picture industry faces further serious threats from a series of new taxes which would apply directly or indirectly, if passed, reenactment of the old 10 per cent admission levy presenting the most damaging possibilities.

Industry Fights Suit

Exhibitors and distributors are fighting the Ohio suit, which contests a ruling of the State Tax Commission exempting film rentals from the state 3 per cent sales tax. The levy is on gross sales. If the decision is against the Tax Commission, the state will collect taxes which have been in default since the law went into effect three years ago.

Although no one within the state will be exempt from new direct and indirect taxes, those levies directly affecting the theatre would include reinstatement of the former 10 per cent admission impost. Exhibitors now pay 3 per cent on gross receipts. Various other taxes including a new sales levy of at least three per cent are contemplated.

On the basis of incomplete returns, tax collections in Ohio increased $10,000,000 for the first nine month of this year, compared with the corresponding period of 1938, according to William S. Evatt, state tax commissioner. Admission tax collections for the period rose from $1,110,000 in 1938 to $1,193,000 for three quarters of this year.

New Florida Taxes

License fees for the year which began on October 1st in Tampa, Fla., have been sharply increased. Formerly theatres paid a standard rate of $150. The standard is now $175 for showing pictures and graded up according to the number of seats and admission price. The basic rate is for theatres with less than 1,000 seats and admissions not over 20c. The tax is $750 on theatres over 1,400 seats that charge over 20c admission. These licenses are for Tampa only. All theatres must pay $450 in addition for state and county licenses. Port St. Joe has enacted a two cent tax on each theatre ticket. At Defuniak a three cent levy on tickets selling for 15c or more has been imposed.

N. H. Egress Ruling

New Hampshire theatres come under the new egress ruling announced by the State Board of Health: "All ground-floor outer exits from buildings shall give free and unobstructed egress to the street, through an alley, yard or court, or through a fire resistive passage at least four feet in width, with at least six inches additional width for each 50 persons accommodated in such buildings above 300."

Wisconsin Tax Threat

Although the Wisconsin legislature has adjourned, an 18-member interim committee will arrange a tax program for presentation to a special session scheduled next month. This action was taken because of a $21,000,000 budget deficit for the biennium.

Louisiana Compromise Seen

The film exchanges controversy in Louisiana over arbitrarily assessed personal property taxes seemed on its way to a settlement this week as the state tentatively agreed to accept a plan offered by the exchanges upon which to tax the film in their vaults.

Under the present suggestion, film would depreciate progressively over a year's period and then have a fixed value of 30 cents a reel, excepting newsreels which become obsolete after the first month. The rate base is one to three months, $15 a reel; three to six months, $7.50; six to nine, $3.75; nine to 12, $1.67. Newsreels in the first month are assessed at $15.

To Consider Tax Revival

From Ontario Government sources it is learned that the return of the amusement tax will be dealt with at the next session of the Provincial legislature, in January. It is believed the tax may be collected as a percentage of box office receipts, certified reports of which would be required by the Government for assessment purposes.

Fight Tax Assessments

Claiming excessive assessments totaling $215,000 on three New York properties, Twentieth Century-Fox has filed writs of certiorari in New York supreme court asking the court to order reductions. Properties affected are 452 West 54th Street, 434 West 56th Street and 830 Tenth Avenue, assessed respectively for $330,000, $445,000 and $815,000 for 1939-'40.

Dismissal of a writ of certiorari for a reduction of $480,000 on assessments of the Astor, Bijou and Morosco theatres for 1933 and 1934 was asked this week by the City Tax Commission in an answer filed in New York supreme court. The answer claimed that assessments of $2,840,000 for 1933 and $2,590,000 for 1934 were a fair evaluation and that the application of the Astor-Bijou-Morosco Theatres Realty Corporation for a court reduction was improper.

Subpoena Tax Records

Tax records of the Henry Lazarus Theatres, Inc., which operated the Center, a downtown house, and the Coliseum, a neighborhood house, in New Orleans, have been subpoenaed in connection with a "tax assessment reduction racket."

The books of the theatre corporation were ordered brought into the open hearing which is being held on charges of incompetence in office brought against the New Orleans district attorney, Charles Byrne, by seven members of the grand jury.

Attorneys for the grand jurors who brought the charges of incompetence against the district attorney, claim the corporation paid 50 per cent of the amount of the tax reduced to persons obtaining the reduction.

The only public referendum in Luzerne County, Pa., in the November election will take place in Forty Fort on the question of whether or not Sunday motion pictures will be permitted. The question was placed on the ballot after a petition, bearing the signatures of 300 residents of the town, was presented to the Forty Fort council and, in turn, to election officials. At present the town has only one theatre, the new Forty Fort, of which Alexander Alexander is manager. A score of other Pennsylvania communities will also vote on the Sunday film question at the November election.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Allegheny Uprising

(RKO Radio)

Historical Melodrama

The John Wayne and Claire Trevor of "Stage Coach" and the George Sanders of the "Saint" series join up here with the Brian Donlevy of "Beau Geste" to provide exhibitors with a plenitude of exploitation material. They are engaged this time in a highly melodramatic incident that took place in the Pennsylvania area some 16 years before the Declaration of Independence was signed, specifically a conflict between the settlers and the Red Coats regarding distribution of English-made weapons and rum to the Indians.

The story, a most unfamiliar variety of product and quite welcome in this era of history-in-the-making, is by Neil H. Swanson, the screen play by P. J. Wolfson, who also produced the picture. William A. Seiter directed.

It is a swift, actionful, robust and sometimes raucous adventure film, a production made-to-order for the juvenile trade and satisfactory for adults. It may be remarked, incidentally, that the Red Coats are depicted as somewhat stupid in their rigid obedience to orders, somewhat bland in their reactions to pressing circumstances, but not venal or vicious or vindictive at any time and, finally, as virtuous in their swift rectification of early errors.

Previewed at the Pantages theatre, Hollywood, where the picture followed the melodramatic "Rio" and preceded the current edition of "The March of Time," audience reaction indicating approval.—WILLIAM R. WEAVER.

Produced and distributed by RKO-Radio. Producer, and screen play, P. J. Wolfson. Directed by William A. Seiter. Story by Neil H. Swanson. Photographed by Nicholas Musuraca. Film editor, George Crone. P. C. A. certificate No. 5518. Release date, October 27, 1939. Running time, when seen in Hollywood, 81 minutes. General audience classification.

CAST

Janie	Claire Trevor
Jim Smith	John Wayne
Capt. Swanson	George Sanders
Callendar	Brian Donlevy
MacDougall	Wilfrid Lawson
Duncan	Robert Barrat
Professor	John F. Hamilton
Calhoon	Moroni Olsen
Anderson	Eddie Quillan
M'Cammon	Chill Wills
Poole	Ian Wolfe
McGlashan	Wallis Clark
Morris	Monte Montague
General Gage	Olaf Hytten
Jailer	Eddie Waller
John Penn	Clay Clement

On Your Toes

(First National)

Musical Comedy

Vera Zorina, who captivated Broadway when she appeared on the stage in "I Married an Angel" in 1936, bids fair to capture the imaginations of those along the Broadways of America in this sparkling screen version of the story of a Russian ballet troupe.

The score of this screen musical, by Richard Rodgers and Lorenz Hart, as is that of MGM's "Babes in Arms," also now on Broadway, is marked by the brand of tuneful melody which has created a secure place for the Rodgers-Hart combination in American popular music. Outstanding is the sequence titled "Slaughter on Tenth Avenue", both musically and as a comedy high point when presented as a satire on the Russian ballet.

Matching the score are the performances turned in by Zorina, whose camera presence is as natural and graceful as her dancing, directed here by a her husband, George Balanchine, Eddy Albert, as the young vaudeville hoofer anxious to be a composer, and Leonid Kinskey, as a Russian man of all work, musically speaking, also contribute to the kind of entertainment which should be good for extended playing time.

In the story, such as there is, and no more is needed, Eddy Albert, as "Phil Dolan, Jr." composes a number which, after much delay, is performed as a ballet routine by a Russian troupe, thanks largely to the efforts of Zorina. In the process, the ballet is lampooned and some first class comedy is enacted.

The camera work is on a par with the remainder of the production; especially noteworthy are the shots of the actual dancing as a serious ballet is performed.

Reviewed at the Strand Theatre in New York, where an early afternoon audience responded enthusiastically to the comedy elements. —WALTER SELDEN.

Produced and distributed by Warner Brothers-First National. Directed by Ray Enright. Screen play by Jerry Wald, Richard Macaulay, Sig Herzig and Lawrence Riley. Based on the musical comedy by Richard Rodgers, Lorenz Hart and George Abbott. Dance director, George Balanchine. Film editor, Clarence Kolster. Director of photography, James Wong Howe. Running time, 94 minutes. P. C. A. Certificate No. 5573. Release date, Oct. 14, 1939. General audience classification.

CAST

Vera	Zorina
Phil Dolan jr.	Eddie Albert
Sergei Alexandrovitch	Alan Hale
Paddy Reilly	Frank McHugh
Phil Dolan sr.	James Gleason
Ivan Boultonoff	Leonid Kinskey
Peggy Porterfield	Gloria Dickson
Mrs. Dolan	Queenie Smith
Konstantin Morrisine	Erik Rhodes
Donald Henderson	Berton Churchill
Phil, as a Boy	Donald O'Connor
Vera, as a Girl	Sarita Wooten

Those High Grey Walls

(Columbia)

Human Interest

The customary prison melodrama ingredients are here, yet the production is unlike any to be found in a carload of prison melodramas. It is a human interest story of an unassuming country doctor of big heart towards his fellow citizens. He runs afoul of the law by administering to a wounded criminal and harboring him without notifying the authorities. He is sent to prison. Accused of murdering a patient in the prison hospital, he is cleared by the inmates, who point out the murderer. But what probably pleases the country doctor most is that he has helped the prison doctor, who buried himself in the penitentiary because a girl died in childbirth through his carelessness. The climax comes when a convict's wife, on a visit to the prison, is about to become a mother.

Walter Connolly as the country doctor brings conviction to a role especially suited to him and Onslow Stevens, the young prison doctor, handles his role in capable fashion. Supporting players include Paul Fix, Bernard Nedell, Iris Meredith and Oscar O'Shea. Charles Vidor directed from a screen play by Lewis Meltzer which was based on a story by William A. Ullman, Jr.

Reviewed at the Criterion theatre, New York. The theatre was well filled and the audience enjoyed the picture thoroughly.—PAUL C. MOONEY, Jr.

Produced and distributed by Columbia. Producer, B. B. Kahane. Director, Charles Vidor. Screen play by Lewis Meltzer. Based on a story by William A. Ullman, Jr. Photography by John Stumar. Editor, Gene Milford. Art director, Lionel Banks. Musical director, M. W. Stoloff. P. C. A. Certificate No. 5644. Running time, 82 minutes. Release date, September 21, 1939. General audience classification.

CAST

Doctor MacAuley	Walter Connolly
Doctor Norton	Onslow Stevens
Nightingale	Paul Fix
Redlands	Bernard Nedell
Mary MacAuley	Iris Meredith
Warden	Oscar O'Shea
Lindy	Nicholas Soussanin
Jockey	Don Beddoe

20,000 Men a Year

(20th Century-Fox)

Topical Aviation

The exploitation value of the title is backed by an action story that has much to interest juvenile audiences. Although not a propaganda picture, "20,000 Men a Year" takes its title from the Government's plan to train that many university and junior college students yearly as a military aviation reserve, and the theme shows one way in which the plan is successfully developed. The producer, Sol M. Wurtzel, and Alfred E. Green, the director, concentrated attention on thrill action and comedy and played down love interest. Frank Wead, long experienced in preparing aviation stories, wrote the original in a way that gives it authenticity, and screen playwrights Lou Breslow and Owen Frances added the necessary theatrical touches.

For names the cast has Randolph Scott, Preston Foster and Margaret Lindsay.

Fired from his air transport job for disobeying orders, "Brad Reynolds" finds operating a one-plane airdrome no gold mine and is about to surrender it to the mortgagee when the government's plan is announced, his port selected a training site and he named instructor. Taking student "Howell" who is afraid to fly, in personal charge, "Reynolds" has him in the air when an accident happens and the frightened lad bails out. Cracking up the ship, "Reynolds" gets another, into which climbs young "Rogers," whose sister, "Ann," has forbidden him to fly. After some breakneck flying, the rescue pair find "Howell" hanging on a cliff and "Reynolds" is injured saving him, and so "Howell" has to pilot the plane out of an almost impossible take-off back to the school. The finale shows a sky full of young aviators flying planes.

The idea on which "20,000 Men a Year" is founded is the principal showmanship angle. It makes possible exploitation contacts with institutions in which the plan will go into operation. Likewise, it affords opportunity for contacts with aviation organizations, airports, flying clubs as well as patriotic and preparedness groups.

Previewed at the Alexander theatre, Glendale, Cal. Undoubtedly tipped off as to what was coming, there were a great many young-

(Continued on page 46)

THE SCREEN'S GREATEST
THE BIGGEST



Stan LAUREL Oliver HARDY

THE

COMEDY TEAM RE-UNITED FOR AUGH SHOW OF THEIR CAREERS!

BIG NEWS FROM THE FUN FRONT! . . . General Nuisance and Major Disturbance —swashbuckling sons of the Foreign Legion —are on the march against ALL WOMEN! . . . Tramping from Paris to Paradise for a lesson in love by the Commandant's cutie—up for an airplane ride that's a SKY-REAM! . . . bombing the box office with a load of new laughs! . . . ga-ga-galorious!





FLYING DEUCES

with

JEAN PARKER
REGINALD GARDINER

Directed by A. Edward Sutherland

A BORIS MORROS PRODUCTION

ORIGINAL STORY AND SCREEN PLAY BY RALPH SPENCE, ALFRED SCHILLER, CHARLES ROGERS, HARRY LANGDON

RKO RADIO PICTURES

(Continued from page 43)

sters in the audience. They found the picture interesting, as did most of the grownups. There were a few adult walkouts, however, which may serve as a hint to concentrate strongly on arousing juvenile interest.—GUS MCCARTHY.

Produced and distributed by 20th Century-Fox. Produced by Sol M. Wurtzel. Directed by Alfred E. Greene. A Cosmopolitan production. Screen play by Lou Breslow and Owen Francis. Original story by Frank Wead. Paul Mantz, technical advisor. Fred Allen, film editor. Photographed by Ernest Palmer. Aerial photography by Charles Marshall. P. C. A. certificate number 5707. Running time, when seen in Glendale, 83 minutes. Release date: October 27, 1939. General audience classification.

CAST

Brad Reynolds	Randolph Scott
Jim Howell	Preston Foster
Ann Rogers	Margaret Lindsay
Tommy Howell	Robert Shaw
Joan Marshall	Mary Healy
Skip Rogers	George Ernest
Al Williams	Kane Richmond
Walt Dorgan	Maxie Rosenbloom
Crandall	Douglas Wood
Harold Chong	Sen Yung
Gerald Grant	Paul Stanton
Wally Richards	Tom Seidel
Dunk	Edward Gargan
Joe Hungerford	Harry Tyler
Irving Glassman	Sidney Miller
Chief Pilot Lawson	Edwin Stanley

Bad Little Angel

(MGM)

Oldfashioned Melodrama

Although no point has been made of it, this wholesome story about a little girl who believes in God is a particularly appropriate item for exhibition in connection with observation of the cinema's 50th anniversary. The time is roughly 1880 and the plot and moral are of the plain, direct variety then in favor. Staging, costuming, dialogue and performance are in strict conformity with the manner of the period, the total effect exerting emotional appeal powerful in sharp contrast to that of most modern narratives now on the screen.

Dorothy Yost's screen play, based on a book by Margaret Turnbull, tells in simple form the story of an orphan who runs away from an orphanage, taking her dog along, finds refuge in a small town family's modest home and, becoming enmeshed in domestic and economic crises, solves each of her problems and those of all concerned, by opening a Bible at random and bringing her index finger down at passages of Scripture which supply needed guidance. The town moneybags becomes a benefactor, the town drunkard reforms, and all concerned are benefited by her faith.

Virginia Weidler is splendid as the orphan, clinching her right to stardom, while Gene Reynolds gives distinguished aid as the boy who befriends her. Guy Kibbe, Henry Hull and Reginald Owen play heavily underlined character roles with full fidelity to tradition. Ian Hunter and Lois Wilson handle straight portrayals smoothly. Elizabeth Patterson is extremely effective in a brief appearance.

To producer Albert E. Levoy and director William Thiele, for keeping the production true to the melodramatic traditions of the era represented while giving it benefit of every technological grace the art has developed in half a century, all honour. Their film is a fine thing to have in distribution at this or any time, a family film of extraordinary merit.

Previewed at the Alexander theatre, Glendale, Cal., where a typical Middle-Town audience laughed when it should, wept when expected to, enjoyed the film completely.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Albert E. Lenoy. Directed by William Thiele. Screen play by Dorothy Yost. Book by Margaret Turnbull. Photographed by John Seitz. Film editor, Frank Sullivan. P. C. A. Certificate No. 5701. Release date, undetermined. Running time, when seen in Glendale, 77 minutes. General audience classification.

CAST

Patsy	Virginia Weidler
Tommy Wilks	Gene Reynolds
Luther Marvin	Guy Gibbee
Jim Creighton	Ian Hunter
Mrs. Perkins	Elizabeth Patterson
Edwards (Valet)	Reginald Owen
"Red" Wilks	Henry Hull
Ellen Creighton	Lois Wilson

The Cat and the Canary

(Paramount)

Thriller Diller

Paramount here has solved neatly for itself, exhibitors and customers the heretofore perplexing problem of what to do with Bob Hope, admittedly one of the funniest comedians who ever faced a camera, yet never until now the sure-fire laugh getter on the screen that his following knew him to be in fact.

By dipping back into the yesteryears for this tried and truthworthy mystery thriller and placing Hope in it with leave to explode a full equipment of incidental gags at will, the company has achieved a film as full of laughs as chills, giggles as shrieks, an all-purpose picture appropriate for exhibition at any time and place.

This time, too, Hope has been provided with top quality support and polished production, the latter by gifted Arthur Hornblow, Jr. He is beneficiary likewise of the knowing direction of Elliott Nugent, who acted the play when it was a stage hit and knows its points accordingly. Walter DeLeon and Lynn Starling set a new mark for themselves by combining the Hope gags with the dialogue of an originally unhumorous subject so adroitly as to benefit both.

Paulette Goddard is the girl in the case, giving nice accounting of the assignment, while Elizabeth Patterson and Gale Sondergaard furnish additional profitable performances on the distaff side. John Beal and Douglass Montgomery are pleasantly present in the secondary male roles, with George Zucco adding a telling though brief characterization.

It's a nice piece of product to exploit and enough like the original play to satisfy those who know it, while thrilling as if new those who do not.

Previewed at the Village theatre, Westwood, Cal., where a mixed audience laughed heartily when called upon and squealed in proper terror at the appointed times, indicating complete satisfaction.—W. R. W.

Produced and distributed by Paramount. Producer, Arthur Hornblow. Director, Elliott Nugent. Screen play, Walter De Leon and Lynn Starling. Based on the stage play by John Willard. Assistant director, Mel Epstein. Sound mixer, Phil Wisdom. Film editor, Archie Marshek. Art directors Hans Dreier and Robert Usher. Photographer, Charles Lang, ASC. P. C. A. Certificate No. 5634. Running time, 75 minutes. Release date, November 24, 1939. General audience classification.

CAST

Wally Hampton	Bob Hope
Annabelle	Paulette Goddard
Blythe	John Beal
Jack Wilder	Douglass Montgomery
Miss Lu	Gale Sondergaard
Cecily	Nydia Westman
Aunt Susan	Elizabeth Patterson
Lawyer Crosby	George Zucco
Hendricks	Willard Robertson
Indian guide	George Regas
First reporter	Charles Lane
Second reporter	Frank Melton
Photographer	Milt Kibbee
The cat	William Abby
Indian guide	Nick Thompson
Indian guide	Chief Thunder Cloud

Beware Spooks

(Columbia)

Farce Comedy

The prime exploitation value of "Beware Spooks" is Joe E. Brown and the star's record more or less designates the type of theatre in which the show should enjoy greatest favor. Second for showmanship as well as audience interest is the comedy, geared to farce.

The story, designed for Brown by the screen play writers Richard Flournoy, Albert Duffy and Brian Marlow, from a play by Flournoy, and built for the star by director Edward Sedgwick under Robert Sparks' production supervision, is a unique thing in which the creators tossed rules out the window.

What happens is a ludicrous exposition of "out of the frying pan, into the fire." Fired from the force because he inadvertently permitted killer "Eastman" to escape and aided crook "Bruno" in staging a holdup, ex-rookie copy "Gifford" goes on his honeymoon with "Betty Lou." At a summer resort he picks up "Bruno's" trail in typical Brown comedy fashion. "Bruno" is dead when "Gifford" catches up with him in a fun house, but bigger game is discovered when "Eastman" is found lurking there. Then come about two reels of the wildest nonsensical action as "Gifford" and "Eastman," fighting all the time, chase each other through spooky rooms, over and around all the trick devices, before the cop delivers the outlaw.

Previewed at the RKO theatre, Los Angeles. Slowness of early sequences bored the crowd a bit, but when action picked up, at about the midway point, the audience also perked up.—G. M.

Produced and distributed by Columbia. Produced by Robert Sparks. Directed by Edward Sedgwick. Screen play by Richard Flournoy, Albert Duffy and Brian Marlow. Based on a play by Flournoy. William Mull assistant director. James Sweeney film editor. Photographed by Allen G. Siegler. P.C.A. certificate number 5645. Running time, when seen in Los Angeles, 65 minutes. Release date: October 24, 1939. General audience classification.

CAST

Roy Gifford	Joe E. Brown
Betty Lou Winters	Mary Carlisle
Commissioner Lewis	Clarence Kolb
Slick Eastman	Marc Lawrence
Nick Bruno	Don Beddoe
Danny Emmett	George J. Lewis

Ten Days in Paris

(Columbia-Asher)

Espionage and Romance

The third of Irving Asher's pictures for Columbia substantiates a widely held belief that, given a free hand, he can't go wrong. Here is every bit of the production polish and entertainment sheen of the previous two films—and a good deal more. Though it has a slightly topical note, being concerned with a spy gang's nosiness about the Ligne Maginot, the picture is refreshing fare for all grades of audience.

It lacks front rank names, but Rex Harrison, in his first starring role, is a delight.

The picture boasts an ingenious story. An original by Bruce Graeme has been neatly adapted by John Meehan and James Curtis. It concerns a young Englishman who loses his memory in a plane crash and finds himself mistaken for a master spy. The yarn unfolds, first in lighthearted and then in thrilling fashion, his adventures as a French countess' chauffeur-butler and his ultimate efforts to prevent a bombing outrage on an ammunition train. These passages may be in the line of the older fashioned hokum, but they are expertly handled and have real action punch about them.

Tim Whelan's direction is effective, and with Paris locations and a studied attention to French and military detail the setting never loses a thread of conviction.

Karen Verne, Asher's "discovery," is as easy on the ear as on the eye. Robert Rendel and C. V. France likewise register effectively.

Shown in London in Columbia's pocket trade show theatre, the film gripped its audience throughout.—AUBREY FLANAGAN.

An Irving Asher production. Distributed by Columbia. Produced by Irving Asher. Associate producer, Jerome J. Jackson. Directed by Tim Whelan. From a novel by Bruce Graeme. Film adaptation by John Meehan, Jr., and James Curtis. Photographed by Otto Kanturek. Running time, 82 minutes. Adult audience classification.

CAST

Robert Stevens	Rex Harrison
Diane de Guermantes	Karen Verne
General de Guermantes	C. V. France
Lanson	Leo Genn
Denise	Joan Marion
Francoise	Anthony Holles
Andre	John Abbott
Sir James Stevens	Robert Rendel

Danger Flight

(Monogram)

Aviation Adventure

It is evident that, from time of planning through the cutting and editing, the producers considered only those who follow the daily adventures of cartoonist Hal Forrest's "Tailspin

Tommy" as the ultimate audience for "Danger Flight." They designed it for those who go for exciting heroic entertainment whether it be a Western, mystery or adventure.

Inspired by the exploits of the famous "Tailspin," the airport neighborhood lads form a flying club of which a scoffer, "Whitey," becomes a member. Of all his jobs, flying a payroll through a storm is "Tailspin's" most dangerous assignment. Crooks, headed by his brother "Duke," hoodwink "Whitey" into helping them decoy "Tailspin" into a trap so they may grab the money. "Whitey" does as all kids like to imagine themselves doing: he guides help to the rescue.

With plenty of aerial action with real and toy planes, the picture moves with cartoon speed. What the series has done previously is its recommendation.

Previewed in a studio projection room in Hollywood.—G. M.

Produced and distributed by Monogram Pictures. Producer Paul Malvern. Director, Howard Bretherton. Sound engineer, L. John Myers. Photographer, Fred Jackman, Jr. Technical director, E. R. Hickson. Film editor, Edward Schroeder. Screen play, Byron Morgan and Edwin C. Parsons. Based on the "Tailspin Tommy" cartoon strip by Hal Forrest. P. C. A. Certificate No. 5751. Running time, 61 minutes. Release date, Oct. 25, 1939. General audience classification.

CAST

Tailspin Tommy.....John Trent
Betty Lou.....Marjorie Reynolds
Skeeter.....Milburn Stone
Paul Smith.....Jason Robards
Whitey.....Tommie Baker
Duke.....Dennis Moore
Dawson.....Julius Tanner
Williams.....Edwin Parker
Brown.....Joe Bernard
Johnny.....Harry Harvey, Jr.
Cap.....Walter Wills

The Witness Vanishes

(Universal)

"Crime Club" Chiller

A greater surprise than the bloody business unfolded in this "whodunit" puzzle piece is the depiction of personality facets of gentlemen of the press. For item one, a quartet of chiseler-scribes gain control of a newspaper by committing its owner to an insane asylum. Point number two has the unfortunate editor pictured as a lunatic more bent on the mass murder of his former associates than on making a scoop. A Scottish journalist is endowed with a maze of detective and disguise talent.

This Crime Club contribution may hold some interest for thrill seekers. Those who prefer their mystery plots arranged logically may find themselves in a quandary, but the picture has four murders to handle and so must keep to a mayhem schedule of offering a victim every 15 minutes. As to the identity of the witness, that may prove to be a bigger puzzler than the action.

Edmund Lowe and Wendy Barrie play the leads. Except for a heavy demise scene, Mr. Lowe preserves a smooth and flip appearance. Miss Barrie is nice to look at and plays a mighty brave little girl.

Intertwined with all the dark doings is a thread of romance between "Joan Marplay," daughter of the escaped newsman, and "Noel Stretton," the handsome columnist.

The full house audience at the Rialto theatre, Broadway's leading cinematic "Chamber of Horrors," took the picture in its seasoned stride without over-enthusiasm over the exercise.—J. F. C.

Produced and distributed by Universal Pictures. Producer, Irving Starr. Director, Otis Garrett. Original story, James Ronald. Screen play, Robertson White. Cameraman, Arthur Martinelli. P. C. A. Certificate No. 5560. Running time, 66 minutes. Release date, September 22, 1939. General audience classification.

CAST

Peters.....Edmund Lowe
Joan Marplay.....Wendy Barrie
Noel Stretton.....Bruce Lester
Amos Craven.....Walter Kingsford
Alistair MacNab.....Forrester Harvey
Flinters.....J. M. Kerrigan
Lucius Marplay.....Barlowe Borland
Nigel Partridge.....Vernon Steele
Inspector Wren.....Robert Noble
Digby.....Reginald Barlow
Dade.....Leyland Hodgson
Leets.....Denis Green

March of Time, No. 3

(RKO Radio)

The Farm Situation

Early last spring, March of Time sent a camera crew into the farm lands of the United States to make a comprehensive study of conditions in comparison with a few years back. The result of this study is shown in the latest edition of the March of Time, "Uncle Sam—The Farmers." At the outbreak of the first World War, farmers taking advantage of the boom prices that were being paid for their crops ruined their lands and suffered later from dust storms and floods. In recent years the Department of Agriculture and the Agricultural Adjustment Administration have stepped in and helped the farmer bring his land back into condition and are protecting him from making the same mistake again at the outbreak of the latest war, the reel purports to show. It is an interesting subject that will be appreciated by urban patrons as well as those whose business is farming.—Running time, 20 minutes.

'Arf a Mo' Hitler

(Paramount British)

Documentary

Compiled from the files of the Paramount British News library and backed by a pugnaciously punctilious commentary, this topical documentary seeks to record the development and condition of Britain's contemporary army. Flashes from the 1914-18 War, and the "Peace" of Versailles, glimpses of Britain's Aldershot Tattoo, studies of her war recruiting campaign and of the training of her citizen Army and the cadets of Sandhurst, grim glimpses of large scale Army maneuvers in which artillery, infantry and mechanized units play equal parts, all make up 2,500 feet of by no means uninteresting chronicle. The commentary expresses Britain's war point of view, but the commentator sounds somewhat unctuous. Aimed primarily to coincide with the national state of mind, the film for neutral countries should have booking value as a close hand view of Britain's military machine. Despite the title there is nothing particularly humorous about the film, which for the most part is graced with good photography.—Running time, 28 minutes.

The Monroe Doctrine

(Vitaphone)

Historical Featuret

"The Monroe Doctrine" is one of Vitaphone's historical color featurets. It is a vivid exposition of the events leading up to the Monroe Doctrine and what the doctrine since has meant to this country. Well acted by a competent cast, the subject has entertainment interest as well as educational value. The characters portrayed include James Monroe, Henry Clay, Daniel Webster, John Quincy Adams, James K. Polk, Millard Fillmore, Grover Cleveland, and William H. Seward from the United States; King Ferdinand of Spain and Washington ambassadors of European and South American countries. The actors include Grant Mitchell, James Stephenson and Sidney Blackmer. A slight thread of romance has been incorporated. The subject is well worth the playing. Directed by Crane Wilbur.—Running time, 16 minutes.

World's Fair Junior

(Vitaphone)

Broadway Brevity

This is one of Vitaphone's kiddie revues in which a youngster acts as master of ceremonies and introduces a variety of kid acts. The youngsters decide to build a world's fair and put on a show of their own. More than a score of youngsters take part in the program, which includes singing, tap dancing, acrobatic numbers and other specialties. Skippy Curle is the master of ceremonies.—Running time, 20 minutes.

Drunk Driving

(MGM)

Crime-Does-Not-Pay

This latest Crime-Does-Not-Pay subject is a powerful lesson against driving after drinking. John Jones, salesman, celebrates a promotion and has a slight accident. This does not stop him. As he speeds his wife and mother to a roadside cafe, there is a collision. A farmer and his wife in a truck are killed, as is Jones' mother-in-law. The farmer's child becomes an orphan; John Jones' wife loses both legs. No details are spared to drive home the danger of "Drunk Driving." The local police, hospital, school and government authorities might cooperate with the theatreman and make sure that the public sees this short.—Running time, 21 minutes.

Stranger Than Fiction, No. 68

(Universal)

Oddity

Comprising many strange items, the latest in the Oddities series is up to the standard of the "Stranger Than Fiction" subjects. A collection of pipes, some more than a century old, is displayed. Willie Swan, a Negro of Baton Rouge, La., is known the world over for his ability at making hunting horns, while at Alexander, N. Y., a farmer owns a calf that is also half deer. An eighty year old woman in Colorado has built her own mausoleum and spends many hours a week there to become accustomed to it. Old license plates are utilized for roof shingles on one home and barn in Springer, Okla., while in New York there is a beauty parlor for men only. T. D. Rockwell, of Portland, Ore., has had his name tattooed on his leg in every civilized language on earth and also some dead languages.—Running time, 9 minutes.

Information Please, No. 2

(RKO Pathe)

Stumping the Experts

The board of experts of the "Information Please" radio program, John Kieran, Frank P. Adams and Oscar Levant with the addition of Gene Tunney as guest expert in this second of the Pathe series, continue to answer with aplomb the questions propounded by Clifton Fadiman. The answers are not always according to Hoyle as the experts' personalities come to the fore, but their quotient of correct answers continues high. The film series is as informal as the radio series. It all adds up to entertainment plus. Produced by Frederic Ullman, Jr.—Running time, 10 minutes.

Captain Spanky's Showboat

(MGM)

Our Gang: Troupers

The Gang forsakes its kiddie ways for the time being and mounts a juvenile stage to offer an adult attempt at play production along the "ten-twent'-thirt'" style of melodramatics. Incidental stage sabotage is offered the child thespians by the bully Butch, whose grievance this time is that he seems to be a frustrated songbird. The offering that the midget mummers are doing is a well tried entertainment getter and concerns in alternate moments of thrills and tears the novel tale of the mortgage which is due, a lovely heroine who offers to marry the villain to save the old folk and their homestead, and a neck to neck horse race that settles all the problems. Darla is the heroine, Spanky as the black mustached and designing menace and Alfalfa in the role of the grey-haired pappy enter into the spirit of the occasion. There are moments for Darla and Alfalfa to do their song and dance specialties. Further fun is offered by behind the scene glimpses of how the snow scenes and horse racing sequences are handled. Both the play and the play within a play are slickly run off to make this one of the most amusing Gang enterprises to date.—Running time, 11 minutes.

BROADWAY STAGE STILL AT LOW EBB

The Broadway stage, heart of the legitimate drama in this country, was no better off in the season just passed than in the year before, either from gross quantity or quality viewpoints, continuing along at about the same level as in 1937-38, which witnessed a season of the fewest plays produced in 18 years—a total of 110, the same number as in 1938-39. Some indication of the relation of this to other years can be gleaned by the 286 produced in 1929-30, year of the "crash" and the 302 each of 1926-27 and 1927-28.

The figures are from *The Billboard's* annual survey of the Broadway theatre, which runs back 19 years. In the first year of the survey, there were 242 productions.

The number of hits in the past season was 24, the same number as in the two previous seasons, but the 72 per cent of total failures in 1938-39 was two per cent less than in 1937-38 and four per cent less than in 1936-37.

One of the greatest changes to take place in the past year was the jump in musical productions, to 31, from the 12 of 1937-38, also the drop in dramatic plays from 98 two years ago to 79 in 1938-39.

Other statistics gathered by *The Billboard* for the 1938-39 season were: Percentage of failures (dramatic), 77 per cent.; percentage of failure (musical), 53 per cent.; average length of runs (all), 85 days; average length of runs (dramatic), 80 days; average length of runs (musical), 106 days, and number of productions that closed within five weeks, 49.

A review of the legitimate stage of Broadway over a 19-year span, statistically, starting with the 1921-'22 season, follows:

	1920-21	1921-22	1922-23	1923-24	1924-25	1925-26	1926-27	1927-28	1928-29	1929-30	1930-31	1931-32	1932-33	1933-34	1934-35	1935-36	1936-37	1937-38	1938-39
Total Number Productions	242	261	214	249	264	288	302	302	268	286	226	225	212	154	189	138	125	110	110
Total Dramatic Productions	174	207	160	199	205	226	232	233	205	224	181	179	180	130	158	114	103	98	79
Total Musical Productions	68	54	54	50	59	62	70	69	63	62	45	46	32	24	31	24	22	12	31
Total Commercial Premieres	148	185	164	179	210	223	228	255	214	221	163	176	138	133	131	103	89	79	83
Commercial Premieres (Dramatic)	99	144	124	141	163	178	180	205	169	167	135	150	115	120	114	92	79	69	64
Commercial Premieres (Musical)	49	41	40	38	47	45	48	50	45	54	28	26	23	13	17	11	10	10	19
Percentage of Failures (All Productions)	55%	71%	64%	65%	65%	67%	68%	74%	80%	83%	77%	83%	82%	80%	81%	68%	76%	74%	72%
Percentage of Failures (Dramatic)	59%	76%	65%	73%	74%	74%	76%	81%	85%	87%	81%	86%	85%	84%	83%	74%	80%	77%	77%
Percentage of Failures (Musical)	47%	51%	63%	37%	36%	40%	40%	46%	59%	69%	54%	67%	68%	43%	69%	18%	45%	50%	53%
Average Length of Runs (All)—Days	99	87	109	101	87	97	108	88	92	76	60	60	59	55	60	80	81	84	85
Average Length of Runs (Dramatic)—Days	85	76	102	85	74	79	96	77	77	63	51	57	50	46	55	71	75	79	80
Average Length of Runs (Musical)—Days	142	128	131	166	130	176	143	130	149	137	107	79	107	137	102	164	128	125	106
Closed Within Five Weeks	69	94	63	81	85	111	119	126	95	149	81	119	97	87	87	59	57	52	49
Total Number of Hits	67	54	59	62	73	74	73	66	60	52	38	30	30	29	26	34	24	24	24
Dramatic Hits	41	34	44	38	43	47	44	39	35	31	25	21	22	21	21	25	18	19	16
Musical Hits	26	20	15	24	30	27	29	27	25	21	13	9	8	8	5	9	6	5	8

Chicago Circuits Add "Book Night" Promotion

Consolidated Book Publishers' "Book Night" promotion for theatres has been extended by Balaban and Katz to most of its neighborhood houses in Chicago and has been adopted by the Chicago circuits of Reinheimer, Van Nomikos, A. D. Lasker, Joseph Stern and Harrison-Goodman, following other circuits elsewhere, including Schine in up-state New York and Ohio; Fox West Coast, in California, and Randforce, in New York, Brooklyn and Long Island.

Consolidated, with headquarters in Chicago, has set up cooperative merchandising campaigns embracing local newspaper advertisements, coupons, heralds, trailers, posters, window cards and recordings for street ballyhoo in sound trucks.

Standard American Encyclopedia, in 15 volumes, is the first set to be offered patrons, one volume a week, and will be followed by the University of Knowledge series, then a set of World's Great Literature.

Alliance Acquires Four

The Alliance Theatre circuit, Chicago, successor to the Gregory circuit, has acquired the Garver Theatre circuit in Terre Haute, Ind. The theatres are the Orpheum, Swan, Idaho and The Virginia.

De Forest Joins CBS Radio School Board

Dr. Lee De Forest, radio pioneer, has joined the board of consultants of Columbia Broadcasting System's "School of the Air." Dr. De Forest will be an advisor to the air school on matters of science, especially radio technology. He is credited with 300 inventions in the fields of wireless telegraphy, radio telephone, wire telephone, sound-on-film talking pictures, high-speed facsimile, picture transmission and television. "Noiseless recording" positive prints in talking pictures and "glow light" recording of sound on film are among the innovations attributed to him.



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A Deanna grown to young lady-loveliness... to mean romantically more... to her fans and to you!



The NEW UNIVERSAL
presents

Deanna DURBIN

in

"FIRST LOVE"

★

with Helen Parrish • Robert Stack
Eugene Pallette • Lewis Howard
June Storey • Leatrice Joy
Marcia Mae Jones • Charles Coleman

★

Directed by Henry Koster
Produced by Joe Pasternak

A HENRY KOSTER PRODUCTION

History dubbed this hunch-backed plotter "A monster in silks!"

A royal thug, blood-brother to the devil himself, who laid the loyalty of men, the love of women low, that he might work his twisted plans to horrible perfection!

IN the story of this diabolical, misshapen figure, the screen presents a spectacle of unequalled magnitude…the wide-swept furies of a nation driven to maniacal revolt . . . the shadow of a bestial-faced executioner…a populace screaming for revenge!



UNIVERSAL presents

"TOWER of LONDON"

NATIONAL RELEASE OCT. 27th

Starring **Basil RATHBONE**

with **BORIS KARLOFF**

BARBARA O'NEIL · IAN HUNTER

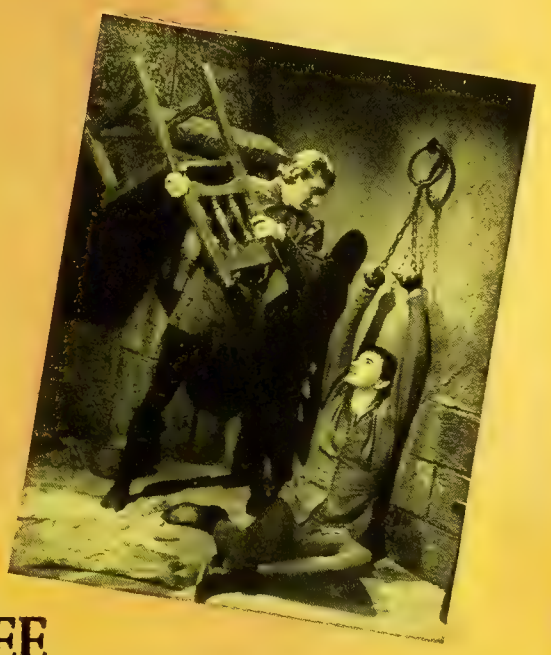
VINCENT PRICE · NAN GREY

John Sutton, Leo G. Carroll, Miles Mander,
Lionel Belmore, Rose Hobart

Original screenplay by Robert N. Lee
Produced and Directed by Rowland V. Lee

a **ROWLAND V. LEE** production







WOO WOO! Watch them clamor for Baby SANDY'S Glamour!



SPECTACLE! Sumptuous bath-tub scenes (apologies to Mr. DeMille)





MYSTERY! SUSPENSE!



LOVE DIVIDED!



BEAUTY SHOW for the T. B. M.

SANDY SELLS SEATS!

Critics, fans, young and old—
You'll find them all Sandy-sold!

***NEW* UNIVERSAL presents**

HUGH HERBERT in "LITTLE ACCIDENT"

with **FLORENCE RICE · RICHARD CARLSON**
JOY HODGES · ERNEST TRUEX · FRITZ FELD
and **BABY "SANDY"**



LIFE looks at SANDY

and all America falls helplessly in love with her!



Original screenplay by Paul Yawitz and Eve Green
Developed from the play by Floyd Dell & Thomas Mitchell
Produced and directed by CHARLES LAMONT

NATIONAL RELEASE OCT. 27th

UNIVERSAL NET PROFIT $1,200,000
RKO 6 MONTH LOSS CUT TO $68,070

U's Earnings for Three Quarters, $989,995; Atlas Applies to Amend Agreement on Dividend Payments

Gains in financial operations were noted this week for both Radio-Keith-Orpheum Corporation and Universal Pictures.

Wall Street estimated a $1,200,000 net for Universal for the year ending on November 2nd.

RKO's trustees cited reductions in losses to $68,070 for the first six months of 1939, compared with the $480,176 loss sustained in the same half year in 1938.

Both companies also reported several outstanding productions completed.

RKO Theatres Net, $482,650

The reduction in the RKO net loss was revealed in the semi-annual report of the Irving Trust Company, RKO trustee, to the United States district court in New York City.

The reduction was obtained, according to the report, after all taxes and provision for $382,594 interest, but before providing for the current dividend of $148,900 on 45,543 shares of Keith-Albee-Orpheum preferred stock.

RKO's theatre subsidiaries gained a net profit of $482,650 for the first six months of this year, compared with $416,478 for the same period last year.

The Irving Trust Company report observed that theatre attendance and admission prices were lower this year than last, but that fixed charges and operating expenses were also less, making possible the greater net profit.

RKO's picture subsidiaries for the period had a net loss of $756,668, after accrual of interest on indebtedness to RKO in the amount of $538,691. Last year, for the same period, the net loss was $1,135,522, after a similar accrual of $526,262 interest.

The picture company's receipts declined considerably this year, the report said, but it added that reduction in operating costs and other expenses more than offset this.

Pathe News Net, $49,881

Pathe News had a net profit of $49,881, compared with a net profit of $117,574 for the same period last year.

RKO's total income for this year's first six months was set at $26,322,046, divided as follows: $13,393,263, film rentals and sales; $11,501,158, theatre admissions; $1,427,624, rents and other income.

The company's expenses for the six month period of this year were $24,881,208. $11,862,193 of this was for film sales and service.

The indebtedness of RKO and subsidiaries during this period was reduced by $1,045,751, the report said. Interest on indebtedness was paid to the sum of $590,270.

Since the receivership was instituted in 1933 the fixed indebtedness of the company has been reduced by $10,874,223, the report claimed.

A. Christensen, vice-president of the Irving Trust Company, declared that, while RKO receipts were poor in July and August, those in September and early October have increased considerably.

Invited to Hollywood by RKO's president, George J. Schaefer, to view "the most pretentious group of films ever produced by the company during a single time period," Ned E. Depinet, vice-president in charge of distribution of RKO Radio, and S. Barret McCormick, publicity and advertising director, arrived Monday.

Seven of the pictures, approximating an investment of $7,000,000, will occupy the attention of the eastern executives during their visit.

The seven features are "The Hunchback of Notre Dame," from Victor Hugo's novel, with Charles Laughton starring; "Abe Lincoln in Illinois," the Max Gordon-Harry Goetz production starring Raymond Massey in a screen version of Robert E. Sherwood's Pulitzer Prize play; "Pinocchio," Walt Disney's second full-length animated feature; "Allegheny Uprising," Claire Trevor and John Wayne; "That's Right, You're Wrong," with Kay Kyser, band leader, and Adolphe Menjou; "Vigil in the Night," co-starring Carole Lombard, Brian Aherne and Anne Shirley under the producer-director guidance of George Stevens, and "Swiss Family Robinson," first of a series by The Play's the Thing Productions, headed by the author-producer team of Gene Towne and Graham Baker.

Adding another independent producer to Radio's list, Mr. Schaefer closed with Lee Garmes for the production of "And So Goodby," story by Mildred Cram and Adele Comandini.

TAX COLLECTIONS INCREASE $338,000

Reflecting a general upturn in the amusement industries, September collections from the federal tax on admissions jumped $338,000 *over the August level, to* $1,852,256, *it was reported this week by the Internal Revenue Bureau at Washington.*

The September total, comparing with $1,513,468 *of August and* $1,668,827 *of September,* 1938, *was the greatest recorded since December of last year.*

Receipts for the first quarter of the current fiscal year thus showed $187,271 *above the corresponding period a year ago,* $4,899,997 *against* $4,712,703, *but for the first nine months of the current calendar year were slightly under* 1938, *with* $14,056,201 *against* $14,059,465.

Nearly 60 per cent of the national increase was reported from the Third New York District, where collections jumped $209,000, *from* $336,191 *in August to* $545,092 *in September.*

The improvement was entirely in admissions, which increased from $287,463 *to* $503,762. *Declines were shown in collections from free or reduced rate admissions from* $3,950 *to* $3,411, *in tickets sold by brokers from* $4,346 *to* $3,422, *and admissions to roof gardens and cabarets from* $40,431 *to* $34,380.

See Large Universal Gain

Universal's profitable showing for the final quarter of this year indicated, to Wall Street observers, a possible net profit of $1,200,000 for the fiscal year ending November 2nd.

The earnings for the first three quarters of this year were set at $989,995. In the final quarter, August and September's operations showed a profit, and it was expected that October operations also would net a profit.

The predicted net profit was after allowances for year-end adjustments.

The company is releasing seven new pictures in the next three weeks, as follows: "Little Accident" and "The Tower of London," Oct. 27th; "The Road Back," "Call a Messenger" and "Legion of Lost Fliers," Nov. 3rd; "First Love" and "One Hour to Live," Nov. 10th.

Atlas Amending Agreement

The Atlas Corporation, which owns one-half of RKO and has $40,000,000 of other stock and bond holdings in other lines, has applied to the New York Stock Exchange for permission to amend its agreement relating to dividend payments. At the present time, only $750,000 of the company's over $20,000,000 capital surplus can be used for dividends.

The corporation's application states that it "should not be denied the right to use this surplus for the payment of dividends on its common stock, so long as there remains sufficient coverage to protect the holders of the 6 per cent preferred stock."

Columbia Cuts Dividend

Columbia Pictures Corporation's board of directors, on Oct. 19th, declared a dividend of 34⅜ cents per share "on account of the regular quarterly dividend of 68¾ cents per share due at this time on the $2.75 convertible preferred stock."

The dividend was declared payable on November 15th to stockholders of record at the close of business on November 1st. Said the dividend announcement:

"The decision to pay only one-half of the regular perferred dividend at this time is due largely to the disturbed European conditions which, if they continue, may adversely affect motion picture earnings."

Studio Executives Honor Darryl Zanuck at Dinner

Actors, writers, directors, producers and studio executives, to the number of 200, gathered Wednesday evening at the Masquers Club in Hollywood to honor at dinner Darryl F. Zanuck, Twentieth Century-Fox vice-president in charge of production, for valued service in behalf of the professions represented, for "good fellowship" and for donating to the Motion Picture Relief Fund the sum of $7,440, gross receipts of the Hollywood premiere of "Hollywood Cavalcade" at $10 the admission.

William Collier, Sr., was named master of ceremonies by the committee under the chairmanship of Edward Earle, veteran actor. Scheduled to speak were Judge Edward Brand, Louis B. Mayer, Samuel Goldwyn, Mervyn LeRoy, James Roosevelt and Hy Gardner, former Broadway columnist.

The honor guest list: Burton Fitts, district attorney; William Goetz, Charles Laughton, Harry Joe Brown, Frank Capra, John Ford, Mark Hellinger, Edgar Bergen, Jack Benny, Morton Downey, Russell Swan, Dalies Frantz, Gene Fowler, Lucien Hubbard, Al Jolson, Orson Welles, Ed Sullivan, Mario Chandlee, Edward G. Robinson, and producers and directors from the Zanuck studio.

PROPAGANDA FILM INJECTED INTO BRITISH INDUSTRY BY NEW MINISTRY

Government's Information Department in Important Role; Producers and Unions Renew Quota Retention Demand

by AUBREY FLANAGAN
in London

Whatever may become the ultimate fate of British film production as currently established and understood, there seems little doubt that in the not far distant future its Government relationships will extend beyond the confines of the Board of Trade, the Treasury and the Home Office to yet another State Department, the newly created Ministry of Information.

More Propaganda Films Ahead

On the cards, though scarcely yet in a concrete state, is the certainty that production of films mainly if not always blatantly propaganda will be sponsored by the Ministry. Plans already are being advanced for the making of films for various Government departments through the new Ministry.

The aim of these films naturally will be the propaganda of the British viewpoint and the chronicle of British activities in neutral countries, though also at home. A Film Section is, as already recorded in these pages, in active being under the directorship of Sir Joseph Ball. Though production has not actually been launched, the Film Section already in five weeks has made some mark on the industry here.

Relations Improved

The recent dispatch of newsreel cameramen to France, the greater dissemination of British newsreels abroad, the facilitating of transport and communications for British producers making appropriate films, the easing of the censorship machinery so that the trade becomes virtually its own censor, and the general brisk-ening of the relations of Whitehall and Wardour Street, all considered essentials in a country at war, are already to the credit of Lord Macmillan's Ministry, if more specifically that of Sir Joseph Ball's department.

The Ministry of Information was planned before the September, 1938, crisis, with the objective not only of directing the flow of news and propaganda from this country during war but of oiling the machinery of contact between the various Government departments and the press, radio and films. A film department was a natural corollary, and fell to the leadership of Sir Joseph Ball. Its work has been directed mainly towards improving and easing the relationship of the various Government departments with the industry, though it is more directly defined by officials within the Ministry as having concentrated upon breaking down the mental and bureaucratic barriers of Whitehall. Every Ministry is in contact with it, and for statements, reports and communiques each Whitehall department automatically uses it as the mouthpiece.

Wider Use Sought

The ambitions of the Ministry's Film Section include the greater use of the screen at home and abroad by the various Whitehall departments for purposes of propaganda. It is intended that the Ministry officially will commission films, documentaries, dramatic or otherwise, for the War Office, the Air Ministry, the Home Office, and so on. Such subjects as the social and domestic work of Government sections, air raid precautions, evacuations, medical services and transportation of food are but a few of those that might be, and probably will be, covered. Such films would be made by outside units, being commissioned by the Ministry on behalf of the various Government bodies.

Obviously the Ministry would not organize distributing machinery, using the normal trade channels for that purpose.

News Films Speeded

Meanwhile considerable work has been done in regard to the British news film. Thanks to the film department's pressure, the speed of distribution of British news films and the quality of the news has been intensified. Machinery has been put in motion to expedite the importation of negatives and the exportation of finished negatives and positives to neutral territories. Cameramen representing all the British newsreel units, in some cases accompanied by sound trucks, have now gone to France with official blessing.

Though not directly chartered by the Ministry of Information, a number of films have been commissioned by the British Council, a semi-official body which operates with finances voted by the Foreign Office. Obviously such films must have direct Ministry approval and will be used as propaganda at home and aboard.

Minor functions of assistance to the film trade which the Ministry is called upon to perform include recommendations to the Ministry of Mines to grant petrol concessions to producers performing what they conceive to be National Service.

Ostensibly Voluntary

Under the Ministry of Information, though operating apart from its Film Section, comes the machinery of censorship. The "security censorship" is ostensibly a voluntary censorship imposed on itself by the trade through its own body, the British Board of Film Censors. The "voluntary" censorship is now imposed on newsreels. According to Lord Winterton, Paymaster General, the staff of the BBFC has been reinforced by the Ministry of Information and the Board acts under its instructions. Objection has been raised by the newsreel organizations and by the labor unions to the censorship of newsreels by members of the BBFC. The Association of Cine Technicians, for instance, pleaded that the trade body was entirely unsuitable for this work. The presence of five members of the Ministry staff at the BBFC, headquarters would seem by now to be considered adequate safeguard.

▽

British producers and labor union representatives met again with members of Parliament and renewed their demands that the British distributor and exhibitor quotas be retained by the Government.

New pleas were made for the abolition of restrictions on blind and advance booking, and for the institution of 12-month registration periods, on the ground such a move would stimulate film financing.

▽

The winding up of Imperator Films Productions, Ltd., and Herbert Wilcox Productions, Ltd., both under Herbert Wilcox, was formally announced this week.

A letter to creditors said that as a result of the outbreak of war and the uncertainty of production it had become necessary to discontinue activities.

Mr. Wilcox is now in Hollywood where he is to direct Anna Neagle in "Irene."

▽

Luminous paint used to pick out publicity displays, to illuminate vestibules, decorate ushers and provide direction lines to theatres, may help British picture houses solve one of the blackout problems.

At the Regal, Marble Arch and the Scala, Croydon, experiments have been so successful that other houses, notably in the West End, are likely to follow suit.

▽

A loan up to 60 per cent of the total negative cost of British production from a sum set aside from the amusement taxes has been suggested to Sir Joseph Ball by Stephen L. Courtauld, Reginald P. Baker and Michael Balcon. The loan would constitute a first lien, with a low rate of interest and would be repayable from the picture's gross. Those favoring the plan think it might draw British players home from Hollywood.

WANT "FROZEN" CASH SPENT IN ENGLAND

The Cinematograph Exhibitors Association will demand that all money retained in England as a result of the expected restrictions on remittances to the United States by American film distributors be spent within the film industry in Britain.

It is understood that the exhibitor organization is planning to ask safeguards against foreign theatre investments (presumably American) considered likely to restrict British exhibitor activities.

Goodwill Mission to U. S. Contemplated by French

France is contemplating sending a goodwill mission to the United States, consisting of Charles Boyer, Georges Carpentier and Jean Borotra, noted tennis player.

In the meantime, the film business there is in turmoil, caused by the war. American film revenue has been cut to almost nothing. The newsreels can't get any pictures except those which are handed out by the Government Bureau of Propaganda, and only after the censors have given their approval. Newsreel companies with their own organizations, therefore, are seriously affected.

Rushing of American cameramen to France to replace manpower which has gone off to war has proved futile because the French Government is not issuing permits to such men. Two of these, Arthur Menken of Paramount and Neil Sullivan of RKO-Pathe, are still waiting for their working permits to photograph the front. Mr. Menken recently moved to Brussels.

There has been a report just published in Paris that Bernard Nathan, former head of Pathe-Natan, now serving a sentence for embezzlement, is being released in order to join the fighting forces. Mr. Nathan served in the World War. His brother, Emil, is now at the front. Many employees of American companies also are in the service. Latest to enlist is Souhami, former head of Paramount in Paris.

Paul O. Brake Aids Beatty

E. C. Beatty, president of the Butterfield theatre circuit, has appointed as his assistant Paul O. Brake, manager of Butterfield theatres for nine years. Howard Sweet, former manager of the Franklin theatre, Saginaw, Mich., succeeds Mr. Brake as manager of the Post and Bijou theatres in Kalamazoo.

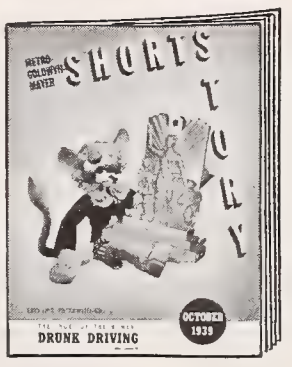
THIS SHORT SUBJECT STEALS THE SHOW!

No matter what super-colossal feature you play —no matter if you've got Screeno, Beano, dishes or diamonds—
A Short Subject will steal the show when you play:

"DRUNK DRIVING"

THE NEWEST AND MOST POWERFUL OF M-G-M'S "CRIME DOESN'T PAY" SERIES!

Winner of the 1939 Award presented by the Motion Picture Traffic Safety Committee, "Drunk Driving" offers 1001 local tie-ups for guaranteed action at the box-office. It's better and BIGGER than "Hit and Run Driver." Read full promotion details in current issue M-G-M SHORTSTORY!



U. S. Film Critics Select Governors

A temporary board of governors was named last weekend by the U. S. Film Critics to serve until the first convention. At a meeting in Detroit the committee selected Hollywood as the location for the convention which is scheduled for late in February or early March.

Jimmy Starr, motion picture editor of the Los Angeles *Herald-Express,* was chosen chairman of the committee which he will appoint to handle the convention details. The board of governors and their districts are: 1—New York and New Jersey, not appointed yet; 2—Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island, Prunella Hall, Boston *Post;* 3—Pennsylvania, Delaware, Maryland, West Virginia, Virginia and District of Columbia, Harold W. Cohen, Pittsburgh *Post-Gazette;* 4—North Carolina, South Carolina, Georgia and Florida, Eddie Cohen, Miami *News;* 5—Indiana, Ohio and Kentucky, Boyd Martin, Louisville *Courier Journal;* 6—Tennessee, Alabama, Mississippi, Louisiana and Arkansas, Harry Martin, Memphis *Commercial Appeal;* 7—Michigan, Illinois, Wisconsin, Buck Herzog, Milwaukee *Sentinel;* 8—Iowa, Missouri, Kansas and Nebraska, Keith Wilson, Omaha *World-Herald;* 9—Minnesota, North and South Dakota, Merle Potter, Minneapolis *Times-Tribune;* 10—Oklahoma, Texas, Colorado and New Mexico, John Rosenfield, Dallas *Morning News;* 11—Washington, Oregon, Wyoming, Montana and Idaho, Herbert Larson, Portland *Oregonian;* 12—California, Nevada, Utah and Arizona, Jimmy Starr, Los Angeles *Herald-Express;* and 13—Canada and Nova Scotia, Rolly Young, Toronto *Globe* and *Mail.*

One of the projects will be an annual poll to determine the best performances of an actor and actress of the year.

Merle Potter, Minneapolis *Times-Tribune,* who has directed a similar poll for the last three years, will be in charge.

"Censor" Group Picks Leader

Following its emergence as another "pressure group" the American Humane Association last week appointed Richard C. Craven of Albany, New York, to head its drive to censor the industry's treatment of animals. Mr. Craven officially is named Western Regional Director of the Association. He will open offices in Hollywood.

Eric Hansen, general manager of the Association, announced the appointment to the office which was created at the national convention of Humane Associations, held in Albany the week of September 14th. Mr. Hansen at the time submitted a report critical of the motion picture industry's treatment of animals, after a study following protests made by humane societies in connection with "Jesse James."

"I think," Mr. Craven said, "that they (the studios) will be only too pleased to negotiate with one man, representing the whole humane movement, rather than a large number, representing separate organizations."

Altec Service Corporation has signed with the Lincoln Theatres, Inc., and the King Coal Theatres, Inc., of Marion, Va., for a renewal of contracts on six theatres and service for two additional houses.

Bluebook School

Conducted by F. H. RICHARDSON

[Based on the Second Revision of the Sixth Edition, Bluebook of Projection]

ANSWER TO QUESTION NO. 1

Bluebook School Question No. 1 was: *What is feed-back? Reverse feed-back? Interelectrode capacitance? Oscillation?*

The following made answers of outstanding excellence: J. R. Prater, W. E. Limmroth; J. A. Zachritz, L. E. Thomas and R. S. Johnson. I believe, however, that Mr. Prater has a bit the best of it. He says.

"*Feedback* is the condition existing in amplifier tubes when changes in plate voltage, which were caused by corresponding changes in grid voltage, are 'fed back' to the grid again, either through the capacitance existing between plate and grid inside the tube, or through the external circuits.

"*Reverse feedback* is the intentional delivering to the grid of an input tube, a portion of the amplified signal from an output tube of the same amplifier, in such a way that the phase of the 'feedback' signal is opposite to that of the normal input signal. In this way, instead of the feedback causing oscillation, it opposes the normal input signal and thus reduces sound volume.

"Since the purpose of an amplifier is to increase sound volume, it would seem that the use of reverse feedback would result only an a waste of power. However, in addition to amplifying the input signals, all amplifiers generate a considerable amount of spurious harmonics, consisting of both even and odd multiples of the input frequencies. These harmonics cause distortion and harshness in the sound output, and it is desirable to remove as much of them as possible.

Even harmonics can be automatically cancelled by using push-pull amplification, but reverse feedback is the only means of cancelling both *even* and *odd* harmonics. Reverse feedback accomplishes a very useful purpose whenever it reduces the strength of the harmonics more than it reduces the strength of the true signal.

"*Inter-electrode capacitance* is the capacitance which exists inside a vacuum tube between any two elements (or 'electrodes') which are connected to opposite sides of the same electrical circuit.

"*Oscillation* is the condition existing when an amplifier tube converts its d.c. plate power into a.c. of one single-frequency (which may be within or above the audible range) regardless of what the frequency of the applied input signal may be. Oscillation is caused by feedback from plate to grid, which allows an already amplified signal to be applied again to the grid, resulting in still further amplification.

Four questions have now been submitted. Here is another:

Question No. 5

For what reasons is it essential that projectionists have information concerning details of all equipments employed in professional projection, and how may such information be obtained?

What detailed information is necessary before a projectionist will be able to operate successfully a theatre sound system?

Pittsburgh Opens 'Allegheny' Film

"Allegheny Uprising," RKO's film of pre-Revolutionary days in Pennsylvania and starring Claire Trevor and John Wayne, will have its world premiere at Pittsburgh on November 3rd.

Cornelius D. Scully, mayor of Pittsburgh, the Allegheny Centennial Committee of One Hundred, and a number of civic organizations had requested the premiere.

The showing at the Loew's Penn theatre will mark the opening of the Allegheny Centennial Celebration. The onetime city of Allegheny is now part of Pittsburgh.

Claire Trevor will make a personal appearance on opening night and an NBC-Blue Network broadcast from 8 to 8:30 P.M. through KDKA will be made from the stage. Charles Kurtzmann, manager of the Penn theatre, is handling the arrangements in collaboration with Joe Feldman, RKO theatre publicity man, and Sherman Gregory, manager of radio station KDKA.

The theatre of 3,600 seats has been sold out at $2.50 a ticket to the members of the Old Allegheny Centennial committee. The radio station is joining the premiere with the dedication of its new transmitter. Thirty-five mayors are expected for the premiere.

"Mohawk" Openings Set

"Drums along the Mohawk," Twentieth Century-Fox's 14-reel color film, will open in five Mohawk Valley cities on November 2nd, eight days ahead of general release. The pre-release openings will be at the Palace, Albany; Proctor's, Schenectady; Rialto, Amsterdam; Glove, Gloversville, and the Olympic, Utica. Players will be brought on from Hollywood. There will be a dinner attended by state officials in Albany the night before the opening.

"Gone with the Wind" Opening

Selznick-International's "Gone with the Wind" will have its world's premiere on December 15th at Loew's Grand in Atlanta. The picture will open in New York at the Capitol on December 21st. MGM plans a special sales conference in November to set policies on the picture.

Stanley Renews Vaudeville

The Warner Stanley, Pittsburgh, renews its vaudeville-pictures policy this Friday, with Eddie Cantor and his radio show. Other tentative acts include Hal Kemp and band, Horace Heidt and band, and a personal appearance of Ann Sheridan.

Oklahoma City Leads Drive

The Oklahoma City exchange of Twentieth Century-Fox was in first place last week in the Sidney R. Kent Seventh annual sales drive. George Friedel is head booker at that exchange.

Joseph Villella, program manager of station KQV, Pittsburgh, is organizing a vaudeville unit for performers who have appeared over that station and for acts not suitable for broadcasting.

Clark Rodenbach, motion picture critic on the Chicago *Daily News* for many years, has resigned. Clarence Bulliet now handles film reviews.

The Motion Picture Associates of New York have set November 25th for their annual dinner and dance.

Variety Clubs Hold Elections

The Variety Clubs of America, headed by John H. Harris as national chief barker, have begun their annual local Tent elections. New or reelected officers have been named for another year in some 10 of the Tents. A new Tent, number 22, has been formed in Oklahoma City and has been granted a state charter of incorporation.

Sidney Lust was elevated to chief barker of the Washington, D. C., Variety Club at the annual election held in the Willard Hotel there. Other officers elected are Hardie Meakin, first assistant chief barker; Edward Fontaine, second assistant; Sam Galanty, treasurer, and Nate Golden, secretary. Ray Bell remains as executive secretary.

Schieber a Chief Barker

C. Harry Schieber has been elected chief barker of the Columbus Variety Club. Virgil Jackson and Lou Holleb were named first and second chief barkers, respectively, and J. F. Luft, treasurer. P. J. Wood was reelected secretary.

The Kansas City Variety Club has elected Jay Means as chief barker to succeed George Baker. First assistant is Charles E. Gregory, second assistant is Jerry Zigmond, secretary is Arthur Cole and treasurer is James States. Cole and Sam Abend were elected delegates to the national convention of Variety Clubs in Dallas next April. Frank Hensler was elected national canvassman. The club has set its annual ball for November 10th at Pla-Mor.

Pittsburgh Banquet Sunday

The Pittsburgh Variety Club has elected C. J. Latta chief barker. Other officers elected are C. C. Kellenberg, first assistant; Burtis Bishop, second assistant; Al Weiblinger, secretary, and M. M. Shapiro, treasurer. Harry M. Kalmine and Harry Feinstein have been named national convention delegates. Installation of officers will be held Sunday at the William Penn Hotel at the 11th annual banquet.

The Reverend Edward Flanagan of Boys Town, Nebraska, and Mr. Latta will be guests at the Pittsburgh banquet. Father Flanagan, recipient this year of the national Variety Clubs' first Humanitarian Award, will address the banquet as will James Roosevelt, Senator James J. Davis, former Governor Harold Hoffman of New Jersey and others.

The Cleveland Variety Club elected Nat L. Lefton chief barker, succeeding Nat Wolf. The new crew or directors are: Duke Clark, first vice-president; Lester Zucker, second vice-president; Frank M. Boyd, secretary; I. J. Schmertz, treasurer; Bert M. Stearn, Dave Miller, Jerome M. Friedlander, Eddie Miller, A. M. Goodman and Manny Landers, and the past chief barkers, Mr. Wolf, M. B. Horwitz, Nat Holt and Frank Drew.

The Cincinnati Variety Club reelected Arthur Frudenfeld chief barker. James J. Grady and Andy Niedenthal were named first and second chief barkers, respectively. Ralph Kinsler was reelected dough guy and Saul M. Greenberg succeeds Joe Kolling as property master.

The Omaha Variety Club elected Morris Cohn chief barker for 1940, succeeding H. J. Shumow. Other officers are: E. R. Cummings, first assistant; Sam Epstein, second assistant; Meyer Stern, treasurer; Edward Shafton, secretary, and the board of directors includes the officers and D. V. McLucas, Eugene Blazer, Ted Mendenhall, Walt Green, John Gillin and Mr. Shumow.

The Philadelphia Variety Club has elected Jay Emmanuel chief barker. Other officers are David Weshner, first assistant; David Supowitz, second assistant; John Monroe, secretary; Ben Amsterdam, treasurer, and Harry Ball, fixer.

The Detroit Variety Club has elected a new board of directors consisting of Jack Saxe, treasurer; David Newman, William Carlson, Lew Wisper, Harold C. Robinson, John Howard, William Flemion, Barney Kilbride, Edgar E. Kirchner, Charles C. Perry, and William Hurlbut. Mr. Carlson and Mr. Perry were elected delegates to the national convention. Mr. Perry was also elected national canvassman.

The Variety Club of Oklahoma City, Tent No. 22, has been granted a charter of incorporation by the secretary of the State of Oklahoma. Incorporators are L. C. Griffith, Horace Falls and Sol Davis. In a current membership drive 37 new members were accepted bringing the total membership to 75. The formal opening of the club headquarters was held last week in the Black Hotel.

The Buffalo Variety Club has reelected Robert T. Murphy chief barker. Other officers are Sidney Lehman, first assistant; Kenneth G. Robinson, second assistant, and W. E. J. Martin, secretary and treasurer for the fifth consecutive year.

Committee Being Formed

Thirty-three newspaper writers, authors and news commentators are understood to have accepted invitations to be members of the National Humanitarian Award Committee of the Variety Clubs of America. The second annual award will be made at the Sixth Annual Convention of the Variety Clubs of America at the annual meeting to be held early next year in Dallas to the person who is selected as contributing the most outstanding service to humanity. Rev. E. J. Flanagan of Boys Town, 1938 winner, will serve on the committee to make the award this year.

The Variety Post of the Pittsburgh American Legion reelected Harry M. Kalmine, commander; C. C. Kellenberg, adjutant; James G. Balmer, finance officer; Father James Garrahan, service officer and chaplain; Dr. L. G. Beinhauer, first vice-commander and Joe Hiller, second vice-commander. The chairman of the executive committee is I. Elmer Ecker, Dr. A. I. Wise and Brian McDonald were added to the committee.

The Milwaukee Variety Club Auxiliary has scheduled a midnight Variety Follies at Fox's Palace theatre on Dec. 2nd.

The Cinema Club of Cincinnati, a recently formed organization of film and other salesmen serving the industry, is organizing a welfare fund for use of its members. Rudy Knopfle is president.

The Cinema Club of Kansas City, young film men's organization sponsored by the Variety Club, will have its first social function of the season, a Hallowe'en party Tuesday at Variety clubrooms.

Actors Guild Radio Show to New York

Motion picture stars now appearing on Broadway will be given an opportunity to perform on the Screen Actors Guild—Gulf radio program when it moves to New York in November or December. Young and Rubicam, Inc., which handles the Gulf account, is making arrangements in New York.

MGM Wins Safety Award

"Drunk Driving," MGM short subject of the "Crime Does Not Pay" series, has won for the company the Motion Picture Safety Committee's 1939 award. Leslie Simonson, Chicago's traffic engineer, presented the trophy to Art Schmidt of the New York Loew theatre department at the National Safety Congress convention in Atlantic City, October 18th.

Conrac Appears With a Counter

A new corporation, Conrac, Inc., has been formed to manufacture an electrical device for the counting of patrons entering a motion picture theatre. L. W. Conrow and G. L. Carrington are the president and vice-president, respectively, and Harry M. Bessey is secretary-treasurer. These officials are members of the board, together with Fred G. Adams, Louis S. Allen, P. C. Kemp and Gilbert L. Kerr.

Conrac will manufacture the Conrac Attendance Register, a device by which a theatre entrant passes through two or more pencil beams of projected light, while the register counts persons *entering* the door, it does not count persons *leaving* through the same door; the register keeps a locked and sealed record, said Mr. Conrow.

Film Library Museum Sets Weeks Program

Programs of the Museum of Modern Art for the second half of October, with showings at 3 P. M. and 5:30 P. M., follow:

October 22nd—Comedies (I): "Dream of a Rarebit Fiend" (1906), "High and Dizzy," with Harold Lloyd (1920), "The Navigator," with Buster Keaton (1924).

October 23rd—War in Retrospect (II): "The Big Parade" (1925).

October 24th—The French Film (I): "The Smiling Madame Beudet" (1923), "Entra'acte' (1924), "Menilmontant" (1925), "Ballet Mecanique" (1924).

October 25th—The Documentary Film (I): "Moana of the South Seas" (1926), "Berlin, the Symphony of a Big City" (1927).

October 26th—The German Film (III): "The Love of Jeanne Ney" (1927).

October 27th—Comedies (II): "His Bitter Pill" (1916), "The Freshman," with Harold Lloyd (1925), "The Sex Life of the Polyp," with Robert Benchley (1928), "The Skeleton Dance" (1929).

October 28th—The Documentary Film (II): "Chang" (1927).

October 29th—The Swedish-American Film: "Hotel Imperial," with Pola Negri (1927-28), "The Wind," with Lillian Gish (1928).

There is no charge to the public for these film programs except the usual museum admission fee of 25c daily and 10c on Sunday.

National Decency Legion Classifies 20 Pictures

Of 20 pictures reviewed and classified by the National Legion of Decency in its listing for the past two weeks seven were approved for general patronage, 11 were listed as unobjectionable for adults and two were found objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Children of the Wild," "Law of the Pampas," "Marshal of Mesa City," "The Mill on the Floss," "Our Neighbors—The Carters," "Pack Up Your Troubles," "Sabotage." Class A-2, Unobjectionable for Adults: "The Affair Lafont" (French), "All Quiet on the Western Front" (Re-issue), "Alma Nortena" (Spanish), "At the Circus," "Mr. Smith Goes to Washington," "On Your Toes," "Road Back" (Re-issue), "The Roaring Twenties," "Shipyard Sally," "Smashing the Money Ring," "Those High Grey Walls." Class B, Objectionable in Part: "I Met a Murderer," "Mademoiselle Ma Mere" (French).

A BRAND NEW ROLE FOR

Joe Turns Copper in a



BEWARE

WITH **MARY CARLISLE**

(Reproduced above is the smash full-color 24-sheet poster)

Here's the funniest Brown picture ever

A GRAND LAUGH STAR !

Whopper of a Comedy!



SPOOKS!

Screen play by RICHARD FLOURNOY
ALBERT DUFFY · BRIAN MARLOW
Directed by EDWARD SEDGWICK

A COLUMBIA PICTUR

filmed...a hilarious, hair-raising vehicle!

IN THE CUTTING ROOM

The Gay Days of Victor Herbert

(Paramount)

Musical Biography

The music will be outstanding among the exploitation values in "The Gay Days of Victor Herbert."

The story framework follows a theatrical world theme, and at the same time is a family story. A promising singing star and a girl protege of Herbert marry. Both climb the ladder of fame, but when professional jealousy arises the wife retires from the stage. During the years, as the mother ekes out a slim existence for herself and daughter, the husband fails to live up to his early promise. Then Herbert persuades his old star to return to the stage. On the night of her return performance, she is unable to go on and her daughter is substituted. The girl is panic stricken, but the down-and-out husband, passing the theatre, anxious for one last look at his wife, enters to see the child's terror. Donning a costume, he sings with her and a new star is born. In consequence the family is reunited.

The picture, produced and directed by Andrew Stone from a play by Russel Crouse and Robert Lively which Stone and Lively adapted, will feature Walter Connolly in the title role. The members of the family are Allan Jones, Mary Martin and Susanna Foster, a 14-year-old miss. Jerome Cowan, Judith Barrett and John Garrick head the supporting cast.

Release date: To be determined.

Years without Days

(Warner Bros.)

Crime Drama

"Years without Days" is based on Warden Lewis E. Lawes' book, "20,000 Years in Sing Sing." The story was produced as a picture by First National in late 1932. Then Spencer Tracy and Bette Davis were starred. While this version, the screenplay for which was prepared by Robert Lord and Courtney Terrett, will stick to the fundamental drama of the book, some minor changes have been made in theme development and action to fit the talents of John Garfield, Ann Sheridan, Jerome Cowan, Pat O'Brien and Burgess Meredith, the principals.

It is the story of a New York thug who was sent to Sing Sing prison and soon reacts favorably to humane treatment. Refusing to participate in a break, he is given a day's reprieve to visit his sweetheart, injured in an auto crash. He learns a pseudo friend has been making advances to her—there is a fight and the chiseler is killed. The convict is torn between the desire to escape and keep his promise to the warden to return. He eventually gives himself up and during the trial both the girl and the convict plead guilty to the murder charge, but the cards are stacked against the jailbird and he goes to the chair for a crime the girl committed.

"Years without Days" is being directed by Anatole Litvak, who among other films has made "The Sisters" and "The Amazing Dr. Clitterhouse" for Warner Brothers.

Release date: To be determined.

The Farmer's Daughter

(Paramount)

Comedy

Comedy which stems from the trials and tribulations of a play producer endeavoring to stage a summer show in a barn will be the entertainment and commercial essences of "The Farmer's Daughter." Between what happens as he tries to assuage the ruffled feelings of his temperamental leading lady while the star falls in love with a farmer's daughter as the cows and other barnyard denizens cannot be prevented from interfering, the producer is driven to the verge of nervous prostration. A summer storm lifts the roof off the barn, but as the panic-stricken animals run wild, the farmer's daughter, who has been rehearsing with the hero, puts the show on.

Associate producer William Thomas seems to have rounded up a troupe of players who will put the show across in the amusing way it has been visioned. Heading the cast as the farmer's daughter is Martha Raye, with Charles Ruggles appearing as the producer. Leading man and real and make-believe romantic hero is Richard Denning, one of Paramount's Golden Circle set. William Frawley will be the press agent whose head is stuffed with exploitation ideas and Gertrude Michael is the temperamental professional star. The competent supporting cast for the film will include William Duncan, Ann Shoemaker, Benny Baker, Wanda McKay and Wilfred Roberts.

Release date: To be determined.

First Love

(Universal)

Romance

In her brief but spectacular career, Deanna Durbin has been featured in five pictures, from comparative childhood to adolescence. "First Love" will mark the transition from adolescence to young womanhood. Still retaining her personal simplicity, she will be seen in an up-to-date variation of the Cinderella story. She's an orphan for whom her relatives have no time, envied by her cousin, befriended only by the servants. But she gets her first kiss and her first fellow.

Once again Miss Durbin will be guided by Joe Pasternak, who has produced all her pictures, and Henry Koster, who directed "Three Smart Girls," "100 Men and a Girl" and "Three Smart Girls Grow Up." Credit for the screen play has been given Bruce Manning, who had a hand in the preparation of four previous Durbin pictures.

The supporting cast will feature Helen Parrish, with Miss Durbin in "Mad about Music" and "Three Smart Girls Grow Up"; two newcomers, Robert Stack and Lewis Howard, also Eugene Pallette and Leatrice Joy, a star of the silents who is returning to pictures. Additionally the cast will include June Story, Charles Coleman and Frank Jenks.

Miss Durbin has four singing numbers, "Home, Sweet Home," "Amapola," a medley of Strauss waltzes, and "One Fine Day," aria from "Madame Butterfly."

Release date: October 20, 1939.

Invisible Stripes

(Warner Bros.)

Crime Drama

The subject is what happens to convicts when they have completed their prison terms and endeavor to become members of the society which refuses to accept them. One ex-convict wants to go right, the other never could be anything but wrong. Their adventures involve a third party, the brother of the one who had good intentions but found the lure of easy money a greater temptation than he could resist. Society can do nothing with these men, but the two know how to pay each other off.

In the picture, two of the foremost exponents of crime on the screen, George Raft and Humphrey Bogart, will be featured, and William Holden, the hero of "Golden Boy," will have much to do. They will be supported by Tully Marshall, Flora Robson, Lee Patrick, Paul Kelly, Marc Lawrence, outstanding in "Housekeeper's Daughter," Jane Bryan, Joseph Crehan and Henry O'Neill.

The director, Lloyd Bacon, has been in charge of many of Warners' most vivid melodramas.

The importance of the love interest has not been ignored. As a matter of fact, "Invisible Stripes" has two love stories, one of which ends happily and the other tragically.

Release date: To be determined.

Green Hell

(Universal)

Adventure Melodrama

While the entertainment idea is not new, it is one that in the past has provoked unique public response. It is a weird, tense and action-packed picturization of blood-curdling adventures of a little band on an archaeological expedition into the jungles of the upper Amazon River. And amid the horror stemming from the jungle fear, a love story is worked out.

The production is the initial picture for Harry Eddington, who in his two decades as an agent has handled the affairs of many of the screen's biggest stars. It is being directed by James Whale, whose record includes "Journey's End," "Hell's Angels," "Frankenstein," "Old Dark House" and "The Man in the Iron Mask."

"Green Hell" will provide exhibitors with a list of wellknown screen names. Topping the cast are Douglas Fairbanks, Jr., now in "Rulers of the Sea," and Joan Bennett, often starred in Wanger pictures and presently in "Housekeeper's Daughter." In support will be seen John Howard, a fixture in many Paramount films, Alan Hale, George Bancroft, George Sanders, two newcomers, Vincent Price and Gene Garrick, Francis McDonald, Ray Mala and Peter Bronte.

Release date: To be determined.

Typhoon

(Paramount)

Adventure Romance

Following her interlude in a fully clothed dramatic role in "Disputed Passage," Dorothy Lamour will be back in her sarong again in

(*Continued on page 62*)

POWERFUL ★ ★ ★ ★ TIMELY ★ ★ ★ ★ DRAMATIC

Unlimited Exploitation With All U. S. Patriotic Groups Helping You . . .

With Vigor and Enthusiasm!

★ ★ ★ ★



★ ★ ★ ★

Red-Blooded Two-Fisted Entertainment With a Definite Exploitable Purpose...

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Directed by
SHERMAN SCOTT who gave you
"HITLER—BEAST OF BERLIN"

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DEFIANCE TO THE

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EXCHANGES EVERYWHERE

(Continued from page 60)

"Typhoon." The picture will be a color production and that there should be no mistake about what the title means, the big action spectacle in the film will be a howling typhoon that engulfs islands, uproots trees and does other great destruction.

Locale of the excitement will be the South Seas. From a literary standpoint, the sustaining story will have to do with how a simple child of nature helped effect the regeneration of a white man who had gone the way some white men of a sort do when they venture into exotic tropical countries. The plot is based on an original story by Steve Fisher for which Allen Rivkin did the screen play. Louis King, who has lately concentrated on the "Persons in Hiding" and "Bulldog Drummond" productions, is the director.

With Miss Lamour starred, the featured role has been assigned to Robert Preston, who counts appearances in "Union Pacific" and "Beau Geste" among his best screen accomplishments. The supporting cast includes Lynne Overman, J. Carroll Naish, Paul Harvey, Chief Thundercloud, Jack Carson and Al Kikune.

Release date: To be determined.

That's Right, You're Wrong

(RKO Radio)

Hollywood Satire

It might be sufficient to know, from a strict showmanship standpoint, that "That's Right, You're Wrong" will be something distinctly different, the picture of a picture that never was made. A great band leader and his musicians are signed to make a picture. He doesn't want to be an actor; his players do, and they go Hollywood in a big way. The screen play proves unsuitable, members of the band get into all sorts of trouble, studio politics has its innings, and so do fun, action, romance and music.

The picture will feature Kay Kayser, who, with his "College of Musical Knowledge" over the NBC Red Network, has won an immense following. With Kayser will be the four featured members of his band, Ginny Simms and Harry Babbitt, soloists, and Ish Kabibble and Sully Mason, comics. The screen personalities are Adolphe Menjou, Lucille Ball, May Robson, E. E. Horton, Hobart Cavanaugh, Dennis O'Keefe, Moroni Olsen and Roscoe Karns.

The original story, written by director David Butler and William Conselman, was adapted by Conselman and James V. Kern. Five or six new song numbers, as well as several of Kayser's favorites, will be featured. Butler is no new hand at directing music films, as attested by "East Side of Heaven," "You're a Sweetheart" and "Sunny Side Up."

Release date: November 24, 1939.

City in Darkness

(20th Century-Fox)

Charlie Chan

"City in Darkness" probably will have more topical exploitation value than any of the score or more preceding "Charlie Chan" pictures. The locale is Paris in the fall of 1938 when the Munich crisis menaced the peace of Europe. Paris is blacked out at the time of the mysterious murder that brings "Charlie Chan" into action. He helps break up a ring of spies and munitions bootleggers, saving a girl from the murderous vengeance of international plotters and fostering a romance.

Sidney Toler again will be seen in the leading role. The girl he helps is Lynn Bari, and the boy whose romance he promotes with her is newcomer Richard Clark. Six persons are suspected of complicity in the murder as well as the cabal which endangers France. In lining up the characters, associate producer John Stone chose half a dozen of the most prominent screen killers. It is estimated that the six suspects in the picture, Harold Huber, C. Henry Gordon, Douglas Dumbrille, Noel Madison, Dorothy Tree and Pedro de Cordoba, have "killed" about 300 persons in their collective screen careers. Other names are Leo G. Carroll, Lon Chaney, Jr., who is now in "Of Mice and Men," Louis Mercier, Adrienne d'Ambricourt and Frederik Vogeding.

The director, Herbert I. Leeds, has among his previous credits "The Return of the Cisco Kid."

Release date: Dec. 1, 1939.

Escape to Paradise

(RKO Radio - Sol Lesser)

Romantic Adventure

"Escape to Paradise" will be the eighth production in which Sol Lesser has starred Bob Breen. While the basic plot will be dramatic, its development will run the range of adventure, romance and comedy, and to these will be added music and dancing.

The setting is an imaginary South American country. The theme will have to do with how a mischievous native lad helped effect the regeneration of a playboy American. A love story, of course, is woven into the plot.

Naturally, as in all young Breen's pictures, music will be featured. In solo and chorus the youngster will be heard in six numbers. The dance numbers which will make for picturesque spectacle will reproduce gala fiesta sequences with 200 dancers.

The remainder of the cast is headed by Kent Taylor, now in "Sued for Libel," "Three Sons" and "Five Who Came Back"; Marla Shelton, who is perhaps best known for her parts in Wanger's "Stand In" and "Vogues of 1939"; Joyce Compton, again delineating a dizzy blonde, and Pedro de Cordoba.

Credit for the screen play has been given to Weldon Melick. Direction is the responsibility of Erle C. Kenton who, for the great part of his career, has handled more melodramatic material.

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of October 21

CAPITOL
- Set 'Em Up ..... MGM
- One Against the World ... MGM
- *Feature: Babes in Arms* ..... MGM

CRITERION
- Swing Styles ..... Vitaphone
- Football Thrills ..... Modern Films
- *Feature: Those High Grey Walls* ..... Columbia

MUSIC HALL
- No Shorts
- *Feature: Mr. Smith Goes to Washington* ..... Columbia

PARAMOUNT
- Fresh Vegetable Mystery ... Paramount
- Unusual Occupations, No. 1 . Paramount
- Catching Whoppers ..... Paramount
- *Feature: What a Life* ..... Paramount

RIALTO
- Oo-la-la ..... Universal
- Death Valley Thrills ..... Paramount
- *Feature: The Witness Vanishes* ..... Universal

RIVOLI
- Donald's Penguin ..... RKO Radio
- Acres of Plenty ..... RKO Radio
- *Feature: Jamaica Inn* ..... Paramount

ROXY
- The Orphan Duck ..... 20th Cent.-Fox
- Monkeys Is the Cwaziest People ..... 20th Cent.-Fox
- *Feature: Hollywood Cavalcade* ..... 20th Cent.-Fox

STRAND
- Sioux Me ..... Vitaphone
- Sword Fishing ..... Vitaphone
- Ride, Cowboy, Ride ..... Vitaphone
- *Feature: On Your Toes* ..... First National



Hart Resumes Law Practice

Vincent G. Hart, former assistant to Joseph I. Breen, Production Code Administration, in the New York office and associated with the Motion Picture Producers and Distributors of America for 10 years, has resumed the general practice of law and will be associated with Norman C. Nicholson and Lewis M. Lawton, 9 Rockefeller Plaza, New York.

Capital Talks About Publicity For "M-Day"

The United States Government has been planning the mobilization of the nation's resources, manpower and military, keeping pace with international developments of the past two years, in the event this country becomes involved, on some future day, described officially as "M-Day," and meaning just that. Not known, of course, are most of the details of the closely guarded secrets of the who and what and where.

Apparently cognizant of experiences in the last World War, when "war propaganda" bureaus were not developed to the high-powered stage to which they are employed today both by the "totalitarians" and the "democracies" abroad, various of the Government agencies in Washington have been for months moulding a kind of "Committee on Public Information" through which every conceivable kind of war-time propaganda, information and inspired campaigning would be sent through every conceivable medium of public expression: the press, films and radio, billboards, posters, public speakers, exhibits, patriotic, religious and welfare organizations, mail, telegraph, telephone and cable.

The Committee on Public Information of the last war, as headed by George Creel —motion pictures were in a sub-division, in charge of Charles S. Hart, is the model for what two Washingtonians now consider would be the blueprint for government public and press relations in the event of armed conflict. The Washingtonians are James R. Mock, of the Library of Congress staff, and Cedric Larson, of the National Archives, who describe both the old CPI and the new one which would follow in the event of war, in their new book: "Words That Won the War" (Princeton University Press: $3.75).

Blueprint author is the Joint Army and Navy Public Relations Committee, a planning unit formed late in 1937. The Public Relations Administration they propose would be similar to, though broader than the Creel Committee. It would: 1) Coordinate government publicity; 2) Combat disaffection at home and enemy propaganda at home and abroad; 3) Organize all existing propaganda channels for war; 4) Formulate and administer rules of censorship—in each of which the motion picture would, presumably, play no small part. MOTION PICTURE HERALD, on February 4, 1939 (pages 29-30, reported, quoting U. S. Army officer: "We have in the motion picture the most facile and realistic medium of transmitting ideas and training."

The Government's plans for mobilization-day provide for "the most effective censorship that could be imagined," said U. S. Senator Bennett Champ Clark (Demo., Mo.) on Tuesday during arguments in the Senate over neutrality legislation.

In the first World War the first real junction of the screen and war affairs came through the American Red Cross. The Red Cross had to grow tremendously and it had to get to the public fast. It started a Bureau of Pictures and sought to reach the public with "publicity" films in a hurry. The pictures were shown mostly at meetings. They were miscellaneous collections of foreign and domestic pictures pertaining to the war. In his "Million and One Nights," history of the motion picture, Terry Ramsaye said, "They were not theatrical products in any sense, which is another way of saying they were amateur pictures without entertainment and a punch." In any "national emergency," the United States intends to see to it that no such situation exists as in 1917-1918, when militaristically and otherwise this country found it necessary to arm in a hurry.

On April 14, 1917, for the first World War, George Creel was appointed chairman of the U. S. "Committee on Public Information." Continuing Mr. Ramsaye's account on the event, Mr. Creel's was the "difficult assignment to be at once and the same time something of a censor and very much of a press agent for the war."

Meanwhile the motion pictures made by the Signal Corps, which were the only American war films available, were going to the Red Cross. Their only important distribution was through the Red Cross bureau of pictures to the news-reels. "The films were haphazardly made, haphazardly distributed and presented in the same way."

Charles S. Hart, then an executive of the Hearst magazines organization, was drafted into the service of the Committee on Public Information and assigned by Mr. Creel to look into the matter of motion pictures. Mr. Hart reported shortly that Red Cross distribution was not giving America a proper pictorial message. It was not meant to be a criticism of the Red Cross, because that organization was not a propaganda organization. It was a mere incident of the jumbled makeshift rush of war moves.

In March of 1918, nearly a year after America's entry into the war, a meeting of Red Cross officials, headed by George Murnane, a New York banker, and the heads of the Creel organization was held at 10 Jackson Place in Washington, headquarters of the Committee on Public Information. As a result of that session the pictorial activities of the war were turned over to Mr. Creel. The Division of Pictures of the Committee on Public Information, resulted. Establishing offices in New York, Mr. Creel's Mr. Hart set about trying to connect the flow of war pictures available from the Signal Corps, and other sources, with the established channel of distribution to the theatres, the motion picture industry.

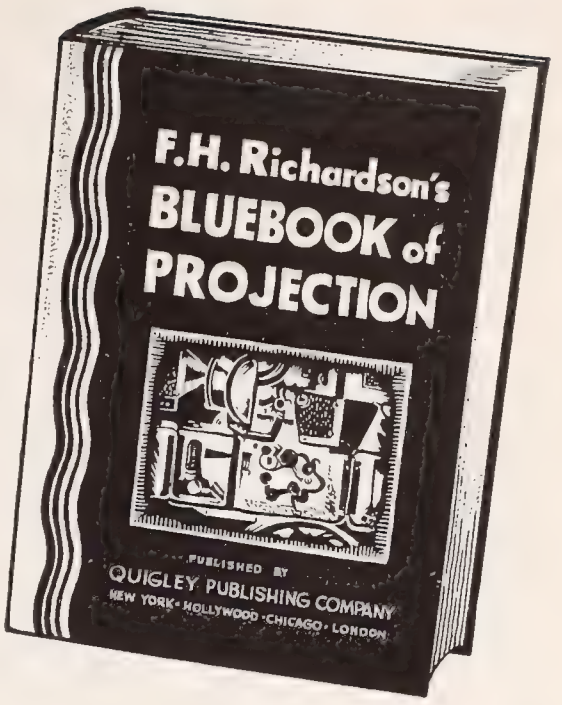
A curious problem existed. The government could hand a story to the news association and it got wide circulation. If the government handed out a free motion picture, many felt nobody would see it. The government, therefore, was forced into the motion picture business, as a business, through the Division of Pictures of the Committee on Public Information, charging rentals for the films intended to "sell America." Statistically the history of the Government in the war-time business takes about four lines, as reported in "A Million and One Nights," as follows:

Films	Theatre Bookings	Film Rentals
Pershing's Crusaders	4,189	$181,741
America's Answer	4,548	185,144
Under Four Flags.....	1,820	63,946
Official War Review.....	6,950	334,622

And there were some 18,500 theatres operating in those silent-film days of the industry, in which the "Official War Review," most widely circulated of the war publicity films, got little more than one third of the total available circulation. In any new "national emergency," it is not expected that any rentals will be charged theatres, what with the advanced stage of the business, and it is expected that the circulation will be far greater, what with the greater efficiency and centralization of the industry.

Judell Starts Three Films

Three Producers Pictures Corporation pictures will be set in production by Ben Judell within the next few days.



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IN COURTS

GN Receivership Move Is Fought

Grand National attorneys on Thursday were to file a petition in U. S. district court in New York for an order to show cause why an order appointing a temporary receiver for the company should not be vacated and set aside. The appointment order, which followed a petition by three creditors, was returnable Friday before Samuel Mandelbaum, federal judge.

The petition was filed by Hap Hadley, 1560 Broadway, named creditor for $730; Passantino Printing Company, Inc., 250 West 49th Street, for $192 and Keystone Photo Engraving Corporation, 244 West 49th Street, for $272.

The charge is made in the petition that Grand National "with intent to hinder, delay or defraud creditors" concealed or conveyed to persons unknown to petitioning creditors the sum of $5,000. In addition, the company is charged with a preferential payment of $3,000 to E. W. Hammons, president of the company, or to his relatives while the company was insolvent and with intent to prefer the recipients over all other creditors.

The order, appointing Simon H. Rifkin temporary receiver for Grand National, had been signed by Judge Mandelbaum Wednesday on application of Mr. Hadley.

Saul E. Rogers, Grand National counsel, said on Wednesday that the show cause order to be argued on Friday also would petition dismissal of the bankruptcy action. The order, he said, will deny the allegations of the creditors and will contend that Grand National is a solvent corporation with more than $250,000 of assets.

Meanwhile Mr. Hammons returned to New York from Washington Wednesday after having negotiated an increase to $450,000 of the Reconstruction Finance Corporation loan to Educational, the parent company. He said the confirmation of the loan is expected in a week, after which Educational will advance finances to Grand National to take care of current debts and for its reorganization.

Mistrial in Charlotte Suit

The $250,000 copyright infringement suit of Legette against Loew's, Inc., involving the Metro-Goldwyn-Mayer short subject, "The Bravest of the Brave" and the plaintiff's book "Marshal Ney: a Dual Life," was declared a mistrial in Charlotte, N. C., this week when presiding Judge E. Y. Webb was informed a juror was ill and unable to continue. The jury was dismissed.

File Paramount Suit

Paramount Pictures, Inc., and Paramount Distributing Corporation were named defendants this week in a suit filed in New York supreme court by Benjamin Roman which seeks $250,000 damages charging breach of contract. Mr. Roman claims a contract gave him exclusive rights to distribute reissues of the Paramount films, "Morocco" and "The Spoilers," in New York and northern New Jersey.

Contract Suit Settled

The suit of Superior Talking Pictures and Stage and Screen Productions for $5,000 damages charging breach of contract against Principal Film Exchange has been settled and discontinued in New York supreme court.

Order Investigation of Majestic Television

John J. Bennett, New York State attorney general, on Tuesday ordered an investigation into Majestic Radio and Television Corporation stock after being notified that the Curb Exchange had suspended trading in the security. The suspension was ordered when the Curb Exchange received notification Tuesday morning from the board of directors of the company that it was temporarily unable to meet its debts.

Walter P. Chysler, Jr., was granted an option to buy 225,000 shares of the company capital stock September 22nd on or before October 23rd at $1.125 cents a share. It was said that the option had not been taken up.

Stockholders Seek Order To Question RCA Officers

An application for an order directing James G. Harbord, David Sarnoff, Owen D. Young, Gerard Swope, Cornelius N. Bliss, Paul D. Cravath, Bertram Cutler, Edward W. Harden, De Witt Millhauser, Edward J. Nally, Andrew Robertson, Harold Smith and officers of Radio Corporation of America, General Electric Company and Westinghouse Electric and Manufacturing Company to testify before trial was filed this week in New York supreme court by eight RCA stockholders.

The stockholders in their suit claim the transfer of a large block of RCA stock to General Electric and Westinghouse for an invalid consideration.

Dismiss Providence Suits

Two suits charging false imprisonment against E. M. Loew, Inc., operator of the Olympia theatre in Providence, were dismissed this week in superior court there. It was charged that theatre officials detained two sisters last January until they signed statements releasing the theatre of responsibility for injuries to one of them when she fell on a stairway.

Whiteman Files Appeal

An appeal to the United States circuit court of appeals has been filed by Paul Whiteman from a ruling of Vincent Leibell, federal judge, in a test suit which bars Mr. Whiteman from licensing the broadcasting of his records without the consent of the manufacturer, RCA Manufacturing Company, Inc.

Set Kane Trial

Trial of the $25,000 breach of contract suit of Samson Raphaelson against Robert T. Kane has been set for November 14th in New York supreme court. The plaintiff claims the violation of a contract employing him for 10 weeks as a writer at $2,500 weekly.

Sam Harrison, Play Manager, Dies in East

Sam Harrison, theatrical company manager, died in New York last Sunday. Mr. Harrison worked from 1907 to 1930 for Florenz Ziegfeld and Klaw & Erlanger at the New Amsterdam theatre. He was best known for his management of the "Follies." But he had been connected with many other hit shows including, "Rosalie," "Whoopee" and "Sally."

Mr. Harrison was technical advisor on the motion picture "The Great Ziegfeld" and assisted William Anthony Maguire with the script and remained in Hollywood when the shooting was in progress to give advice on problems related to Ziegfeld. Mr. Harrison was one of Ziegfeld's close friends, trustee for his daughter and counselor for his widow, Billie Burke.

Cass F. Staley

Cass F. Staley, 69, vaudeville performer known for his musical blacksmith act, died in Rochester on October 21st.

OBITUARIES

Zane Grey, Writer, Sportsman, Dies

Zane Grey, who re-created the West to an estimated 50,000,000 readers of his 54 books, died in Altadena, Cal., on October 23rd. Mr. Grey had sold 38 stories which were made into motion pictures.

Mr. Grey's most successful book, "Riders of the Purple Sage," had sold a million and a half copies by 1934. Between 1930 and the present time Twentieth Century-Fox bought 14 of his stories, Paramount 20. RKO-Radio and Columbia have each filmed Grey's writings.

Zane Grey stories that were filmed were all westerns. Harry Sherman's company now is shooting his "The Light of Western Stars." Among the motion pictures written by Mr. Grey are: "Lone Star Ranger" (Fox-1930); "Purple Sage" (Fox-1931); "The Thundering Herd" (Paramount-1934); "Thunder Mountain" (Fox-1935); "Desert Gold" (Paramount-1936) and "Thunder Trail" (1937).

Zane Grey was born in Zanesville, Ohio, on January 31, 1875. He studied dentistry at the University of Pennsylvania and in 1896 began to practice in New York; but turned to writing as a profession and wrote almost continually since 1904. Three books will be published posthumously.

Ned Holmes, Early Publicity Man, Dead

Ned Holmes, one of the originators of motion picture exploitation, died in San Francisco October 21st. For the last four years he was West Coast exploitation manager for Warner Brothers, with headquarters in Los Angeles. Although in his late sixties, Mr. Holmes was active until his death.

Paul Rainey's African Hunt pictures in 1912 was one of the first pictures handled by Mr. Holmes. He established First National's exploitation department and trained S. Charles Einfeld, Warner advertising and publicity director, and others. Mr. Holmes was employed by William Fox in the middle 1920's. He was publicity manager for Fox Film and later was scenario editor at the studio and was connected with the production of "Seventh Heaven."

Mr. Holmes began his career as advance man for Colonel William Cody and his "Buffalo Bill's Rough Riders" 40 years ago. Col. Cody introduced him to Charles A. Dana, publisher of the New York *Sun*, and Holmes joined the staff. During his long career Mr. Holmes handled various forms of entertainment, including opera, drama and sports. He was advance man for Sarah Bernhardt, handled Jack Dempsey's first tour and a number of shows, his last stage assignment being Leslie Howard's tour in "Hamlet."

The funeral was held Monday in Hollywood.

Eileen Douglas Dies

Miss Arlina D. McMahon, known on the stage and radio as Eileen Douglas, died in New York October 23rd at the at the age of 35. She appeared on Fred Allen's radio program and had directed many radio programs. She was born in New York, a daughter of John R. McMahon, newspaper man. Her mother was well-known as a writer under her maiden name. Marguerita Arlina Hamm.

WHAT THE PICTURE DID FOR ME

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What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

FIVE LITTLE PEPPERS AND HOW THEY GREW: Edith Fellows—Don't underrate "Five Little Peppers." I tied up with the local Junior High class and really went to town. Tell your high school principal about this one and give him a percentage for selling tickets and they will love this show. It is right up their alley. Running time, 75 minutes. Played October 3.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

KONKA, THE WILD STALLION: Fred Stone, Rochelle Hudson—One hour of top entertainment that will really surprise your audiences. A good show in all respects, with a horse in the leading role. One of the best of its kind we have run. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TEXAS STAMPEDE: Charles Starrett, Iris Meredith—Satisfied an average Saturday night audience. Played September 23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THERE'S THAT WOMAN AGAIN: Melvyn Douglas, Virginia Bruce—Very pleasing comedy to disappointing business. Played October 4-5.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

First National

DUST BE MY DESTINY: John Garfield, Priscilla Lane—Grand picture, nice story, nice action, nice stars, nice business to extended runs. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

NO PLACE TO GO: Fred Stone—Small picture which pleased on Pal Night. Running time, 57 minutes. Played October 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent—Good picture and good business. This is a tear jerker and the ladies came out crying. Will appeal to women only. Running time, 95 minutes. Played October 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent—This is the first time that I have ever played Bette Davis. She is without doubt one of the best actresses on the screen. "The Old Maid" is tops, but not for small towns. The farmers don't come in for this kind, so it didn't pay off to me, but it gives a small town theatre a lot of prestige to play one like this. Running time, 95 minutes. Played October 1.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent—A wonderful show that is entirely too heavy and sad for our small town audiences. For you who can use heavy drama, this picture should be tops. For us who go strong for action and lighter pictures, it will do only average and perhaps not that good. It certainly it not worth percentage in our situation. Running time, 95 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Grand National

SIX-GUN RHYTHM: Tex Fletcher, Joan Barclay—Exhibitors playing westerns can cash in on a very good box office attraction by booking the above picture together with its star, Tex Fletcher, in person. I played the picture twice, the second time in conjunction with the star in person, and unhesitatingly recommend this combination to all exhibitors using westerns. The picture is good, and with Tex Fletcher widely known as "The Lonely Cowboy" of radio station WOR, will positively compel you to dust off the SRO sign. You can reach Tex at Harrison, N. Y. Running time, 57 minutes. Played September 22-23.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connelly—We tied up with a large manufacturing concern who makes overalls and gloves from a neighboring city 18 miles away. We ran three shows the first night, two the second night; with five manufacturers shut down in your town, we feel that this picture was a natural for a small town.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HARDYS RIDE HIGH, THE: Lewis Stone, Mickey Rooney—A most enjoyable screen presentation that should do business in any situation. We played this picture on our fifth anniversary and feel we gave our customers the anniversary treat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LADY OF THE TROPICS: Robert Taylor, Hedy Lamarr—Lamarr is beautiful, Taylor is good, picture is weak. The honors all go to Joseph Schildkraut for an excellent performance. Running time, 91 minutes. Played October 1-3.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

STRONGER THAN DESIRE: Virginia Bruce, Walter Pidgeon—You can't go wrong on this one. It is directed by Leslie Fenton, who played a bit part in "Boys Town" and stole the whole scene. Metro has something in Fenton and his work in "Stronger Than Desire" proves his ability as a director. If you have a big "special" coming up that don't look good, this one can substitute. Running time, 78 minutes. Played October 4-5.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

TARZAN FINDS A SON: Johnny Weissmuller, Maureen O'Sullivan — Swell Tarzan picture that brought the farmers to town. Photography excellent.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

THESE GLAMOUR GIRLS: Lew Ayres, Lana Turner, Jane Bryan, Anita Louise—The worst of critics went for this one, and for good reasons. It is tops. The picture is full of comedy, music and the real truth. A story of the Blue Bloods and a taxi dancer, and they all fall for the taxi dancer. So will you, when you see Lana Turner. Running time, 80 minutes. Played October 8-10.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

THESE GLAMOUR GIRLS: Lew Ayres, Lana Turner, Tom Brown—A swell little picture that is different, so different that it is truly refreshing. Miss Turner's first starring picture that builds her up for her next one, "Dancing Co-Ed." Do not be afraid of this and it may play the best days in the week for a short run. Running time, 79 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell—Good picture and good business. Don't be afraid of it, as it has lots of comedy and the men will like it, too. Running time, 134 minutes. Played October 11-12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

GRACIE ALLEN MURDER CASE: Gracie Allen, Warren William, Ellen Drew—As screwy as they come and the Allen fans won't be let down. No good at our box office. Running time, 70 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Binnie Barnes, "Rochester" (Eddie Anderson)—Best picture Benny ever made and it's really swell. That goes for Rochester, too.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Binnie Barnes, Edward Arnold, Rochester—This is the best one Benny has made. Really, though, the colored boy steals the show. Although the best, it drew the least. 'Nuff said. Running time, 82 minutes. Played September 20-21.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

MILLION DOLLAR LEGS: Betty Grable, Jackie Coogan—The title pulled them in, but, boys, were they let down. Just a fair picture. Running time, 65 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

NEVER SAY DIE: Bob Hope, Martha Raye—A good comedy that seemed to please the general run of patronage. Running time, 82 minutes. Played October 11-12.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

NEVER SAY DIE: Bob Hope, Martha Raye—Very good comedy that was enjoyed by all. Running time, 80 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

RENEGADE TRAIL: William Boyd, Russell Hayden, George Hayes—Played this to my smallest crowd. This series has been very good for me but this one certainly flopped. Story very weak. Can't see why when a company has something good they don't at least try to keep it. Played September 8-9.—Everett Clapp, American Theatre, Sidell, Ill. Rural patronage.

SILVER ON THE SAGE: William Boyd, George Hayes—A good "Hoppy," as usual, but they don't put any more silver in our box office than the cheaper westerns. Running time, 64 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

UNDERCOVER DOCTOR: Lloyd Nolan, Heather Angel—Pleased generally on Bank Night. Running time, 61 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

Republic

ARIZONA KID, THE: Roy Rogers, George Hayes—Lovers of outdoor operas received this one very favorably. A good average western. Running time, 60 minutes. Played October 13-14.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

CALLING ALL MARINES: Donald Barry, Helen Mack, Warren Hymer—A good timely subject dealing with espionage agents in the United States. Running time, 65 minutes. Played October 8.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

KANSAS TERRORS, THE: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo)—Pleasing western with plenty of action. This new trio was very well received by the cash customers. Running time, 55 minutes. Played October 8.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

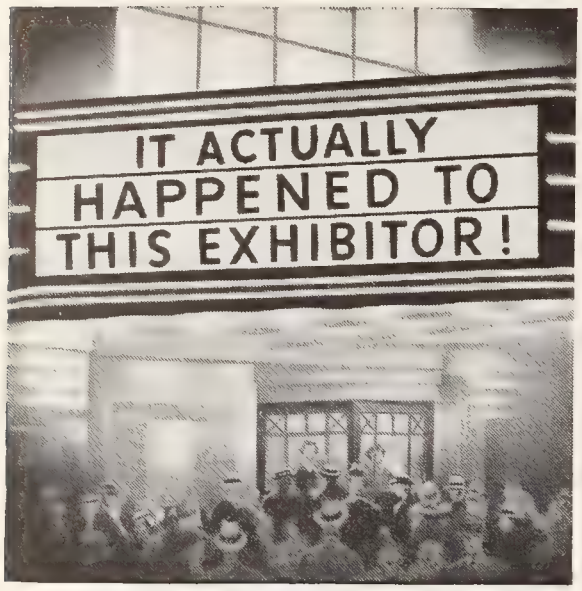
MOUNTAIN RHYTHM: Gene Autry, Smiley Burnette—Good old Gene. A small town exhibitor's weekend friend. He always has had an exceptionally good following. This was a very pleasing picture. A word of prayer for those responsible for such a fine western star.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

CAREER: Edward Ellis, Anne Shirley—Edward Ellis is always good and so is Anne Shirley. This picture pleased 100 per cent. Running time, 79 minutes. Played September 27-28.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

LOVE AFFAIR: Irene Dunne, Charles Boyer—Irene Dunne was born just a few miles from here and the local folks just lay a little claim to her because she is a Hoosier. She is always a good draw, no matter how often played. "Love Affair" is one of her best, so they all said, and that was enough for me. Running

(Continued on following page, column 2)



TRUE STORIES FROM ALTEC FILES



JOHN B. EAMES
President,
Interstate Amusement Co., Inc.,
Littleton, N. H.

Helps Exhibitor Move Equipment to New Location

LITTLETON, N. H.—"When we decided to move our theatre operations in Colebrook, N. H. from the former location at the Halcyon Theatre to the new Jax Theatre, we only gave ourselves from Tuesday afternoon to Thursday afternoon.

"When you consider the headaches involved in moving all the complicated machinery a theatre contains in so short a time, and that we announced our opening at the Jax for the Thursday matinee at 2 P.M., you can realize how worried I was.

"Not only did the Altec inspector, Jennings, do a fine job of supervising, but he rolled up his shirt sleeves and helped our men in every way throughout the entire change over. When he saw how worried I was about opening on time, he quietly assured me we would be ready with both perfect sound and projection.

"As Jennings promised, we opened in perfect shape at the time we announced."

• • •

Throughout the country, Altec inspectors have won the respect and friendship of exhibitors, managers and projectionists because of their willing cooperation in matters "over and above the contract."

ALTEC
SERVICE CORPORATION

250 West 57th Street, New York City

THE SERVICE ORGANIZATION
OF THE MOTION PICTURE INDUSTRY

(*Continued from preceding page*)

time, 89 minutes. Played October 4-5.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

THEY MADE HER A SPY: Sally Eilers, Allan Lane—An exciting story that pleased. In spite of rain, we did very well at the box office. Played September 30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WAY DOWN SOUTH: Bobby Breen, Alan Mowbray, Ralph Morgan—Opinion was divided. Business good in spite of hot weather. Played September 16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Twentieth Century-Fox

BOY FRIEND: Jane Withers—Played with "Wife, Husband and Friend." These are old. I had to play or pay for them. I knew they were no good. What do you think? Jane Withers, one of my favorite stars, pulled them in and I did a nice business.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

CHARLIE CHAN AT TREAURE ISLAND: Sidney Toler, Cesar Romero—Just a program picture. No kicks, no complaints and no business. Running time, 74 minutes. Played October 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ESCAPE, THE: Kane Richmond, Amanda Duff, Henry Armetta—A good programer for "B" houses. I have had better from the independent companies. Running time, 61 minutes. Played October 13-14.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

FRONTIER MARSHAL: Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes—The days of yesteryear again walk to new victories in "Frontier Marshal." An excellent star-studded cast, including Cesar Romero as "Doc Halliday." Cesar Romero turns in a splendid performance that Fox should well be proud of. This picture should be classed with the best of outdoor films. Running time, 74 minutes. Played October 6-7.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

MR. MOTO TAKES A VACATION: Peter Lorre, Joseph Schildkraut—Like the other Mr. Moto's, interesting and enjoyable. Running time, 68 minutes. Played September 29-30.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

MR. MOTO TAKES A VACATION: Peter Lorre, Joseph Schildkraut—"Mr. Moto Takes A Vacation" just like all the rest both in quality and story. Played with "Quick Millions."—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

QUICK MILLIONS: Jed Prouty, Spring Byington—"Quick Millions" is the best Jones Family ever produced. You'll enjoy it. I don't mean the towns that don't know the difference, but in any he-man's town. Played with "Mr. Moto Takes A Vacation."—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

RETURN OF THE CISCO KID: Warner Baxter, Lynn Bari, Cesar Romero—Very satisfactory and business was up to normal. Played October 7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee—Good musical that pleased. Thanx, Fox. —C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, George Bancroft—A very timely picture which we played on the weekend as a single bill, and were very gratified with our box office receipts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple—The little girl just don't do it any more. As for the picture, it's only fair. Running time, 80 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

WIFE, HUSBAND AND FRIEND: Loretta Young, Warner Baxter, Binnie Barnes—See report on "Boy Friend."—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

YOUNG MR. LINCOLN: Henry Fonda, Marjorie Weaver, Alice Brady—A very good picture, but the folks just don't go for pictures of this type. Who profits with 'em anyway?—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

United Artists

FOUR FEATHERS: John Clements, June Duprez, C. Aubrey Smith, Ralph Richardson—If there's any story America don't want to see, it's this. We are so sick of war; the only thing we all would like is a good sock at Hitler or Stalin; but this is one of those awkward English productions, beautiful in color, a spectacle of the Nile, battles between the British and the Fuzzy Wuzzies, well backed by a typical country life found only in England, and as well done as any I have seen from the other side. Oh, if the English would only learn to laugh, perhaps they might make us laugh once in a while. I'm willing to try and like them.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

Universal

ALL QUIET ON THE WESTERN FRONT (Re-Issue): Lew Ayres—Play up that uncensored angle. Never mind the picture. It's uncensored, and that's what counts. I checked back and as near as I can find, "All Quiet" was originally 138 minutes long. Uncensored by war or military authories, and reissued, it runs a little over 90 minutes. So the situation is clarified. "All Quiet" has apparently shrunk so in footage there was little left to censor. The full imports of many of the scenes that made "All Quiet" a great piece of anti-war propaganda have been decidedly dulled by the rabble rousing voice of a Hollywood commentator, whose attempted assistance in the clarification of the points brought out by the action results not only in an insult to our intelligence but does not refrain from revealing Hollywood's dislike of the Nazis. In fact, when the voice of Hollywood concerns itself with bringing the film more or less up to date and drawing comparisons (its only fairly legitimate excuse for being on the sound track), it immediately undertakes a little propaganda of its very own, which may prove slightly distasteful to the long-suffering theatre managers, who must face the public. The acting, especially that of Lew Ayres, is remarkably poor, and the technical efforts, of course, appears slightly amateurish in the face of our present improvements. However, "All Quiet on the Western Front" is, as it was then, a great motion picture. Played October 5-6. —C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Me. General patronage.

BLACK BANDIT: Bob Baker, Marjorie Reynolds—Below average western as far as the western fans were concerned. Running time, 55 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town and rural patronage.

I STOLE A MILLION: George Raft, Claire Trevor —Good "B" product that gets by nicely. Running time, 77 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

I STOLE A MILLION: George Raft, Claire Trevor —Gave fair satisfaction to small business. Played September 27-28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LITTLE TOUGH GUYS IN SOCIETY: Mischa Auer, Mary Boland, Edward Everett Horton—Just a fair picture. Business nothing to write home about. Enjoyed by those who saw it. We believe these types of pictures are losing their box office appeal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SUN NEVER SETS, THE: Douglas Fairbanks, Jr., Basil Rathbone, C. Aubrey Smith—The picture didn't "set" so well, either. Running time, 96 minutes.—C. H. Collier, Globe Theatre, Drew, Mich. Small town and rural patronage.

UNEXPECTED FATHER: Baby Sandy, Mischa Auer—A very pleasing production that pleased fair sized audience. Sandy delighted both young and old. Played September 20-21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner Brothers

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven—While the picture proved to be interesting, mainly because of its timeliness (and we say this regrettingly), most of our patrons with critical minds (and believe you me, they can be critical) were of the opinion there was too much repetition; many of the characters were difficult to understand. Errol Flynn was characterized as being a superhuman, and the over-abundance of alcoholic beverages did not seem reasonable. However, all praised the excellent acting of each and every character, with special citation going to David Niven and Basil Rathbone.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland—We ran this a little late, but better late than never. If you have not run it, it is well worth the time. Running time, 89 minutes. Played October 13-14.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

Miscellaneous

HORRORS OF WAR: Had to pull this picture one day early. Let us down terrifically. Running time, 57 minutes. Played October 7-9.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Short Features

Columbia

BIG FISH: Special Sport Thrills—Very good, with plenty of excitement all the way. Marlin fishing. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

COMMUNITY SING SERIES: We cannot get our folks to sing, but they seem to enjoy these single reels. Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

JITTERBUG KNIGHTS: Color Rhapsodies—Very poor. Nothing to it. Running time, 6 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LUCKY PIGS: Color Rhapsodies—Just an average cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

NOT GUILTY ENOUGH: Broadway Comedies—We played this twice. Plenty of good laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SCREEN SNAPSHOTS SERIES: Very well received. As popular a single reel as in on the market. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TECHNIGUE OF TENNIS: Special Sport Thrills—Very interesting sport subject.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WE WANT OUR MUMMY: Three Stooges—Stooges are tops in entertainment with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

ALFALFA'S AUNT: Our Gang—"Our Gang" always are well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PENNY'S PICNIC: Peter Smith Specialties—If the people in your local district get a wild notion to go camping and pack a lot of tinware, it's a good bet they have been "Penny's Picnic." Excellent; don't pass it up. Filmed in color. Running time, 9 minutes. —Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

SEAL SKINNERS: Captain and the Kids—They seemed to enjoy this very much.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

MICKEY'S PARROT: Walt Disney Cartoons—Disney makes the cartoons. There's no use of arguing. A theatre without them is the same as no salt on your meat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Twentieth Century-Fox

GOLDEN CALIFORIA: Magic Carpet Series (Lowell Thomas)—Above the average Carpet reels. Made the mistake of not coloring this one. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

FASHION FORECAST: Autumn Styles—Very well received. Ladies enjoyed it immensely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FASHION FORECAST, NO. 2: Fashions (In Color) —A beautiful reel and would be much better if it were only possible to eliminate the voice of Ilka Chase. Photographed in the best of color. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

HOUSEWIFE HERMAN: Terry-Toons—Just seven minutes too long.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

LAND OF CONTENTMENT: Magic Carpet Series (Lowell Thomas)—Just a fair subject. Running time, 7 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

MOVIETONE NEWS: This News, which is issued twice each week, is, beyond a doubt, the best newsreel in the industry. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

OWL AND THE PUSSYCAT, THE: Terry Toons—Here is a cartoon I will have to admit is clever. Has good music and color.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

TWO HEADED GIANT: Terry Toons—Good cartoon in color. Will please the kids.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

PLUTO'S JUDGMENT DAY: Mickey Mouse—Will do in a pinch. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

Vitaphone

DAVE APOLLON AND ORCHESTRA: Melody Masters—As good a band reel as you can see. Tops in anybody's language. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FOR YOUR CONVENIENCE: Color Parade—Just a filler. Shelve it. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOBO GADGET BAND: Merrie Melodies—An entertaining Merrie Melody which seemed to have a particular appeal to our boys. Should please any audience. Running time, 7 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

IT'S THE McCOY: Clyde McCoy and his Orchestra—Our most popular orchestra here. It has feature attraction.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LONE STRANGER AND PORKY, THE: Looney Tunes—Although this was considered one of the best black-and-white cartoons for 1939, we felt disappointed. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PORKY'S PICNIC: Looney Tunes—We have had a lot better. Vitagraph had better get a new series if they want something that will make a hit. Running time, 6 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

POW WOW: Technicolor Specials—Good one-reeler in color. Shows Navajo Indian at home and a good rodeo with thrills.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROBBIN' GOOD: Vitaphone Varieties—An expose of gambling. Interesting enough to show what a sucker one can be in a public gambling house. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Inc. Small town patronage.

SOPHOMORE SWING: Broadway Brevities—A good short for those who enjoy modern dancing. There is music, dancing and comedy enough to please most any audience. Running time, 20 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

SWINGTIME IN THE MOVIES: Broadway Brevities—A very outstanding two-reeler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WISE CRACK: Looney Tunes—Good black-and-white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Luis Enrique Perez, Republic's distributor in Venezuela, is constructing a theatre in Caracas to be called the Cinelandia and which will seat 1,000. The opening is planned for January with a Republic film.

Leif-Erik Bech Issues Norwegian Film Annual

Leif-Erik Bech, Norwegian film journalist, has assembled, edited and published the Norsk Filmregister for 1939. The year book lists the domestic productions of 1937 and 1938 and foreign importations from 1936 to 1939, including American films, and their production credits. In the case of foreign films both the Norwegian title and the original title are given. Distributing companies in Norway handling both domestic foreign pictures with a listing of their product are included in the year book. The annual also contains portrait stills and production stills, both domestic and foreign.

Walsh To Direct Republic's "Command"

Republic on Wednesday announced that Raoul Walsh has been signed to direct "The Dark Command," the first of its four new top budget pictures. The picture is to start in about two weeks and will cost $750,000. Claire Trevor, John Wayne, Brian Donlevy and Charles Bickford will star.

Paramount-Post Toasties Drive

Paramount and Post Toasties have completed plans for a national co-operative campaign which will use 800-line newspaper advertising in leading cities. The stars of Paramount's "$1,000 a Touchdown," Martha Raye and Joe E. Brown, will be featured in the advertisements which will promote both the picture and the breakfast food.

Levin Dead

Charles S. Levin, 73-year-old partner with Matty Radin in the operation of the Cameo theatre, died Wednesday in a fall from the elevated floor of the Bush Building next to the theatre on 42nd street, New York.

Mr. Levin was formerly secretary and associate general manager with William Fox in Fox Theatres Corporation.



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AIR EXPRESS





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Each year, thousands of managers find the Quigley Booking Calendar a prime necessity in the successful operation of their theatres.

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ROCKEFELLER CENTER,
MOTION PICTURE HERALD
NEW YORK

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NAME_____ **THEATRE**_____

ADDRESS_____ **CITY**_____ **STATE**_____

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THE "KNOW HOW"

The story is told of the manager in a metropolitan deluxe operation whom circumstances forced into a lesser situation where he had to do his own ads. Accustomed to the services of an adman, the lad was hard put to it to take over these duties in the new spot. It appeared that he hadn't gotten around to learning the fundamentals especially having to do with the preparation of mats and sichlike.

It isn't an usual story, of course. But it is a quite possible one. More than one manager doing a sound job of what he is expected to do is not completely at ease with all processes of advertising. By which no finger-pointing is indicated. Considering the varying classifications of theatres and theatre duties, every manager everywhere is not called upon to be an ad expert. But every theatreman who regards himself as conscientious, who is ambitious to add to his equipment, should strive for a fairly intimate knowledge of theatre operation fundamentals which importantly include advertising technique. As Jim Nairn says in his article about it on a following page:

"A manager should have at least a working knowledge of what a newspaper mechanical department can and cannot do. He should also know how mats are made and how to mark his copy and mats to insure the best results."

The birth of this important contribution came about at the last Famous Players - Canadian managers convention where was distributed an illustrated booklet entitled "From Layout to Theatre Page", authored by the same Nairn, F. P. - C. circuit ad head, and an immediate best seller, according to the reception from the conventioneers. It told nothing new but what it did was told completely, concisely, from "A" to "Izzard". The word soon spreading, demand overtook supply. To save the day, Jim generously burnt midnight oil, abridged the manual only to meet Round Table space limitations—and here it is.

The eagerness with which theatremen accept advices on fundamentals from members competent to talk indicates a healthy yearning to learn all there is to know about how to do things too often taken for granted. It is obvious that there will be as many requests for the Nairn article as there were for the Kuehn series on personnel training and other meaty contributions on the "a, b, c's" of exhibition.

What is to be termed a short but thorough course in unexcelled showmanship is contained in the complete record of the Poli New England Theatres New Season Hit Parade and Golden Jubilee campaign, now received at these offices. Vigorously backed by headman, Harry Shaw, and publicity director, Lou Brown, carried through in conjunction with Loew-men in every situation, the drive rates a flock of extra bows for all concerned. It is estimated that well over one million people viewed the Motorcade, the featured promotion of the entire project, reported in detail here some weeks back.

SHOWMANSHIP CUTS IT DOWN

Visiting in these parts as a delegate to the annual National Safety Congress, that Dallas-man, Louie Charninsky, came on by to pay his respects and to talk some about the helpful job being done by the Texas theatremen to cut down traffic accidents. Under the personal supervision of civic-minded Interstate heads, Karl Hoblitzelle and R. J. O'Donnell, whom Louie represented at the congress, the circuit is waging a consistently vigorous campaign in every theatre through every manager. Admonitory trailers are run regularly as are all appropriate shorts. Wherever possible, caution is stressed in advertising and traffic education carried on especially at Saturday kid matinees. According to Charninsky, results are encouraging. Dallas traffic accidents continue to lessen.

Traffic drives are as old as the first horse and buggy. There isn't much left to romance about. Fortunate are those communities where that little is in the hands of theatremen who infuse these projects with a selling persuasiveness that marks their best boxoffice efforts.

The homey clank of the kitchen radiator these nippy mornings serves notice that campaigning for Thanksgiving Days—both of them—and Christmas will soon be the order of the day.

A-Mike Vogel

Round Table In Pictures



Reproduced at right is part of the Wilkes-Barre football fans who cheered as two convict bally men advertised Manager John Galvin's opening of "Mutiny in the Big House" at the Penn Theatre. The bally men were escorted by two policemen as they paraded with the band between halves of a championship game between local high schools. Boys also covered the downtown area ahead and during run.



Seven-foot image of "The Man in the Iron Mask" was displayed in the lobby of Loew's Valentine in Toledo by Wally Caldwell. Green eyes operated on a flasher supplied the animation. Figure, which was mounted on rollers was stationed in front of theatre during run.



Sandbags were used by W. B. Pratt to transform the lobby of the Paramount Theatre in Atlanta for "All Quiet on the Western Front", with barbed-wire fence at the back. On either side of boxoffice were swords, trench knives and steel helmets, while in front was machine-gun nest and shell. Note 24-sheet atop marquee. . . . Tying-in with the annual Red Cross relief drive, Ed Fitzpatrick at the Poli in Waterbury, Conn., for "The Rains Came" had a number of 30 by 40 posters made up plugging the drive and the marvelous work done by relief groups after the earthquake-and-flood scene in the picture. Posters were planted in banks, newsstands, building lobbies and Red Cross headquarters.





Above shows Lew Ayres and Ann Rutherford engrossed in reading giant postcard signed by patrons of the Century Theatre in Minneapolis as advance publicity engaged in by Charlie Zinn for "Calling Dr. Kildare". Photo was blown up and used for lobby display in addition to being planted in local dailies.

Below may be seen Division Manager Sol Schwartz of the RKO Theatres with Mme. Silvercruys whom he induced to talk from the stage of the 58th Street Theatre during the run of "Nurse Edith Cavell". Mme. Silvercruys, who was a nurse in a Brussels hospital when Edith Cavell was executed, told of true incidents which occurred just prior to and after the execution. Lobby easel also plugged the stunt.





Forwarded by Ed Goth, publicist, Staten Island Fabian houses, is photo illustrated above showing division manager Harry Black awarding the Fabian Theatre trophy to prize-winning P. A. L. band unit in a recent Staten Island competition.



Gorilla impersonator locked in a cage paraded streets of Bombay to herald that picture's opening at the Regal Theatre. Street bally was arranged by J. J. Unwalla, publicity manager for Fox there. Side of car was bannered with title, cast, playdates, etc.



Girls with imprinted banners shown above standing in lobby of the Boyd in Philadelphia were also used by Maurice Gable to distribute "Babes in Arms" buttons to pedestrians. Aggregation was also driven about town in bannered car.

The Weather "Unusual" in L.A.? Blame It On Tom—Not the Climate

Ever since he brought snow to Los Angeles in the summertime, as ballyhoo buildup for a date, Tom Soriero has been honin' for another occasion to mess up the weather in that climate-conscious community. The long-awaited opportunity came about with the Round Tabler's campaign for the "The Rains Came" at the United Artists, and had to do with an artificial rain that fell and fell—even without the approval of the Chamber of Commerce.

Soriero placed a 25-foot sprinkler with holes in it considerably above the marquee and extending out about nine feet so that the downpour would drain into the street gutter. The height was to induce an illusion of rain, and since the marquee lighting made it difficult to distinguish the source, patrons leaving the show believed they were in the midst of a shower. So much so, reports Soriero, that many of them wanted taxis until the "unusual weather" was explained.

The wetness was turned on from opening time until the boxoffice closed, and as further buildup, Tom dressed the stunt with giant lettered beach umbrellas in the lobby, put lettered raincoats on his usherettes who made a great show of walking under the downpour.

Newcomers Are Welcomed On "Here I Am a Stranger"

Through the cooperation of all downtown hotels, Morris Rosenthal of the Majestic, in Bridgeport, Conn., arranged for the distribution of small envelopes addressed to "A Stranger in Our Midst," containing copy on "Here I Am a Stranger." Special herald utilizing the President's Thanksgiving proclamation was tied in with the new season hit and classified page of the *Times-Star* carried a banner head using the title of the picture and tying it in with "Here I Am a Stranger—Will I find my furnished room?"

For "All Quiet on the Western Front," Rosenthal secured a five-foot map of European countries and inserted colored pins to show the Allies and Germany's military positions and Navy and Airplane bases. Morris further tied up the local paper to keep the map up to date, paper playing the stunt up prominently in news stories with reproduction of the display. Fronting the map were sand bags, aerial bombs, rifles, helmets, gas masks, machine guns and grenades.

"LET'S HEAR FROM YOU"

Phillips and Gooch Report Football Gags

As a goodwill builder, Manager Carmon Phillips of the Lea Theatre, in Eunice, New Mexico, invites all members of local winning football teams to be guests at his house, night of game. In addition Phillips started the ball rolling with the result that other merchants came through with eats, drinks, etc., which were made available to the winners at the respective stores, so that the lads had a sort of progressive dinner before attending the show. Athletic instructor introduced the team from stage and the ticket tieup is plugged in theatre lobby, advertising truck and in the school proper.

Manager Francis Gooch, the Uptown, in Bath, Maine, was invited as one of two outside speakers to speak at a rally for the high school. Giving that old pep talk to the boys, Gooch finished up by offering five guest tickets to each player who made a touchdown during the season. Talk and offer made stories in local daily.

Mayor Issues Proclamation For Macris' Anniversary

To usher in Diana Theatre's first anniversary week and the current showing of "The Women," Jim Macris in Medina, New York, secured the cooperation of Mayor J. P. Slack, who issued a proclamation urging readers to show their appreciation by attending the show. Scene cuts from the picture were used in the dailies week ahead and letters of appreciation from local prominents printed. Through tieup effected with the Lions Club, Ad Club, Junior Chamber of Commerce and other organizations tickets were sold a week ahead.

Handbills were dropped from airplane at noon when school was being dismissed, merchants cooperated by generous use of window displays, theatre's ballyhoo truck heralded the opening and three-sheets were spotted strategically on all highways leading into the city.

"LET'S HEAR FROM YOU"

Bannan Distributes Extras To Sell Preview Pictures

Pulled every Saturday night on which a picture is previewed, is the distribution of "extras" to sell George Bannan's attractions at the Van Wert, in Van Wert, Ohio. With the local paper donating 1000 papers, the theatreman overprints the first page in red with copy calling attention to the opening, title, cast and playdates. Newsies calling out "Extra, extra, biggest event in years coming to the Van Wert," distribute 700 papers in town and 100 each in three towns within a radius of 10 miles.

Due to the merchandising possibilities of the title "The Women," Bannan based his campaign on cooperative newspaper advertising and window displays. Full page was secured using a scene from the picture in each ad, with streamer across top reading "Tomorrow is Van Wert's shopping day for 'The Women.'" In order to get shoppers out early, five passes were given to small advertisers and 10 to large advertisers. These were given to the first shoppers who inquired about merchandise advertised on the "The Women" page.

The 'What's What' About Display Ads On the Next Page

(1) Although the main plug in this 200 lines on 2 col., is shared by Zorina in the picture and Hal Kemp on the stage, the Warner ad men also found reason to build up "On Your Toes" at the New York Strand for metropolitan familiars by reference to the authors and producer of the original play; the last play in which the star appeared. Earlier screen success of Eddie Albert is similarly referred to.

▽

(2-3). Finding some definite male opposition, locally, to his date on "The Women" at the Laroy, Portsmouth, Ohio, Manager J. Knox Strachan overcame this reaction and favorably with two trick layouts, both 70 lines of 2 col. These were run two days ahead of a Sunday opening, in the same issue, each ad referring to the other in a line of copy at the bottom—one for women, the other for men.

▽

(4) To strike on some unusual way of introducing "Mr. Smith" at the W&V Colonial, in Allentown, Pa., an inter-office communication between Walter Vincent and Manager Charley Bierbauer was reproduced in 190 lines on 3 col. Headed "Inside Stuff," a take-off on a popular local newspaper column, the copy included all the essential points having to do with stars and directors, theatre and date.

▽

(5) Following a sustained advance campaign stressing the recent personal appearance of the stars at the theatre, this zippy 135 lines on 3 col., from Howard Dietz was used day ahead to sell "Babes In Arms" at the New York Capitol. The simplicity of the cartoon line-cuts and effectively used white space contributed to this climax-ad that tied up the week's campaign.

▽

(6) Comparison of this 135 lines on 3 col., for the "Mr. Smith" with the one immediately to its left shows two different selling angles in different situations. The Music Hall layout and copy makes much over Frank Capra in stressing his contribution to the picture and his long line of past successes. That was done to capitalize upon the director's metropolitan popularity, copy noting that all of these pictures had been Music Hall datings.

"LET'S HEAR FROM YOU"

Plants Ad in School Edition

Moving into the special "back to school" edition of the *Albertan,* Manager Pete Egan at the Palace, in Calgary, planted his theatre and forthcoming attractions ad up front. Aimed directly at the children, flyer across top read "motion pictures never played such an important role in education as they do today," this followed by plugs for pictures with direct appeal to the younger element.

REPRESENTATIVE NEWSPAPER ADS

1

Snap out of it, New York!

DROP THAT FROWN! GO TO TOWN!

STEP OUT TONIGHT WITH

ZORINA

"ON YOUR TOES"

• The stage show (by Rodgers & Hart and George Abbott) was swell—the movie's a marvel! Yessiree, the dancing angel of "I Married an Angel" becomes the new queen of the screen in Warner Bros.' Miracle Musical!

with EDDIE ALBERT
"Brother Rat made him famous, this makes him a star"
ALAN HALE
FRANK McHUGH
Directed by RAY ENRIGHT

IN PERSON
Starting Tomorrow
HAL KEMP

All the stars of the "Time to Shine" Radio Show
THE SMOOTHIES • NAN WYNN
Bob Allen • Also SHEA & RAYMOND

TONIGHT! PREVIEW! STRAND!
B'WAY at 47th
COME BETWEEN 5 AND 9 P. M. FOR "ON YOUR TOES" FILM'S LAST SHOWING
"DUST BE MY DESTINY". ALSO TED WEEMS & ORCH. AND ANN SHERIDAN IN PERSON!

2

FOR

Women who have men! Women who want men! Women who snatch men! Written by a woman about women, it tells and tells and tells! "Lies," say women! "True" say men! See the Hilarious MGM hit "THE

WOMEN

with Norma Shearer Joan Crawford Paulette Goddard and 132 others (all women) COLUMBIA THEATER Starts Sunday, 4 Days→

ONLY

P S. It wouldn't be cricket for you to peek at the FOR MEN ONLY ad on page 10

3

FOR

the laugh of your life see ... Women with their hair down! Women with their claws out! 135 women with nothing on their minds but—

MEN

"THE WOMEN" MGM Grand Hit Show COLUMBIA . Starting Sunday, 4 Days

ONLY

P S Don't peek at FOR WOMEN ONLY ad on page 17

4

INSIDE STUFF

(With apologies to Joe McCarron)

WILMER & VINCENT THEATRES
NEW YORK, N. Y
NEW YORK OFFICE

INTER-OFFICE COMMUNICATION

Date. October 11, 1939

To CHAS BIERBAUER

MR. SMITH GOES TO WASHINGTON

Director—Capra

Running time—130 minutes

Cast—Jean Arthur, James Stewart, Claude Rains, Edward Arnold, Guy Kibbee, Thomas Mitchell, Beulah Bondi

General Release Date—October 19, 1939

Available for—Colonial, Allentown, State, Harrisburg; Embassy, Reading, Embassy, Johnstown.

Remarks—MR. SMITH GOES TO WASHINGTON is, to all of our minds, about the best picture we have ever seen. I think it will do twice as much business as GOODBYE MR. CHIPS did and on account of its being an American story and filled with the things that thrill an American, MR. SMITH GOES TO WASHINGTON becomes in the minds of Americans a better picture than CHIPS.

The picture is something on the type of MR. DEEDS GOES TO TOWN, except MR. SMITH GOES TO WASHINGTON is more serious and we think a far better picture.

You cannot advertise MR. SMITH GOES TO WASHINGTON too strongly if anyone misses MR SMITH GOES TO WASHINGTON they have missed the treat of their lives.

WALTER VINCENT

WILMER & VINCENT THEATRES
ALLENTOWN, PA.
COLONIAL

INTER-OFFICE COMMUNICATION

Date. October 12, 1939

To WALTER VINCENT

Report on screening received Thanks.

Our patrons surely will appreciate your efforts in having arranged for MR. SMITH GOES TO WASHINGTON to play Allentown on release date (Thursday, October 19th).

CHAS. BIERBAUER.

5

The word will get around that



MICKEY ROONEY



and

JUDY GARLAND



in Metro-Goldwyn-Mayer's



"BABES IN ARMS"



is the most entertaining film you've seen in years!

Starting TOMORROW
Doors Open at 10:00 A. M.

CAPITOL
B'WAY & 51st ST.
Major Edward Bowes, Mng. Dir.

Cast includes CHARLES WINNINGER • GUY KIBBEE • JUNE PREISSER • GRACE HAYES • BETTY JAYNES • DOUGLAS McPHAIL RAND BROOKS • LENI LYNN • JOHN SHEFFIELD • Screen Play by Jack McGowan and Kay Van Riper
Directed by Busby Berkeley • Produced by Arthur Freed • Based on the play by Richard Rodgers and Lorenz Hart

6

RADIO CITY MUSIC HALL
Showplace of the Nation
Rockefeller Center

WORLD PREMIERE STARTS TODAY
Doors Open 11:00 A. M.

The genius of Frank Capra brings to the screen the very heart of America...straight from the lives of everyday people . . . drawn from their vast treasure of humor, romance, political adventure and intrigue...compounded of all the elements that make for greatness in motion pictures . . . superbly enacted by one of the most perfect casts ever assembled . . . a truly inspiring and stirring drama of our time.



FRANK CAPRA'S*
Mr. Smith Goes To Washington
co-starring
Jean ARTHUR • James STEWART
with
CLAUDE RAINS • EDWARD ARNOLD • GUY KIBBEE • THOMAS MITCHELL • BEULAH BONDI
A Columbia Picture

* FRANK CAPRA
Three-time Academy Award winner, director of these Music Hall successes: "You Can't Take It With You" (1938), "Lost Horizon" (1937), "Mr. Deeds Goes To Town" (1936), "Broadway Bill" (1934), "It Happened One Night" (1934), "Lady For A Day" (1933), "The Bitter Tea of General Yen" (1933—The Music Hall's first picture).

ON THE GREAT STAGE

"JEROME KERN CAVALCADE"—a gay, pictorial pageant—saluting a great American screenplay with the melodies of a great American composer . . . produced by Leonidoff, settings by Bruno Maine . . . featuring Jan Peerce, Melissa Mason, Walter Cassel, George Holmes, with the Music Hall Rockettes, Corps de Ballet, and Choral Ensemble. Symphony Orchestra, under the direction of Erno Rapee.

Picture at 11:20, 2:00, 4:55, 7:40, 10:28 • Stage Show at: 1:30, 4:10, 7:05, 9:50
FIRST MEZZANINE SEATS MAY BE RESERVED IN ADVANCE • Phone CIrcle 6-4600 •
Ample Parking Space in Rockefeller Center Garage, 48th to 49th Streets between 5th and 6th Avenues

The Newspaper Display Ad, from Layout to Theatre Page

Fundamentals of Mechanical Operations Outlined by Canadian Member

by JAMES R. NAIRN
Advertising Director, F. P.-Canadian Corp.

Like the majority of large circuits, Famous Players Canadian Corporation maintains a Home Office advertising and publicity department. One of the most important of this department's assignments is the preparation of newspaper advertisements. The ads are primarily designed for Toronto theatres and other key spots. In addition campaigns are made up for the use of the circuit, on all major pictures.

In preparing the advertising, the department follows the general procedure of other such organizations. Visuals or layouts are first sketched and copy written to fit the designs. Copy is set by a typesetting firm and proofs pasted into place on the layouts. Halftone illustrations are prepared by having "velox" prints made of the photographs and the final retouching is done on the "velox," thus insuring proper reproduction. A thorough explanation of this process was given in a comprehensive article in MOTION PICTURE HERALD in July 22 issue by E. V. Dinerman, of RKO Midwest Theatres.

Advertising mats, however, play the most important part in the average manager's campaigns and it is the purpose of this article to deal more fully with these rather than the original engravings from which they are cast.

Cautions Against Poor Reproductions

Nothing can ruin an ad more surely than a poor reproduction of a mat, yet even a quick check-up of tear sheets representative of theatres of all sizes shows a serious percentage of poor and sometimes downright bad reproductions.

It is often the fault of a manager that a poor illustration appears in his ad. True, he did not manufacture the mat, but if he knows his job he can prevent, in the vast majority of cases, the use of mats that will not give him 100 per cent quality.

Many managers make the serious mistake of clipping an illustration from the press book, ordering the mat by number and then turning it over to the newspaper confident that the reproduction will be as good as that in the press book. No more serious mistake could be made. Press books are generally illustrated by direct reproductions from the original engravings—not stereos cast from mats. Defects in plates from which mats are made rarely show up in the press book.

What the Manager Should Know

Two faults are to be found on occasions in the original engravings prepared for film distributors. The chief fault is that sometimes the engravings are not etched deeply enough. It is possible to make a good mat from a "shallow etched" engraving. A mat, no matter how carefully made, is certain to lose something of the original quality of the engraving and unless a cut is etched to a depth of no less than five-thousandth of an inch, it is doubtful whether a good mat can be pulled from it. Another fault with some press book ads is that the screen in the engraving is too fine. These finer halftones make a grand looking press book, but fill in black when reproduced on newsprint.

It is against these two major faults and the additional possibility of not getting a good job in his newspaper plant, that a manager must be constantly on guard.

After a manager has laid out his schedule of space in advance he should order the mats he selects from the exchange as early as possible and take them to the foreman of the stereotyping room of his newspaper at once. Here this expert can cast the mat and immediately determine whether it will make a satisfactory reproduction or not. If he is even doubtful as to the mat's quality, the advertiser is well advised to scrap it and get another illustration. A type ad is a thousand times more effective than a bad illustration and the only sure way to determine its quality is to have it cast up in advance.

If ever a weekly pass to a theatre is justified it is when it is planted with the head of the stereo room of a newspaper. The manager who hasn't met this important individual might be well advised to make his acquaintance at once.

A manager should have at least a working knowledge of what a newspaper mechanical department can and cannot do. He should also know how mats are made and how to mark his copy and mats to insure the best results.

In the first place, a layout is essential for the guidance of both the compositors and the stereotypers. Copy of illustrations should be cut from the press book and pasted down on a layout sheet indicating the exact position the mats are to occupy in the ad. Copy should then be written in on the layout after the outline of the ad size has been indicated.

Illustrated here is a large mat (Example A above)—much larger than the average theatre can afford to use. Suppose, however, a smaller ad is wanted (Example B, next page), combining several illustrations from the large ad. An advertiser decides to use,

(Continued on page 76)

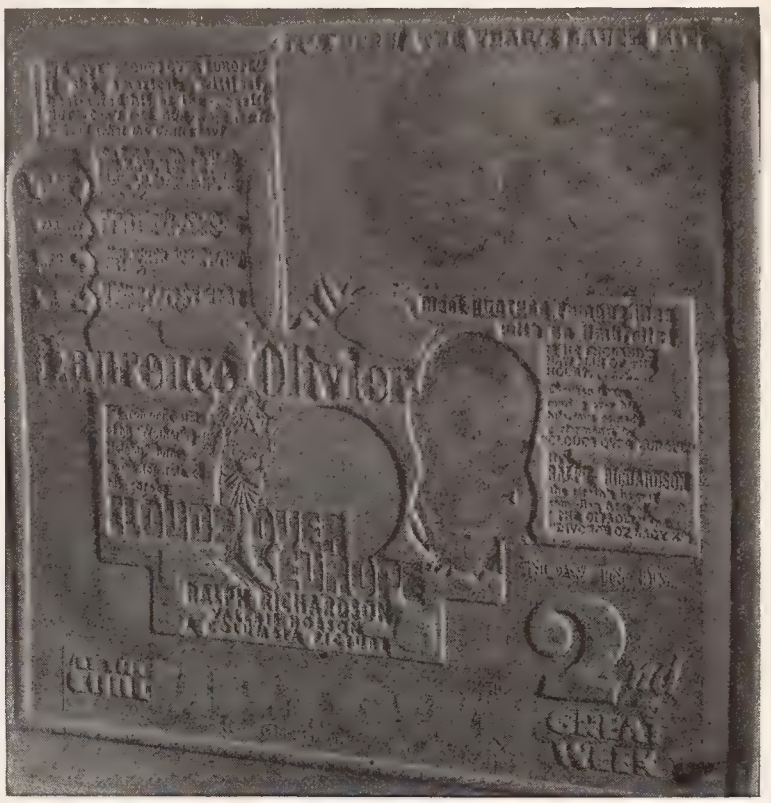


REPRODUCTION OF NAIRN'S FIVE-COLUMN "EXAMPLE AD" LAYOUT

NAIRN COMPOSING ROOM CLOSEUPS



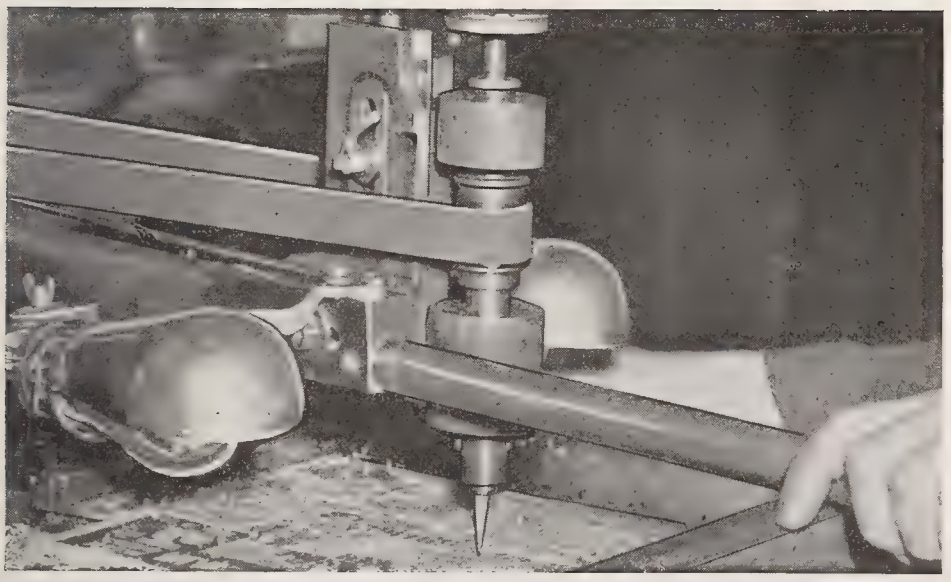
EXAMPLE "B"



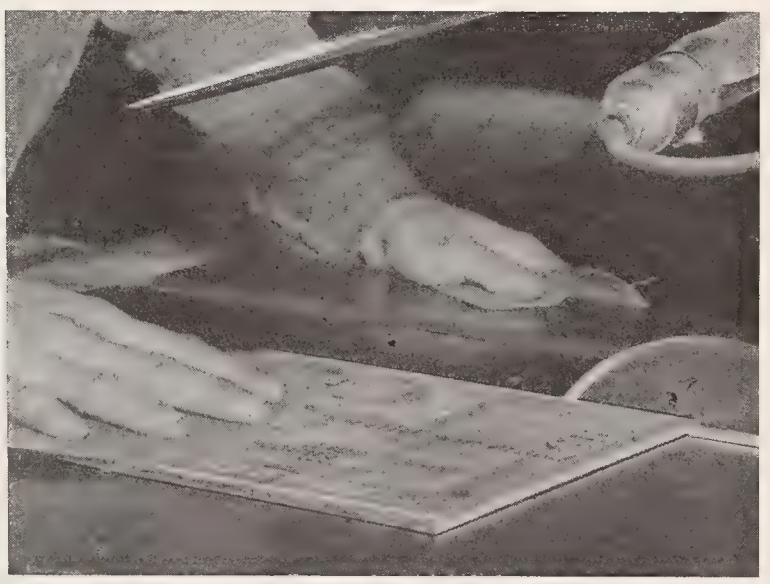
EXAMPLE "C"



EXAMPLE "D"



EXAMPLE "F"



EXAMPLE "E"

Birthday Greetings

James Aaron
J. I. Adams
Edwin Adler
Franc Arnold
William Artz
H. Ash
Don Ballard
Carl Bechdell
Howard Berg
Melvin Bourassa
G. Brainos
Lee Byers
Doug Carpenter
John Cotter
M. A. Cowles
Frank Cronin
Harry Crull
M. J. Cruz
E. V. Dinerman
Charles Edwards
Robert Etchberger
Bill Exton
Paul Fasshauer
P. E. Fenelon
Dorothy Flukes
V. W. Fisk
Edward Golden
William Glackin
Mort Green
Daniel Hansher
Frank Harrington
Russell Hogue
Alec Hurwitz
Don Johnson
Dave Kamsky
Eddie Kane
Harry Knoblauch
James Knox
Lester Kolste
Murray Lafayette
Harold Leand
Al Lippe
Harold Lloyd
Dominick Lucente
John Ludy
Mac McCarthy
J. S. McNeill
Bill Markwell
Ray Mellien
Lloyd Mills
Frank Murphy
Julius Myska
Harry Neun
Brewster Newton
Ray O'Connell
Alexander Otto
Leslie Paine
George Peppler
Carmon Phillips
Harland Rankin
Harry Rawlins
Lawrence Robiczek
Ben Rosenberg
Joe Ruddick
Don Seasholtz
John Townsend
J. Maddry Wallace
Reinhold Wallach
August Wolf
Ned Wright

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

MORE ON AD MAKING

(*Continued from page 74*)

for example, the heads of Laurence Olivier and Valerie Hobson and Ralph Richardson, who are the most important elements in the ad, together with the line "The Year's Laugh Hit" and the title "Clouds Over Europe." He'd find, unless he went the right way about it, that he would hit some serious mechanical snags.

Send Whole Mat Together

Notice in the space enclosed by rules and marked (1) that he would get the heads of Olivier and Hobson all right, but in doing so he would cut into Richardson's head—ruining it. This is because of at least a half inch all around a line of copy or illustration must be left in order to allow that part taken from the mat to be properly cast. If he cuts out the head of Richardson (enclosed in space marked 2) he would spoil part of the title line because the necessary half inch border must be taken care of. The same is true of the title marked 3.

Only by sending the whole large mat (A) to the newspaper can the ad B be made up without spoiling the mat. At the newspaper plant the whole mat could be cast and the mechanical department saw out the sections needed without damaging the other portions of the mat.

To get the best results always make a layout of an advertisement (see example B) and take it to the newspaper together with the whole mat or mats from which the illustrations are to come. The newspaper experts can then remove and trim the necessary illustrations to conform with the layout. Never, under any circumstances, should a mat be cut by the advertiser.

What Happens to the Mat

Let's take a trip into the mechanical department of the average newspaper and see the journey a mat takes from the time it is handed in until it appears in the newspaper.

A matrix, commonly called "mat" (C, previous page), is mould of an advertisement, or engraving, made of specially manufactured soft cardboard, a sort of papier mache, which is soft when it is used but becomes hard when dried.

The important thing for an advertiser to remember is that a mat *must not* be trimmed *close* to the type or picture. A margin *must be left.*

Note the wide margins all around it. See how deeply the cardboard has been pressed into the type and into the engravings.

After an advertisement has been set up it is locked tight in a steel chase (steel frame) and placed under a heavy steel roller. The papier mache cardboard is then rolled down into the type, then pulled off and allowed to dry for a few minutes.

Note the wide margins allowed by the mat maker around the advertisement. This is important to remember. For example, if a manager is going to use only the man with the umbrella over his nose (Example B), and new reading matter for the rest of the advertisement, he should send newspaper the *whole mat.* If, however, just a mat of the man's face is available, he should be sure that there is at least a half inch margin *all around* the illustration, because, in casting up the mat strips of steel have to be placed on three sides of the picture to hold the hot lead that has to be poured into it.

The stereotyper has now taken the mat, pasted a strip of newspaper on one end of it which will guide molten lead straight down to the face of the mat. Strips of steel are placed at each side for the same purpose, to keep the molten lead from spreading out on the sides. When this work is completed, the stereotyper pulls down the steel cover (D, previous page), and clamps down into position. This operation determines the thickness the metal cast will have.

The stereotyper pours molten lead into the casting box to make the cut for the newspaper. Beside him is the melting pot, filled to the top with hot lead. Into this he dips a ladle, then pours the sparkling, silvery metal down on the mat. It takes about half a minute to solidify. Then he opens up the casting box and pulls the mat away from the lead while it is still hot.

Trimming and Renting

The flat lead plate now goes into the hands of the man operating the sawing table. A powerful, fast-revolving circular saw cuts through lead (E, previous page), trimming the cast to exact size. After the sawing is done, any raw edges are filed smooth, and the plate is now ready for the final touches.

The plate goes to the finishing operation (F, previous page), routing out spaces between pictures and reading matter, which appear white in the newspaper. If this were not done there might be some smudging in the white spaces. This takes considerable time and requires a steady hand and clear eyesight. It is during this operation that words, or parts of illustrations that are not wanted are deleted. When this work is finished the plate is passed over to the men who make up the pages of the newspaper and it finally goes to its proper place.

"LET'S HEAR FROM YOU"

Harris' Friday, the 13th Gag

Teaser gag used by Loew's publicist Milt Harris on the recent Friday, the 13th, for the date of "The Real Glory" was the distribution of small envelopes front of which bore copy "Friday, the 13th, may be your lucky day." Inside was small card stamped with lucky number. To those holding cards with numbers corresponding to list displayed in windows of chain druggist, guest tickets were awarded.

"LET'S HEAR FROM YOU"

Bids Golden Wedding Couples

To usher in the motion picture industry's Golden Jubilee, Round Tabler E. E. Bair at the Valentine, in Defiance, Ohio, garnered some additional publicity for the event by advertising that all couples married 50 years or more would be his guests at a special show. Through the cooperation of one of the dailies, coupon was run in paper, which readers were invited to fill out and send in. Stories run by paper included appropriate tiein copy to the effect that when these same couples were first married the motion picture was in its infancy.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln In Illinois, 009, Mel.....RKO
Across the Plains, 3855, West.....Mono
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Allegheny Uprising, 006, Mel.....RKO
All Quiet on the Western Front, 4073, Mel. Univ
All This and Heaven Too, Mel.....WB
All Women Have Secrets, Mel.....Para
Almost a Gentleman, 920, Mel.....RKO
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Arizona Kid, The, 951, West.....Rep
Arizona Wildcat, 929, Com.....20th-Fox
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes In Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Lands, 933, West.....RKO
Bad Little Angel, Com.....MGM
Balalaika, Mus. .....MGM
Barricade, 026, Mel.....20th-Fox
Beachcomber, The, 3863, Mel.....Para
Beau Geste, 3902, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Betrayal, Mel. .....Foreign
Beware Spooks, Com.....Col
Big Town Czar, 3018, Mel.....Univ
Biscuit Eater, The, Mel.....Para
Bizarre, Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, 5, Mel.....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com.....20th-Fox
Blue Montana Skies, 844, West.....Rep
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3820, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Bridal Suite, 937, Com.-Mel.....MGM
British Intelligence, Mel.....WB
Broadway Melody of 1940, Mus.....MGM
Broadway Serenade, 931, Mus.....MGM
Brother Rat and The Baby, Com.....WB
Brother Orchid, Mel.....WB
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cafe Society, 3826, Mel.....Para
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Dr. Kildare, 932, Mel.....MGM
Call on the President, Com.-Mel.....MGM
Captain Fury, Mel.....UA
Captain Scorpion, Com.....Foreign
Career, 930, Mel.....RKO
Cat and the Canary, The Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, Mel.....20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel.....GB
Chicken Wagon Family, Com.....20th-Fox
Child is Born, A, Mel.....WB
Children of the Wild, Mel.....GN
Chip of the Flying U, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City for Sale, Mel.....UA
City, The, 023, Mel.....20th-Fox
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, 846, West.....Rep
Comet Over Broadway, 370, Mel.....FN
Confessions of a Nazi Spy, Mel.....FN
Conspiracy, 935, Mel.....RKO
Cop from Hell's Kitchen, Mel.....Col.
Coral Rocks, The, Mel.....Foreign
Covered Trailer, Com.....Rep
Cowboy Quarterback, The, 366, Com.....WB
Cowboys from Texas, West.....Rep
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, 3, Com.....MGM
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, Mel.....Univ
Dark Victory, 854, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, mel.....20th-Fox
Dead End Kids on Dress Parade, Com.-Mel. .....WB
Dead Men Tell No Tales, Mel.....Foreign
Death of a Champion, 3901, Mel.....Para
Demon Barber of Fleet Street, Mel...Foreign
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, Mel.....Univ
Diamonds Are Dangerous, Mel.....Para
Discoveries, Mus. .....Foreign
Disputed Passage, Mel.....Para
Distant Fields, Mel.....RKO
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginot Line, Mel. .....Foreign
Down Our Alley, Mus.-Com.....Foreign
Down the Wyoming Trail, 3864, West...Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel..... ....FN
Earl of Chicago, Mel..... ..MGM
East Side of Heaven, Mus.-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel.....Para
Empty World, Mel.....GB
End of a Day, Mel.....Foreign
Enemy Within, The, Mel.....WB
Escape, The, Mel.....20th-Fox
Escape to Paradise, Mus.....RKO
Espionage Agent, Mel.....FN
Eternally Yours, Mel.....20th-Fox
Everybody's Baby, 931, Com.....20th-Fox
Everybody's Hobby, 376, Com.....FN
Everything Happens at Night, Mel...20th-Fox
Everything's On Ice, 946, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Farmer's Daughter, The, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fifth Avenue Girl, 934, Com.....RKO
Fight for Peace, The, Mel.....Mono
Fighting Gringo, 986, West.....RKO
Fighting Mad, West.....Mono
Fighting 69th, Mel.....WB
First Love, Mus.....Univ
First Offenders, Mel.....Col
First World War, 062, Mel.....20th-Fox
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, 911, Mel.....Rep
Flirting With Fate, 914, Com.-Mel.....MGM
Flying Deuces, 010, Com.....RKO
Flying Irishman, 919, Mel.....RKO
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
Four Feathers, Mel. (C).....UA
Four Wives, Mel.....WB
Frog, The, Mel.....GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Fugitive at Large.....Col
Fugitive from Justice, Mel.....WB
Full Confession, 003, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Gambling on the High Seas, Mel.....WB
Gang's All Here, The, Com.-Mel.....Foreign
Gay Days of Victor Herbert, Mus.....Para
Geronimo, Mel. .....Para
Girl and the Gambler, 926, Mel.....RKO
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Gold is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.....Col
Gorilla, The, 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel....Para
Grand Jury's Secrets, Mel.....Para
Granny Get Your Gun, Mel.....WB
Grapes of Wrath, Mel.....20th-Fox
Green Hell, Mel.....Univ
Gulliver's Travels, Cartoon.....Para
Gun Chores, West.....Para
Gun Lord of the Frontier, West.....Col
Gunga Din, 912, Mel.....RKO

H

Happy Ending, Mel.....Para
Hardys Ride High, 934, Com.-Mel.....MGM
Harvest, Mel. .....Foreign
Hawaiian Nights, 4024, Mus.....Univ
Heartbeat, Mel. .....Foreign
Heaven with a Barbed Wire Fence, 019, Mel.....20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
Herbst-Manover, Com. .....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, 4035, Mel.....Univ
Heroes in Blue, Mel.....Mono
Heroes of the Desert, 7118, West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power Mel.....Col
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hitler—The Beast of Berlin, Mel.....St. Rts.
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Honeymoon in Bali, 3904, Com.....Para
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hound of the Baskervilles, 936, Mel.20th-Fox
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel. .....Foreign
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Notre Dame, Mel.....RKO

I

Ice Follies of 1939, 925, Com.-Mel.....MGM
I Killed the Count, Mel.....Foreign
I'm From Missouri, 3830, Com.....Para
I Met a Murderer, Mel.....Foreign
Incredible Mr. Williams, Com.-Mel.....Col
Indianapolis Speedway, The, 315, Mel.....WB
Indiscretions, Mel.....Foreign
In Name Only, 936, Mel.....RKO
In Old Monterey, 847, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
International Crime, Mel.....GN
Invisible Man Returns, Mel.....Univ
Invisible Stripes, Mel.....WB
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 938, Mel.....MGM
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.....WB
Juarez and Maxmilian, Mel.....St. Rts.
Judge Hardy and Son, Com.....MGM
Just William, Com.....Foreign

K

Kansas Terrors, The, 961, West.....Rep
Kid from Kokoma, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
King of Chinatown, 3827, Mel.....Para
King of the Lumberjacks, Mel.....WB
King of the Turf, Mel.....UA
Knights of the Range, West.....Para
Konga, the Wild Stallion, Mel.....Col

L

Lady and the Mob, The, Com.....Col
Lady Dick, Mel.....FN
Lady of the Tropics, 947, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com.-Mel.....GN
La Immaculada, Mel.....Foreign
Lambeth Walk, The, Mus.-Com.....Foreign
La Noche de los Maxas, Mel.....Foreign
Last Express, 3028, Mel.....Univ
Laugh It Off, Mel.....Univ
Law Comes to Texas, The, West.....Col
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Law of the Texan, West.....Col
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Little Miss Broadway, Mus.....20th-Fox
Little Old New York, Mel.....20th-Fox
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Lone Star Pioneers, West.....Col
Lost Patrol, 991, Mel.....RKO
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M

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Man About Town, 3845, Com.....Para
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Man from Montreal, Mel.....Univ
Man from Sundown, The, West.....Col
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man of Conquest, 801, Mel.....Rep
Man They Could Not Hang, The, Mel.....Col
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Marshal of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8 Com..MGM
Meet Dr. Christian, 005, Mel.....RKO
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Miracles for Sale, 946, Mel.....MGM
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Mr. Smith Goes to Washington, Com.....Col
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N

Nancy Drew and the Hidden Staircase, 419, Mel. .....WB
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O

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Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Mail, The, 452, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....FN
One Hour to Live, 4030, Mel.....Univ
$1,000 a Touchdown, 3903, Com.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Opened by Mistake, Com.....Para
Orage, Mel. .....Foreign
Our Leading Citizen, 3850, Com.....Para
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Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com....20th-Fox
Panama Lady, 925, Mel.....RKO
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Prison Without Bars, Mel.....UA
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Pygmalion, 980, Com.-Mel.....MGM

Q

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R

Racketeers of the Range, 984, West.....RKO
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Rains Came, The, Mel.....20th-Fox
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Rasputin, Mel.....Foreign
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Reform School, Mel.....St. Rts.
Remember? Mel.....MGM
Remember the Night, Mel.....Para
Renegade Law, West.....Col
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Road to Singapore, Mus.....Para
Roaring Twenties, The, Mel.....WB
Roll, Wagons, Roll, West.....Mono
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Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rulers of the Sea, Mel.....Para

S

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Saga of Death Valley, West.....Rep
Sagebrush Family Trails West, West...St. Rts
Sagebrush Trail, West.....Mono
Saint in London, 929, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
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Santa Fe Marshal, West.....Para
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San Francisco, 636, Mel.....MGM
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Secret of Dr. Kildare, Mel.....MGM
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Sergeant Madden, 927, Mel.....MGM
Seventeen, Com. .....Para
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....20th-Fox
Should a Girl Marry? 3830, Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Silver on the Sage, 3858, Mel.....Para
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, W1-3, West.....GN
Six-Gun Rhythm, W1-19, West.....GN
6,000 Enemies, 938, Mel.....MGM
Sky Patrol, 3815, Mel.....Mono
Slalom, Mel. .....Foreign
Smuggled Cargo, 825, Mel.....Rep
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Song of the Street, Mel.....Foreign
Sorority House, 924, Mel.....RKO
Smashing the Money Ring, Mel.....FN
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
Southward Ho. 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
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Star Maker, The, 3851, Mus. .....Para
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State Cop, Mel.....WB
Stolen Life, 3864, Mel.....Para
Stop, Look and Love, 008, Com.....20th-Fox
Story of Alexander Graham Bell, The, 938, Mel 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. .....RKO
Straight to Heaven, Mel.....St. Rts.
Stranger from Texas, The, West.....Col
Street of Missing Men, 811, Mel.....Rep
Street of Missing Women, Mel.....Col.
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudden Money, 3829, Com.-Mel.....Para
Sued for Libel, Mel.....RKO
Sun Never Sets, Mel.....Univ.
Sunset, West.....RKO
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
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T

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Taming of the West, West..... .....Col
Tarzan Finds a Son! 939, Mel.....MGM
Television Spy, Mel.....Para
Tell No Tales, 35, Mel.....MGM
Texas Wildcats, West.....St. Rts.
That's Right You're Wrong, 011, Mus...RKO
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Shall Have Music, Mel.....UA
Thief of Bagdad, Mel.....UA
This Man Is Paris, 3865, Mel.....Para
Those High Grey Walls, Mel.....Col
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Sons, 004, Mel.....RKO
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, 4, Mel.....MGM
Timber Stampede, 985, West.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Torchy Plays with Dynamite, 328, Mel....WB
Torchy Runs for Mayor, 322, Mel.....WB
Torture Ship, Mel.....St. Rts.
Tower of London, Mel.....Univ
Trapped in the Sky, Mel.....Col
Trigger Smith, 3854, West.....Mono
Tropic Fury, 4052, Mel.....Univ
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Trouble's My Middle Name, Mel.....Univ
Tumbleweeds, West.....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
20,000 Men a Year, 013, Mel.....20th-Fox
Two Bright Boys, 4017, Mel.....Univ
Two Gun Troubador, West.....St. Rts.
Typhoon, Mel. .....Para

U

U-Boat 29, Mel.....Col
Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Under the Light of the Western Stars, West. .....Mono
Under-Pup, The 4010, Mel.....Univ
Under Western Stars, West.....Mono
Unexpected Father, 3008, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Untamed, Mel. (C) .....Para

V

Vigilante War, West.....Univ
Vigil in the Night, 007, Mel.....RKO

W

Wagons Westward, West.....Rep.
Wall Street Cowboy, 857, West.....Rep
Wanted by Scotland Yard, 3829, Mel....Mono
Ware Case, Mel.....20th-Fox
Washington Cowboy, West.....Rep
Waterfront, 325, Mel.....WB
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....FN
Western Caravans, West.....Col
West of Carson City, West.....Univ
What a Life, 3905, Com.....Para
What Do You Think, Chums? Mel....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....Foreign
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wings Over the Pacific, Mel.....GN
Winner Take All, 939, Mus-Com.....20th-Fox
Winter Carnival, Mel.....UA
Within the Law, 928, Mel.....MGM
Witness Vanishes, The, 4027, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A, Mel.....Col
Women, The, 1, Com.-Mel.....MGM
Women Behind Bars, Mel.....Para
Women In the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World Moves On, The, Mel.....WB
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Years Without Days, Mel.....WB
You Can't Cheat An Honest Man, 3005, Com. .....Univ
You Can't Get Away With Murder, 364, Mel. .....FN
Young Man's Fancy, Mel.....Foreign
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth In Revolt, Mel.....Foreign

Z

Zenobia, Com. .....UA
Zero Hour, The, 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62.	Aug. 26,'39
Beware Spooks	Joe E. Brown-Mary Carlisle	Oct. 24,'39†		
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71.	Apr. 29,'39
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39	74.	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71.	July 22,'39
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79.	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72.	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60.	
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39	62.	
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	101.	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78.	June 24,'39
(Exploitation: July 29,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60.	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65.	
Lady and the Mob, The (G)	Bainter-I. Lupino-L. Bowman	Apr. 3,'39	66.	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Berg-Dorothy Faye	Apr. 16,'39	58.	
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39	56.	
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39	59.	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65.	Sept. 30,'39
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59.	June 24,'39
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette	Oct. 19,'39†	*130.	Oct. 7,'39
North of the Yukon	Chas. Starrett-Lina Winters	Mar. 30,'39	64.	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121.	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outpost of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63.	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58.	
Parents on Trial	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59.	
(See "In the Cutting Room," May 27,'39.)				
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59.	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39	67.	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†		
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58.	
Those High Grey Walls	Walter Connolly-Iris Meredith	Sept. 21,'39†	82.	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61.	Feb. 18,'39
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	82.	Apr. 15,'39†
("Reviewed under the title, "Spy In Black.")				
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58.	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39	61.	Feb. 18,'39
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62.	Oct. 7,'39

Coming Attractions

Blondie Brings Up Baby	P. Singleton-A. Lake-L. Simms	Nov. 2,'39	
Cop from Hell's Kitchen*	Jacqueline Wells-Bruce Cabot		
Fugitive at Large (G)	Jack Holt-Patricia Ellis		*65. Aug. 5,'39
Gun Lord of the Frontier	Bill Elliott-Linda Winters		
His Girl Friday	C. Grant-R. Russell-R. Bellamy		
Incredible Mr. Williams, The	Joan Blondell-Melvyn Douglas		
Miracle on Main Street	Margo-W. Abel-L. Talbot		
Mutiny on the Seas	J. Holt-D. Purcell-I. Ware		
Passport to Happiness*	T. Martin - R. Hayworth - E. Fellows		
Renegade Law	Chas. Starrett - Iris Meredith - Sons of the Pioneers		
Stranger from Texas, The	Charles Starrett - Lorna Grey - Sons of the Pioneers	Nov. 2,'39	
Street of Missing Women	Preston Foster-Ann Dvorak		
Taming of the West	Bill Elliott-Iris Meredith		

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39	71.	Dec. 17,'38

Coming Attractions

Chicago Ben			
Empty World	Nova Pilbeam		
Frog, The	Noah Beery-Gordon Harker		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Children of the Wild	Joan Valerie-James Bush	Oct. 14,'39		
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71.	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69.	Feb. 25,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39	57.	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39	57.	Feb. 18,'39

Coming Attractions

At Your Age			
Full Speed Ahead			
Lady Takes a Chance, The	Heather Angel-John King		
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)			
Never Mind the Guard			
Wonder World			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85.	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Babes in Arms (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
Bad Little Angel	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72.	
(See "Runaway Angel," "In the Cutting Room," Oct. 14,'39.)				
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70.	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113.	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86.	Oct. 17,'38
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86.	Apr. 29,'39
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84.	Sept. 23,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114.	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81.	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71.	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81.	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83.)				
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	Oct. 21,'39
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99.	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83.	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78.	Apr. 1,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78.	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82.	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69.	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carson-J. Bryan	Aug. 18,'39	80.	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70.	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95.	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58.)				
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65.	Mar. 18,'39
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101.	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'38, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,39, pp. 62, 66; Oct. 21,'39, pp. 62, 66.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66.)				

Coming Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Another Thin Man	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 24,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver			
(See "In the Cutting Room," Aug. 12,'39.)				
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy			
Call on the President, A	Ann Sothern-William Gargan-Walter Brennan	Nov. 17,'39		
(See "In the Cutting Room," Oct. 21,'39.)				
Earl of Chicago	R. Montgomery-R. Owen-Edw. Arnold			
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss			
(See "In the Cutting Room," Aug. 12,'39.)				
Judge Hardy and Son	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden			
Nick Carter, Master Detective	Walter Pidgeon-Rita Johnson			
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
Northwest Passage	S. Tracy-R. Young-W. Brennan			
(See "In the Cutting Room," Oct. 14,'39.)				
Not too Narrow, Not too Deep*	Clark Gable - Joan Crawford - Peter Lorre-Melvyn Douglas-Betty Compson			
Remember?	R. Taylor-G. Garson-L. Ayres			
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112.	Jan. 18,'35
Secret of Dr. Kildare	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 10,'39†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3655	Jack Randall	Apr. 30,'39	52.	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61.	May 13,'39
Crashing Thru	J. Newill-W. Hull-M. Stone	Oct. 1,'39†		
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62.	June 24,'39
Fight for Peace, The (A)		Sept. 30,'39	63	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58.	Aug. 26,'39
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83.	Oct. 14,'39
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39	67.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58.	Sept. 9,'39
Rollin' Westward (G) 3823	Tex Ritter	Mar. 1,'39	55.	Apr. 1,'39
Sagebrush Trail (reissue)	John Wayne	Oct. 20,'39		
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61.	Sept. 23,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62.	July 1,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39	51	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	56	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60.	May 20,'39

Coming Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Danger Flight	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39†		
Fighting Mad	James Newell	Nov. 5,'39†		
Heroes in Blue	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†		
Overland Mail 3857	Jack Randall	Oct. 31,'39		
Phantom Strikes, The*	S. Hale-W. Lawson-L. Henry			
Roll, Wagons, Roll	Tex Ritter	Nov. 25,'39		
Under Western Stars*	Tex Ritter			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste (G) 3902	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57.	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67.	Sept. 2,'39
Disputed Passage (G)	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	*99.	Oct. 21,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74.	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	*95.	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80.	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99; Oct. 14,'39, p. 61.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95.	May 13,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64.	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77.	Apr. 15,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78.	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85.	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer-John Barrymore-Mary Astor	Mar. 24,'39	94.	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G) 3846	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39	65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82.	Mar. 11,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62.	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73.	Sept. 30,'39
Our Leading Citiben (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88.	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66.	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Silver on the Sage (G) 3858	Wm. Boyd-Gee. Hayes	Mar. 31,'39	68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Makers, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39	68.	Oct. 22,'38
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86.	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt Preston	May 5,'39	125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug., '39, p. 102; Oct. 14,'39, pp. 61, 62, 63; Oct. 21,'39, p. 68.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65.	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	*75.	Sept. 23,'39

Coming Attractions

All Women Have Secrets	J. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	
Biscuit Eater, The*	Lonnie LeRoy-Helene Millard		
Cat and the Canary, The	Bob Hope-Paulette Goddard	Nov. 10,'39†	
(See "In the Cutting Room," Sept. 23,'39.)			
Diamonds Are Dangerous	Isa Miranda-George Brent		
Dr. Cyclops	Alber Dekker-Janice Logan	Dec. 22,'39†	
(See "In the Cutting Room," Sept. 23,'39.)			
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles		
(See "In the Cutting Room," Oct. 21,'39.)			
Gay Days of Victor Herbert	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	
(See "In the Cutting Room," Apr. 15,'39.)			
Gun Chores	William Boyd-Russell Hayden		
Gulliver's Travels	Technicolor Cartoon-Feature	Dec. 22,'39†	
Happy Ending	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)			
Knights of the Range	Russell Hayden-Jean Parker	Feb. 16,'40†	
Law of the Pampas (G)	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	*72. Oct. 21,'39
Lights of the Western Stars*	V. Jory-R. Hayden-N. Beery, Jr.		
Light That Failed, The	R. Coleman-W. Huston-I. Lupino	Feb. 9,'40†	
(See "In the Cutting Room," Sept. 23,'39.)			
Llamo Kid	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	
Opened by Mistake	C. Ruggles-R. Paige-J. Logan		
Our Neighbors—the Carters	Fay Bainter-Frank Craven	Nov. 24,'39†	
(See "In the Cutting Room," Sept. 9,'39.)			
Parole Fixer	W. Henry-V. Dale-R. Paige	Jan. 12,'40†	
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Dec. 22,'39†	
(See "In the Cutting Room," Oct. 14,'39.)			
Road to Singapore	B. Crosby-D. Lamour-B. Hope		
Rulers of the Sea (G)	Douglas Fairbanks, Jr.-Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97. Sept. 16,'39
St. Martin's Lane (G)	Charles Laughton-Vivien Leigh	Dec. 15,'39†	85. July 9,'38
Santa Fe Marshal	William Boyd-Russell Hayden	Jan. 12,'40†	
Seventeen	J. Cooper-B. Field-O. Kruger	Jan. 19,'40†	
(See "In the Cutting Room," Aug. 19,'39.)			
Television Spy, The (G)	William Henry-Judith Barrett	Feb. 2,'40†	55. Oct. 14,'39
Typhoon	Dorothy Lamour-Robert Preston		
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	Dec. 29,'39†	
(See "In the Cutting Room," Sept. 23,'39.)			
Women Behind Bars	Ellen Drew-Robert Paige		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61.	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56.	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66.	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July 31,'39	64.	Aug. 5,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66.	Sept. 2,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39	61.	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39	58.	Feb. 11,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39	58.	Apr. 15,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39	65.	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57.	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73.	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57.	Oct. 21,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39	58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59.	July 1,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucile, Russell	Mar. 20,'39	65.	Mar. 4,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57.	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39	58.	Apr. 8,'39
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39	65.	Jan. 21,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39	58.	Mar. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69.	Oct. 14,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66.	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell-Marie Wilson-Tommy Ryan	July 26,'39	65.	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62.	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61.	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58.	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39	65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39	57.	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66.	Sept. 9,'39
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39	65.	Feb. 4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	58.	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65.	May 27,'39

Coming Attractions

Covered Trailer	Jas., Lucile & Russell Gleason
(See "In the Cutting Room," Oct. 14,'39.)	
Cowboys from Texas	Three Mesquiteers
Jeepers Creepers 914	Weaver Bros. & Elviry - Roy Rogers
(See "In the Cutting Room," Oct. 7,'39.)	
Main Street Lawyer	Edward Ellis-Anita Louise
Saga of Death Valley	Roy Rogers-George Hayes
Wagons Westward	John Wayne
Washington Cowboy	G. Autry-S. Burnette-M. Carlsile

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39	65.	Mar. 25,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82.	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Berry, Jr.-Andy Clyde	Aug. 11,'39	70.	Aug. 19,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39	68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39	72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80.	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59.	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	*64.	Sept. 16,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59.	Aug. 26, 39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68.)				
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39	68.	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39	72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73.	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63.	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71.	May 20,'39
Gunga Din (G) 912	Cary Grant-Victor McLaglen-D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39	107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)				
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94.	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61.)				
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39	73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea - R. Dix - M. Astor	July 14,'39	79.	Mar. 5,'32
Love Affair (G) 916	I. Dunne - C. Boyer - L. Bowman	Apr. 7,'39	89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders Z. Pitts	Sept. 29,'39†	97.	Aug. 26,'39
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83.	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65.	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39	60.	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72.	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39	64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64.	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69.	July 29,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39	90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 998	Fred Astaire - Ginger Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69.	Mar. 25,'39
(See "In the Cutting Room," Sept. 23,'39.)				
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	65.	Oct. 14,'39
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	*70.	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59.	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60.	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39	64.	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63.	July 22,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Attractions				
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
Allegheny Uprising 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†		
(See "In the Cutting Room," Oct. 7,'39.)				
Distant Fields*	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles			
Escape to Paradise	Bobby Breen-Kent Taylor			
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65.	Oct. 14,'39
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone			
(See "In the Cutting Room," Sept. 9,'39.)				
Legion of the Lawless	George O'Brien-Virginia Vale			
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	*60.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	*63.	Oct. 21,'39
Mexican Spitfire	L. Velez-D. Woods-L. Errol			
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Reno 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†		
(See "In the Cutting Room," Oct. 14,'39.)				
Sunset	Jimmy Lydon-Joan Dradell			
Swiss Family Robinson	Thomas Mitchell - Edna Best - F. Bartholomew - T. Kilburn - T. Holt			
That's Right, Your Wrong 011	Kay Kyser & Orch.-A. Menjou-M. Robson- E. E. Horton-L. Ball	Nov. 24,'39†		
Vigil in the Night 007	Carole Lombard-Anne Shirley-Brian Aherne			
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82.	Aug. 26,'39
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72.	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74.	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60.	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64.	Aug. 19,'39
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83.	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	62.	
(See "In the Cutting Room," Sept. 16,'39.)				
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62.	Nov. 26,'38
First World War, The (re-issue) (A) 062	Documentary	Oct. 27,'39†	78.	Nov. 17,'34
Frontier Marshal, The (G) 951	Randloph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71.	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66.	May 27,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83.	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96.	Oct. 7,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80.	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39	76.	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65.	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60.	May 27,'38
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61.	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93.	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70.	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68.	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73.	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75.	Oct. 14,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39	68.	Nov. 19,'38
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	104.	Sept. 9,'39
(See "In the Cutting Room," Sept. 30,'39, p. 56.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71.	Apr. 22,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101.	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86.	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87.	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80.	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101.	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57.	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78.	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39	84.	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Three Musketeers, The (G) 927	Ritz Brothers - Don Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39	73.	Feb. 11,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72.	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101.	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				
Coming Attractions				
Barricade 026	Alice Faye-Warner Baxter	Dec. 8,'39†		
Blue Bird 025	Shirley Temple-Helen Ericson	Dec. 22,'39†		
Charlie Chan in Panama*	Sidney Toler-Jean Rogers			
Cisco Kid and the Lady, The 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†		
City, The 027	Lynn Bari-Donald Woods	Jan. 12,'40†		
City of Darkness 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	
Day-Time Wife 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†		
(See "First Kiss," "In the Cutting Room," Oct. 21,'39.)				
Drums Along the Mohawk 015	Henry Fonda-Claudette Colbert-Dorris Bowdon - Edna May Oliver	Nov. 10,'39†	103	
(See "In the Cutting Room," Sept. 30,'39.)				
Everything Happens at Night	S. Henie-R. Milland-R. Cummings			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Grapes of Wrath	Henry Fonda-Dorris Bowdon-Charlie Grapewin - Jane Darwell			
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	Oct. 7,'39
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†		
High School 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†		
Honeymoon's Over, The 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†		
(See "In the Cutting Room," Oct. 21,'39.)				
Inspector Hornleigh on Holiday 022	Gordon Harker-Alastair Sim	Dec. 1,'39†		
Little Old New York	Alice Faye - Fred MacMurray-Richard Greene-Brenda Joyce			
Man Who Wouldn't Talk, The	L. Nolan-J. Rogers-M. Marsh			
Swanee River 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†		
Too Busy to Work 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	
(See "In the Cutting Room," Oct. 7,'39.)				
20,000 Men a Year 013	R. Scott-M. Healy-M. Lindsay	Oct. 27,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91.	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115.	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84: Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	*76.	Sept. 16,'39
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70.	Sept. 30,'39
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39	88.	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39	94.	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79.	Apr. 15,'39
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96.	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62.)				
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39	96.	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100.	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104.	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73.	Mar. 18,'39

Coming Attractions

City for Sale	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold
Chump at Oxford	Laurel and Hardy
House Across the Bay*	Joan Bennett-Gladys George
Of Mice and Men	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford
Our Town*	Frank Craven
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell
Raffles	David Niven-Olivia de Havilland
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce
Thief of Bagdad*	Sabu-J. Duprez-C. Vedit

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Town Czar (G) 3018	Barton MacLane - Tom Brown - Ed. Sullivan	Apr. 21,'39	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39	69.	Feb. 4,'39
Desperate Trails, The 4058	John Mack Brown - Bob Baker - F. Robinson - F. Knight	Sept. 8,'39†	58.	
(See "In the Cutting Room," July 15,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey - Constance Moore	May 19,'39	72.	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61.	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67.	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67.	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66.	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66.	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62.	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63.	Dec. 10,'38
Little Accident	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	
(See "In the Cutting Room," Oct. 21,'39.)				
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57.	
(See "In the Cutting Room," Mar. 18,'39.)				
Oklahoma Frontier	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58.	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38	57.	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39	61.	
(See "In the Cutting Room," Dec. 3,'38.)				
Rio (G) 4014	Sigrid Gurie-Basil Rathbone-Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77.	Oct. 14,'39
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½.	Mar. 11,'39
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39	70.	Mar. 4,'39
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96.	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61.	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39	87.	Mar. 25,'39
Tower of London	Basil Rathbone - Boris Karloff - N. Grey-B. O'Neil-I. Hunter	Oct. 27,'39†		
(See "In the Cutting Room," Sept. 30,'39.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62.	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78.	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
Witness Vanishes, The 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

All Quiet on the Western Front (reissue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93.	Apr. 26,'30
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	*60.	Sept. 23,'39
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
Danger on Wheels	R. Arlen-A. Devine-P. Moran			
Destry Rides Again	Marlene Dietrich-James Stewart-Chas. Winninger-Mischa Auer	Nov. 17,'39†		
(See "In the Cutting Room," Oct. 14,'39.)				
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39		
Green Hell	Douglas Fairbanks, Jr., - Joan Bennett - John Howard - Alan Hale-George Sanders - George Bancroft-Vincent Price	Dec. 29,'39†		
Invisible Man Returns	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Nov. 24,'39†		
Laugh It Off	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†		
Legion of Lost Flyers 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†		
(See "In the Cutting Room," Aug. 19,'39.)				
Man from Montreal	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†		
Missing Evidence	Preston Foster-Irene Hervey	Dec. 15,'39†		
(See "In the Cutting Room," Sept. 9,'39.)				
No Power on Earth	Victor McLaglen-Jackie Cooper	Dec. 22,'39†		
One Hour to Live 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	
(See "In the Cutting Room," Aug. 12,'39.)				
Road Back (reissue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	69.	June 26,'37
Trouble's My Middle Name*	Constance Moore-F. Albertson			
Vigilante War	John Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson			
West of Carson City	John Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Dec. 15,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"-B. Granville	Aug. 26,'39	86.	Sept. 9,'39
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71.	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towns	May 27,'39	58.	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102.	Apr. 29,'38
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56.	
(See "In the Cutting Room," June 3,'39.)				
Dack Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107.	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G)	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39	92.	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83.	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54.	
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39	68.	Feb. 4,'39
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57.	

(THE RELEASE CHART--CONT'D)

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Old Maid (A) 452	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson		Sept. 1,'39†	95.	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 62.)					
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson		Oct. 14,'39†		
(See "In the Cutting Room," July 8,'39.)					
Smashing the Money Ring	R. Reagan-Margot Stevenson		Oct. 21,'39†		
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins		May 20,'39	59.	
We Are Not Alone	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor		Nov. 25,'39†		
(See "In the Cutting Room," Sept. 23,'39.)					
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page		May 20,'39	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)					

Coming Attractions

Lady Dick	Jane Wyman-Dick Foran				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)					
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81.	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82.	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)					
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60.		
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69.		
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90.	July 1,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)					
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61.	Mar. 25,'39	
Pride of the Blue Grass	Edith Fellows-James McCallion	Oct. 7,'39			
Roaring Twenties, The (G)	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39	
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61.	Mar. 11,'39	
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39			
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60.	Apr. 1,'39	
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39	
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Jory	Apr. 15,'39	65.	Feb. 4,'39	

Coming Attractions

All This and Heaven Too					
And It All Came True					
British Intelligence	Boris Karloff-Margaret Lindsay				
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page				
Brother Rat and the Baby	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert				
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George			79.	
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)					
Dead End Kids on Dress Parade	Dead End Kids-John Litel		Nov. 18,'39†		
(See "Dead End Kids in Military School," "In the Cutting Room," July 29,'39.)					
Enemy Within, The	Ronald Reagan-Lya Lys				
Fighting 69th	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Margan				
Four Wives	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains-J. Lynn-D. Foran-F. McHugh-M. Robson				
(See "In the Cutting Room," Sept. 23,'39.)					
Fugitive from Justice*	Roger Pryor-Lucille Fairbanks				
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel				
Granny, Get Your Gun	May Robson - H. Davenport - M. Stevenson				
Invisible Stripes	George Raft - William Holden - Humphrey Bogart-Jane Bryan				
Kid Nightingale (G)	J. Payne-J. Wyman-W. Catlett		Nov 4,'39†	58.	Sept. 23,'39
King of the Lumberjacks	John Payne-Gloria Dickson				
Philo Vance Comes Back	J. Stephenson-Margot Stevenson				
Private Lives of Elizabeth and Essex, he (G)	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price		Nov. 25,'39†	106.	Sept. 30,'39
Return of Dr. X, The	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane				
(See "In the Cutting Room," July 8,'39.)					
State Cop	D. Morgan-J. Payne-G. Dickson				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne				
Years Without Days	John Garfield - Pat O'Brien - Ann Sheridan				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hitler—The Beast of Berlin	Roland Drew	Producers Dist.	Oct. 22,'39		
(See "In the Cutting Room," Oct. 21,'39.)					
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Sagebrush Family Trails West, The	Bobby Clark	Producers Dist.	Oct. 22,'39		
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Torture Ship	Lyle Talbot	Producers Dist.	Oct. 15,'39		
(See "In the Cutting Room," Sept. 16,'39.)					
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Juarez and Maximilian (G)	Conrad Nagel	Torres		*95.	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55.	Mar. 18,'39
Man from Oklahoma	George Houston	Producers Dist.	Oct. 29,'39		
Straight to Heaven (G)	Nine May McKinney	Domine		56.	July 1,'39
Wanted for Murder		Producers Dist.	Oct. 29,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83.	Apr. 29,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85.	May 27,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78.	Sept. 23,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-In't	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72.	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Captain Scorpion	Ecunomou	Brodie	Apr. '39	85.	
Coral Rocks, The (Le Récif de Corail (A)	Jean Gabin	Alliance		100.	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70.	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67.	Oct. 7,'39
Discoveries	Carroll Levis	Grand National		66.	Sept. 2,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83.	Apr. 22,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Down Our Alley (G)	Hughie Green	British Screen		65.	Aug. 12,'39
End of Day, The* (A)	Victor Fancen	Juno	Oct. 1,'39	94.	Sept. 16,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85.	June 24,'39
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78.	Apr. 1,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80.	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Cp.	Sept. 4,'39	90.	Sept. 16,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (Les Otages) (A)	Annie Vernay	Nero		90.	Apr. 22,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83.	Feb. 26,'38
Human Beast, The (A)	Simone Simon	Paris Film		110.	Apr. 1,'39
I Killed the Count (A)	Syd Walker	Grand National		89.	Sept. 2,'39
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70.	Oct. 14,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Just William (G)	Dicky Lupino	Assoc. British		75.	Sept. 9,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95.	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96.	Oct. 21,'39
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82.	Sept. 30,'39
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80.	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90.	Jan. 21,'39
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98.	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78.	July 15,'39
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93.	Oct. 21,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
Singing Charro, The (Cu- and Canta La Ley) (G)	Tito Guizar	Paramount		77.	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75.	Aug. 26,'39
Spain in Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39	83.	June 24,'39
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.			
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
What Would You Do, Chum? (A)	Syd Walker	Anglo American		75.	Sept. 2,'39
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74.	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77.	Sept. 2,'39
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½
All American Blondes 1423 Andy Clyde	Oct. 20,'39†	2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39	17½
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39	18½
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	2 rls.
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	2 rls.
Trouble Finds Andy Clyde 9437	July 28,'39	18
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16

CINESCOPES

World of 1960 (Futurama) 1971	Nov. 3,'39	1 rl.

COLOR RHAPSODIES

Crop Chasers (10-14-39) 1502	Sept. 22,'39†	1 rl.
Dreams on Ice (10-7-39) 1504	Oct. 20,'39†	7 rls.
Gorilla Hunt, The 9507	Feb. 24,'39	8
Happy Tots (4-22-39) 9508	Mar. 31,'39	7
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'39	7
Nell's Yells 9511	June 30,'39	7
Mountain Ears 1503	Nov. 3,'39†	1 rl.
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39	8

COLUMBIA TOURS

Beautiful Switzerland 1553	Nov. 17,'39†	1 rl.
Big Town Commuters (New York) 9553	Feb. 3,'39	9
Historic Cities of India 1552	Oct. 27,'39†	1 rl.
Holland 1551	Sept. 15,'39†	1 rl.
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
Sojourn in India 9555	July 7,'39	9½

COMMUNITY SING

No. 6 9656 (Moon Songs)	Feb. 24,'39	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	1 rl.
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	1 rl.

FABLE CARTOONS

Park Your Baby 1752	Dec. 22,'39†	1 rl.
Little Lost Sheep 1751	Oct. 6,'39†	1 rl

FOOLS WHO MADE HISTORY

No. 1 (Charles Geodyear) 1601	Oct. 6,'39†	1 rl.
No. 2 (Elias Howe) (10-21-39) 1602	Sept. 1,'39†	11

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

NEW SERIES

No. 1 1520	Oct. 6,'39†	1 rl.
No. 2. 1521	Oct. 12,'39†	1 rl.

KRAZY KAT CARTOONS

29. Krazy's Bear Tale 9704	Feb. 17,'39	7½
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6

MUSIC HALL VANITIES

Montmartre Madness (6-3-39) 9964	June 30,'39	10½
Night at the Troe 9962	Mar. 2,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10

PHANTASIES CARTOON

Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	6½
Millionaire Hobo 1702	Nov. 24,'39†	1 rl.

PICTUREGRAPH

No. 1 9951	Feb. 10,'39	

SCRAPPY CARTOONS

Scrappy's Added Attraction 9753	Feb. 3,'39	6½
Scrappy's Rodeo 9756	June 2,'39	6
Scrappy's Sideshow 9754	Mar. 3,'39	7
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7

SCREEN SNAPSHOTS

No. 7 9857	Mar. 17,'39	10
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10.9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12. (8-19-39) 9862	July 28,'39	10
(New Series)		
No. 1 (10-14-39) 1851	Sept. 22,'39†	1 rl.
No. 2 1852	Oct. 27,'39†	1 rl.
No. 3 1853	Nov. 24,'39†	1 rl.

SPECIAL SPORT THRILLS

Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct. 6,'39†	1 rl.
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Jai Alai 1802	Nov. 3,'39†	1 rl.
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½
Odd Sports 9804	Feb. 10,'39	10½
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½

WASHINGTON PARADE

No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10

1939-40

No. 1 1991 (Smithsonian Institution)	Oct. 20,'39†	1 rl.

MGM

CARTOONS

Art Gallery (6-3-39) W-886. (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Blue Danube, The W-891	Oct. 28,'39	1 rl.
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15,'39	8
One Mother's Family W-890	Sept. 30,'39	9

CRIME DOESN'T PAY

No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving P-816	Oct. 28,'39	21

FITZPATRICK TRAVEL TALKS

Ancient Egypt (3-4-39) T-856	Jan. 21,'39	9
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	8
Java Journey (6-3-39) T-858	Mar. 18,'39	8
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	9

MGM MINIATURES

Ash Can Fleet (10-21-39) M-72 Robert. Warwick	Sept. 9,'39†	11
Failure at 50, A M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39	11
Mendelssohn's Wedding March M-74		8
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 (Sepia) Mary Teen-Sally Blaine	Sept. 2,'39†	11

MUSICAL COMEDIES

Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39	20
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	April 15,'39	20
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	21

OUR GANG

Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39	11
Auto Antics (9-16-39) C-942	July 22,'39	10
Captain Spanky's Showboat C-131	Sept. 9,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day C-132	Oct. 21,'39†	1 rl.
Dog Daze (7-29-39) C-941	July 1,'39	11
Duel Personalities (4-8-39) C-937	Mar. 11,'39	10
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-29) C-936	Feb. 18,'39	10

PASSING PARADE

(Sepia)

No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39	11
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	10
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July 1,'39	9
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39	10
Let's Talk Turkey S-101	Oct. 28,'39†	1 rl.
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	9
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Set 'Em Up (10-21-39) S913	Oct. 7,'39	10
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
Hour For Lunch, An (4-22-39) F-955	Mar. 18,'39	9
How to Eat (7-8-39) F-958	June 10,'39	10

MONOGRAM

Title	Rel. Date	Min.
Raiders Over London	Oct. 15,'39†	2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7
So Does an Automobile T8-7	Mar. 31,'39	1 rl.
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7

COLOR CLASSICS

Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Small Fry (5-6-38) C8-4	Apr.	21,'39..7...
COLOR CRUISES		
Chile K9-3	Nov.	10,'39†.1 rl..
Colombia (8-12-39) K8-7	July	21,'39.10....
Ecuador (9-16-39) K9-1	Sept.	1,'39†10....
Jamaica (7-15-39) K8-6	May	26,'39.10....
Land of the Inca Memories (2-4-39) K8-4	Jan.	27,'39.10....
Peru (10-14-39) K9-2	Oct.	6,'39†.1 rl..
Republic of Panama K8-5	Mar.	24,'39..1 rl..
HEADLINERS		
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept.	8,'39†10....
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar.	3,'39.10....
Moments of Charm of 1940 A9-2	Oct.	13,'39†.1 rl..
Phil Spitalny & Girl Orch.		
Music Through the Years (2-25-39) A8-7	Feb.	3,'39.11....
Jan Garber and Orch.		
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May	5,'39.10....
Song Is Born, A (12-24-38) A8-6	Jan.	6,'39.10....
Larry Clinton and Orch.		
Sweet Moments (9-9-939) A8-12	Aug.	11,'39.11....
Russ Morgan and Orch.		
Ted Fio Rito and His Orchestra A9-2	Oct.	6,'39†.1 rl..
Tempo of Tomorrow (7-1-39) A8-11	June	2,'39.10...
Richard Himber and Orch.		
Three Kings and a Queen A8-9	Apr.	7,'39..1 rl..
Vincent Lopez and Orch.		
PARAGRAPHICS		
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10....
Busy Little Bears V9-2	Oct.	20,'39†.1 rl..
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39.10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Fisherman's Pluck V8-9	Apr.	14,'39..1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38.10....
Public Hobby No. 1 (9-16-39) V9-1	Sept.	22,'39†11....
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39.10....
Swans (5-27-39) V8-10	May	19,'39.10....
That's Africa (3-4-39) V8-7	Feb.	10,'39.10....
PARAMOUNT PICTORIAL		
(New Series)		
No. 6—P8-6	Jan.	6,'39..1 rl..
No. 7—(2-11-39) P8-7	Feb.	3,'39..1 rl..
No. 8—(3-11-39) P8-8	Mar.	3,'39.10....
No. 9—(5-20-39) P8-9	Mar.	31,'39.10....
No. 10—P8-10	May	5,'39..1 rl..
No. 11—(6-24-39) P8-11	June	2,'39.10....
No. 12—(8-12-39) P8-12	July	14,'39.10....
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1	Apr.	7,'39.22....
(special)		
Customers Wanted (2-18-39) E8-6	Jan.	27,'39..7....
Ghost Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7...
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7....
Leave Well Enough Alone (5-13-39)	Feb.	24,'39..7....
Never Sock a Baby E9-1	Nov.	3,'39†.1 rl..
Wotta Nitemare (7-15-39) T8-8	Mar.	24,'39..7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 3—J8-3	Jan.	6,'39..1 rl..
No. 4—J8-4	Mar.	10,'39..1 rl..
No. 5—(5-27-39) J8-5	May	12,'39.11....
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....
1939-40		
No. 1—J9-1	Sept.	15,'39†10...
GRANTLAND RICE SPORTLIGHTS		
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan.	20,'39.10....
No. 60—Hold Your Breath (2-18-39) R8-8	Feb.	17,'39.10....
No. 61—The Sporting Irish (3-4-39) R8-9	Mar.	17,'39.10....
No. 62—Good Skates (5-6-39) R8-10	Apr.	14,'39.10....
No. 63—Diamond Dust (6-3-39) R8-11	May	12,'39.10....
No. 64—Death Valley Thrills (6-24-39) R8-12	June	9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13	July	7,'39.10....
No. 66—Hydro-Maniacs (9-9-39) R9-1	Sept.	1,'39†10....
No. 66—A Desert Adventure (9-16-39) R9-2	Sept.	22,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
UNUSUAL OCCUPATIONS		
(In Color)		
No. 4—(1-28-39) L8-4	Feb.	3,'39.10....
No. 5—(5-6-39) L8-5	Apr.	14,'39.11....
No. 6—(7-29-39) L8-6	June	16,'39.10....
(New Series)		
No. 1—(10-14-39) L9-1	Oct.	13,'39†.1 rl..
No. 2—L9-2	Nov.	17,'39†.1 rl..

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Home Boner 93,704	Mar.	10,'39.20....
Moving Vanities (5-6-39) 93,705	May	5,'39.17....
Ring Madness 9370	June	30,'39.19....
Wrong Room, The (9-30-39) 03,701	Sept.	22,'39†19....
HEADLINERS		
No. 3—Swing Vacation 93,603	Feb.	24,'39.17....
No. 4—Sales Slips 93,604	June	2,'39.17....
EDGAR KENNEDY COMEDIES		
Act Your Age (10-14-39) 03,401	Oct.	6,'39†18....
Baby Daze 93,405	May	19,'39.15....
Clock Wise (4-1-39) 93,404	Mar.	24,'39.18....
Feathered Pests 93,406	July	14,'39.16....
Kennedy the Great 03,402	Dec.	1,'39†.2 rls.
Maid to Order 93,403	Jan.	27,'39.18....
INFORMATION PLEASE		
No. 1—(10-14-39) 04,201	Sept.	8,'39†10....
No. 2—04,202	Oct.	6,'39†11....
MARCH OF TIME		
1938-39		
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb.	17,'39.19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39.18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39.19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May	12,'39.19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18....
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19....
No. 2—Battle Fleets of England (10-7-39)	Sept.	29,'39†18....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210	May	12,'39.11....
Lillian Roth		
Hello Mama (4-1-39) 94,209	Apr.	14,'39.11....
George Jessel		
Readin' Ritin' and Rhythm 94,207	Feb.	17,'39.10....
Lucky Millinder and Orch.		
Samovar Serenade 94,208	Mar.	17,'39.10....
Luba Malina		
Tropical Topics 94,206	Jan.	20,'39.10....
Rosita Ortega		
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde (10-14-39) 03,201	Oct.	20,'39†.16....
Coat Tails 03,202	Nov.	17,'39†.2 rls.
Marriage Go-Round 93,204	July	28,'39.18....
Plumb Crazy 93,202	Feb.	3,'39.16....
Dog-Gone 93,208	Apr.	21,'39.16...
RAY WHITLEY COMEDIES		
Bandit and Ballads 03,502	Dec.	15,'39†.2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept.	8,'39†18....
Ranch House Romeo (4-1-38) 93,503	Apr.	7,'39.17....
Sagebrush Serenade 93,504	June	6,'39.19....
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39.10....
Gold 94,606	Feb.	10,'39..1 rl..
Kennel Kings (6-26-39) 94,612	July	12,'39..9....
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8....
Pack Trip (9-16-39) 94,613	Aug.	18,'39..9....
Soldiers of Sea 94,608	Apr.	7,'39..9....
Television (5-6-39) 94,609	May	5,'39..9....
Swinquet (7-15-39) 94,610	May	26,'39..8...
World of Tomorrow (7-15-39) 94,611	June	23,'39..9....
Zoo (8-12-39) 94,612	July	21,'39..9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39..9...
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
Gun Play (10-14-39) 04,301	Sept.	1,'39†.1 rl..
Hunting Hounds, 04,302	Sept.	29,'39†.1 rl..
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Smooth Approach (5-20-39) 94,310	May	19,'39..9½..
Snow Falls (3-18-39) 94,307	Feb.	24,'39..1 rl.
Sporting Wings (4-1-39) 94,308	Mar.	24,'39..9....
SPECIAL		
Five Times Five (9-16-39) 93,801	July	23,'39.20....
WALT DISNEY CARTOONS		
Autograph Hound 94,116		
Beach Picnic (5-27-39) 94,114	Sept. / June	1,'39..8.... / 9,'39..8....
Donald's Cousin Gus (5-20-39) 94,113	May	19,'39..8....
Donald's Lucky Day (10-1-38) 94,107	Jan.	13,'39..8....
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Goofy and Wilbur (10-1-38) 94,110	Mar.	17,'39..8....
Hockey Champ (5-20-39) 94,110	Mar.	17,'39..7....
Officer Duck 04,101	Sept.	22,'39†.8....
Practical Pig, The (10-1-38) 94,109	Feb.	24,'39.....
Sea Scout 94,115	June	30,'39..8...
Society Dog Show (11-12-38) 94,108	Feb.	3,'39..8....
Ugly Duckling, The (10-1-38) 94,111	Apr.	7,'39..8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11....
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11....
Sand Hogs 9205	May	12,'39.10....
FASHIONS (In Color)		
Fashion Forecast, No. 3 9603	Mar.	31,'39.10....
Fashion Forecast, No. 4 9604	July	7,'39..1 rl..
Fashion Forecast, No. 5 0601	Sept.	15,'39†10....
Fashion Forecast, No. 6 0602	Dec.	22,'39†.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39†11....
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11....
LEW LEHR		
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept.	29,'39†10....
Muscle Maulers (5-6-39) 9404	Apr.	14,'39.11....
Silly Season, The 0402		1 rl..
What Every Inventor Should Know 9403	Jan.	20,'39.11....
MAGIC CARPET SERIES		
(Lowell Thomas)		
Evergreen Empire, The (10-21-39) 0102	Oct.	13,'39†11....
Good Neighbors 9106	May	26,'39.11....
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39.11....
Mystic Siam (5-6-39) 9105	Mar.	17,'39.10....
Tempest Over Tunis 9107	June	9,'39.11....
Viking Trail (12-31-38) 9104	Feb.	17,'39.10...
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7....
Barnyard Baseball 9517	July	14,'39..7....
Barnyard Egg-citement (5-6-39) 9528 (color)	May	5,'39..7....
Cuckoo Bird, The 9511	Apr.	7,'39..7....
First Robin, The 0555 (color)	Dec.	29,'39†.1 rl..
Frozen Feet 9509	Feb.	24,'39..7....
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Gandy Goose in G Man Jitters 9510	Mar.	10,'39..7....
Gandy the Goose in the Frame Up 9507	Dec.	30,'38..7....
Golden West, The (8-26-39) 0501	Aug.	25,'39†.7....
Hitch-Hiker, The 0505	Dec.	1,'39†.1 rl..
Hook Line and Sinker 0552	Sept.	8,'39†.7....
Mouse and a Million 0504	Nov.	3,'39†.1 rl..
Nick's Coffee Pot 9513	May	19,'39..7....
Nutty Network, The 9527 (color)	Mar.	24,'39..7...
One Gun Gary in Nick of Time 9503	Jan.	27,'39..7...
Orphan Duck, The (10-14-39) 0553	Oct.	6,'39†.7....
Owl and Pussycat, The 9525 (color)	Jan.	13,'39..7....
Prize Guest, The, 9514	June	2,'39..7....
Sheep in the Meadow (10-14-39) 0502	Sept.	22,'39†.7....
Their Last Bean (4-29-39) 9512	Apr.	21,'39..7....
Three Bears, The 9526 (color)	Feb.	10,'39..7...
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7...
Watchdog, The 0503	Oct.	20,'39†.1 rl..
Wicky-Wacky Romance 0554 (color)	Nov.	17,'39†.1 rl..
ED THORGERSEN (Sports)		
Big Game Fishing 0301	Sept.	1,'39†10....
Clocking the Jockies (10-7-39) 0302	Nov.	24,'39†11....
Hunting Dogs (5-6-39) 9303	Mar.	3,'39.11...
Inside Baseball 9304	Apr.	28,'39.11....
Sports Immortals 9305	June	23,'39.11...

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10...
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Fox Hunting (1-21-39)	Jan.	3,'39.10....
Jerusalem (1-14-39)	May	1,'39.10....
Labanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
Rome Symphony (12-31-38)	Feb.	15,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....
Wanderers of the Desert	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 58—(2-11-39) 3356	Dec.	26,'38..9....
No. 59—(2-25-39) 3357	Jan.	30,'39..9....
No. 60—(3-11-39) 3358	Feb.	20,'39..9½..
No. 61—(4-15-39) 3359	Mar.	13,'39..9....
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr.	10,'39..9....
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May	15,'39..9½..
No. 64—(7-15-39) 3362	June	26,'39..9½..
No. 65—(7-29-39) 3363	July	17,'39..9....
No. 66—(9-30-39) 4351	Sept.	25,'39†.9....
No. 67—(10-14-39) 4352	Oct.	16,'39†.9....
No. 68—(10-14-39) 4353	Nov.	13,'39†.9....
LANTZ CARTUNES		
Arabs with Dirty Fezzes (8-26-39) 3259	July	31,'39..7. ..
Baby Kittens (12-3-38) 3245	Dec.	19,'38..1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39..7...

(THE RELEASE CHART--CONT'D)

Title — Rel. Date — Min.

Birth of a Toothpick 3250..Feb. 27,'39..7½..
Bola Mola Land (5-27-39)
3256 .....May 29,'39..7....
Charlie Cuckoo (5-13-39)
3254 .....Apr. 24,'39. 7....
Crack Pot Cruise 3253 ....Apr. 10,'39..6½..
I'm Just a Jitterbug
(1-21-39) 3248.....Jan. 23,'39..7....
Little Blue Blackbird
(12-10-38) 3246.....Dec. 26,'38..7...
Little Tough Mice
(4-15-39) 3251.....Mar. 13,'39..7....
Magic Beans (3-11-39)
3249 .....Feb. 13,'39..7½..
Nellie of the Circus
5-20-39) 3255 .....May 8,'39..7....
One Armed Bandit
(4-8-39) 3252 .....Mar. 27,'39..7....
Silly Superstition (9-23-39)
3262 .....Aug. 28,'39..7....
Slap Happy Valley 3261...Aug. 21,'39..7....
Snuffy Skunk's Party
(9-23-39) 3260 .....Aug. 7,'39..7....
Soup to Mutts (2-4-39)
3247 .....Jan. 9,'39..7....
Stubborn Mule (8-12-39)
3258 .....July 3,'39..7....

LANTZ COLORED CARTOONS

A-Haunting We Will Go
(7,15-39) .....Sept. 4,'39†.7....
Life Begins for Andy Panda
(9-23-39) .....Oct. 9,'39†.8½..
Sleeping Princess, The 4263 Nov. 20,'39†....

MENTONE MUSICAL COMEDIES

Bank Notes (3-11-39) 3228. Mar. 15,'39.19....
Gus Van
Cafe Boheme (4-1-39)
3229 .....Apr. 12,'39†17....
Ray Smeck & Islanders
Gals and Gallons (6-3-39)
3232 .....July 12,'39.17½..
East and Dumke
Music and Models (12-3-38)
3225 .....Dec. 14,'38.18....
Jack Arthur
Nautical Knights (1-28-39)
3226 .....Jan. 11,'39.19....
Arthur & Morton Havel
Pharmacy Frolics (5-20-39)
3230 .....May 17,'39.18....
Three Playboys
Stars and Stripes (7-2-38)
2172 .....Feb. 15,'39..2 rls.
Ed East-Ralph Dumke
Swing Sanitorium (5-20-39)
3231 .....June 14,'39.18....
Dorothy Stone-Chas. Collins
Wild and Bully (2-18-39)
3227 .....Feb. 15,'39.19....
J. Harold Murray
With Best Dishes (6-3-39)
3233 .....Aug. 9,'39.17....
Charles Kemper

SPECIAL

March of Freedom
(5-20-39) 4110 .....Sept. 6,'39†20....

STRANGER THAN FICTION SERIES

No. 58—Novelty (1-28-39)
3369 .....Jan. 2,'39..9½..
No. 59—Novelty (3-4-39)
3370 .....Feb. 6,'39..9....
No. 60—Novelty (3-4-39)
3371 .....Mar. 6,'39..9....
No. 61—Novelty (4-22-39)
3372 .....Apr. 3,'39..9....
No. 62—Novelty (5-20-39)
3373 .....May 1,'39..9....
No. 63—Novelty (6-3-39)
3374 .....June 5,'39..9....
No. 64—Novelty (9-9-39)
3375 .....July 3,'39.10....
No. 65—Novelty (7-15-39)
3376 .....Aug. 7,'39..9½..
No. 66—Novelty (10-21-39)
4371 .....Sept. 18,'39†.8½..
No. 67—Novelty (10-14-39)
4372 .....Oct. 9,'39†.9....
No. 68—Novelty 4373.....Nov. 6,'39†.9....

TWO-REEL MUSICALS

Boy Meets Joy 4221.....Sept. 6,'39†17....
Pinky Tomlin-Joy Hodges
Old Spanish Custom, An
4223 .....Nov. 15,'39†.2 rls.
Swing Hotel (10-14-39)
Wini Shaw
4222 .....Oct. 18,'39†18....

VITAPHONE

BROADWAY BREVITIES

Title — Rel. Date — Min.

Sundae Serenade 4020.....Feb. 25,'39..2 rls.
Rosie Moran
Projection Room 4022.....Mar. 4,'39..2 rls.
Arthur and Case
Ice Frolic (10-14-39).....20....
Eleanor Gardner
Home Cheap Home 4023...Mar. 18,'39..2 rls
Henry Armetta
A Fat Chance 4024..... Mar. 25,'39..2 rls.
Johnny Perkins
Rollin' In Rhythm 4025...Apr. 15,'39..2 rls.
Seeing Spots 4026.....Apr. 29,'39..2 rls.
Duke McHale
You're Next to Closing
4027 .....May 13,'39..2 rls.
Cross and Dunn
Broadway Buckaroo
(617-39) 4028.....June 3,'39.20....
Red Skelton
Quiet Please (5-27-39)
4006 .....July 1,'39.20....
Fritz Feld (Color)
Wardrobe Girl 4029.....June 17,'39.....
Ginger Manners
A Swing Opera 4030.....July 22,'39..2 rls.
Tess Gardella
Seeing Red (8-26-39) 4018. Aug. 26,'39.20....
Red Skelton
Slapsie Maxie (9-16-39)...
5303 .....Sept. 10,'39†17....
Maxie Rosenbloom
Remember When (9-16-39)
5101 .....20....
Eaton Boys
Ride, Cowboy, Ride
(10-21-39) .....20....
Dennis Morgan

COLOR PARADE

The Roaming Camera
(4-15-39) 4608.....Mar. 25,'39.11....
Mechanix Illustrated, No. 4
(5-27-39) 4609.....Apr. 22,'39.10....
For Your Convenience
(6-17-39) 4610 .....May 20,'39.10....
Mechanix Illustrated, No. 5
4612 .....June 17,'39..1 rl..
Modern Methods (8-12-39)
4611 .....July 15,'39.10....
Mechanix Illustrated, No. 6
4613 .....Aug. 5,'39..1 rl..
Mechanix Illustrated, No. 1
(9-2-39) 5401.....Sept. 30,'39†10....

FLOYD GIBBONS'
"YOUR TRUE ADVENTURE"

A Minute from Death 4307. Mar. 4,'39..1 rl..
Chained (4-15-39) 4308....Apr. 1,'39.12....
Voodoo Fires (5-27-39)
4309 .....May 6,'39.12....
Haunted House (6-24-39
4310 .....June 3,'39.12....
Lives in Peril 4311.....July 1,'39..1 rl..
Three Minute Fuse (9-2-39)
4312 .....July 29,'39.11....
Verge of Disaster 4313....Aug. 26,'39..1 rl..

HISTORICAL TECHNICOLOR
FEATURETTES

Lincoln in the White House
(1-14-39) 4004.....Feb. 11,'39.20....
Frank McGlynn (color)
(Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)
Sons of Liberty (3-25-39)
4005 .....May 20,'39.20....
Claude Rains
Bill of Rights (9-16-39)
4007 .....Aug. 19,'39†.20..
Monroe Doctrine 5001.....Oct. 14,'39†.2 rls.

LOONEY TUNES

No. 65—Porky's Tire
Trouble 4808 .....Feb. 18,'39..1 rl..
No. 66—Porky's Movie
Mystery (3-24-39) 4809..Mar. 11,'39..7....
No. 67—Chicken Jitters
(4-1-39) 4810.....Apr. 22,'39..1 rl..
No. 68—Porky and Teabiscuit (5-20-39) 4811...Apr. 1,'39..7....
No. 69—Kristopher Kolumbus, Jr. 4812.....May 13,'39..1 rl..
No. 70—Polar Pals
(6-17-39) 4813.....June 3,'39..7...
No. 71—Scalp Trouble
4814 .....June 24,'39..1 rl..
No. 72—Porky's Picnic
4815 .....July 15,'39..1 rl..
No. 73—Wise Quack
(8-19-39) 4816.....Aug. 5,'39..7....
No. 74—Porky's Hotel
5601 .....Sept. 2,'39†.1 rl..
No. 75—Jeepers Creepers
(9-30-39) 5602 .....Sept. 23,'39†.7....
No. 76—Naughty Neighbors
5063 .....Oct. 7,'39†.7 rl..

MELODY MASTERS

Jerry Livingston and Orch.
4709 .....Feb. 4,'39..1 rl..
Russ Morgan and Orch.
(3-4-39) 4710 .....Feb. 25,'39.10....
Dave Apollon and Orch.
4711 .....Apr. 22,'39..1 rl..
Clyde McCoy and Orch.
(5-27-39) 4712.....Mar. 18,'39.10....
Artie Shaw and Orch.
(4-8-39) 4713 .....Apr. 29,'39.10....
Larry Clinton and Orch.
4714 .....May 20,'39..1 rl..
Leith Stevens and Orch.
(6-17-39) 4715.....June 10,'39.10....
Rita Rio and Orch. 4716...July 1,'39..1 rl..
Will Osborne and Orch.
(8-5-39) 4717.....July 22,'39†10....
Eddie Delange and Orch.
4718 .....Aug. 12,'39..1 rl..
Swing Styles (9-16-39)
5501 .....Sept. 2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502..Sept. 30,'39†10....

MERRIE MELODIES
(In Color)

No. 75—Robin Hood Makes
Good (3-4-39) 4511.....Feb. 11,'39..7....
No. 76—Gold Rush Daze
4512 .....Feb. 25,'39..1 rl..
No. 77—A Day at the Zoo
4513 .....Mar. 11,'39..1 rl...
No. 78—Presto Change
4514 .....Mar. 25,'39..1 rl..
No. 79—Bars and Stripes
Forever 4515 .....Apr. 8,'39..1 rl..
No. 80—Daffy Duck and
Dinosaur (4-22-39) 4516. Apr. 22,'39..7....
No. 81—Thugs with Dirty
Mugs 4517 .....May 6,'39..1 rl..
No. 82—Naughty But Mice
4519 .....May 10,'39..1 rl..
No. 83—Believe It or Else
4520 .....June 3,'39..1 rl..
No. 84—Hobo Gadget Band
(6-17-39) 4518.....June 17,'39..7....
No. 85—Old Glory
(6-17-39) 4521.....July 1,'39.10....
No. 86—Dangerous Dan
McFoo 4522.....July 15,'39..1 rl..
No. 87—Snow Man's Land
4523 .....July 29,'39..1 rl..
No. 88—Hare-Um Scare-Um
(8-12-39) 4524.....Aug. 12,'39..7....
No. 89—Detouring America
(9-9-39) 4525.....Aug. 26,'39..7....
No. 90—Little Brother Rat
4526 .....Sept. 2,'39..1 rl..
No. 91—Sioux Me 5301...Sept. 9,'39†.1 rl..
No. 92—Land of The Midnight Sun (10-14-39) Sept. 23,'39†.1 rl..
No. 93—Little Lion Hunter
5302 .....Oct. 7,'39†.1 rl..

TECHNICOLOR SPECIALS

The Master's Touch 4408...Feb. 18,'39..1 rl..
Romance in Color 4404.....Aug. 19,'39..1 rl..

SPECIAL

Nine Million, The
(2-18-39) .....9....

VITAPHONE VARIETIES

"Gadgeteers" 4906.....Feb. 18,'39..1 rl..
Tax Trouble 4907.....Mar. 18,'39..1 rl..
Grouch Club
The Crawfords "at Home"
4909 .....Apr. 15,'39..1 rl..
Dean of the Pasteboards
(5-27-39) 4910.....May 27,'39.10....
Luis Zingone
Right Way, The (6-17-39)
4908 .....July 1,'39..9....
Irene Rich
Witness Trouble 4911.....July 29,'39..1 rl..
Grouch Club
One Day Stand (8-26-39)
4912 .....Aug. 19,'39.10....
Vote Trouble (9-16-39)
5701 .....Sept. 9,'39†.9....
Grouch Club
History Repeats Itself
(10-14-39) .....10....
Sword Fishing (10-14-39)
5702 .....Oct. 21,'39†10....

OTHER PRODUCT

Title — Rel. Date — Min.

ABPC

Come Back to Erin
(5-20-39) .....33...

ALLIANCE

Birth of the Movies.....Sept. 1,'39.22....
Warning, The (4-1-39)....Aug. 1,'39.32....

AMERICAN RED CROSS

Footsteps (5-27-39).....11....

AMERICAN TRADING

La Traviata .....
Travel Talks .....

ASSOC. OF SCHOOL FILM LIBRARIES

New World for Old
(6-3-39) .....25....

BRITISH

Border Collie (8-12-39).....
Londoners, The (4-29-39).....35....
Reporter Investigates
Liberty (5-6-39).....17....

CENTRAL

Chinook's Children (6-3-39).....10....

ENNIS

Memory Lingers On, The
(8-5-39) .....10....

FRENCH FILM EXCHANGE

Ave Maria (7-15-39).....
Rembrandt (7-15-39).....
Trip to the Sky (7-1-39).....10....
Violin, The (9-23-39).....10....

G. P. O.

"Do It Now" (9-30-39).....11....
Health for the Nation
(7-15-39) .....
Spare Time (6-17-39).....
Men in Danger (6-17-39).....

LENAUER INTERNATIONAL

Getting Your Money's
Worth, No. 3 (10-21-39).....1 rl..

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For Auld Lang Syne
(4-22-39) .....10...

PATHE COMMERCIAL

Miracles of Modernization
(7-8-39) .....8...

SPECTATOR-DENNING

Point of View (6-3-39).....

U. S. FOREST SERVICE

4,000 Gifts of the Forest
(8-26-39) .....2 rls.

WORLD

Ave Marie.....
City, The (5-20-39).....44....

YORKE

Ninth State, The
(10-7-39) .....22....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title — Rel. Date — Min.

Mandrake, the Magician
(5-13-39) .....May 6,'39.....
Warren Hull-Doris Weston
(1st episode 27 min.)
Overland with Kit Carson
(9-2-39) .....July 21,'39.....
Bill Elliott-Iris Meredith
Shadow, The 1140 .....Nov. 24,'39†.....
(15 episodes)

REPUBLIC

Title — Rel. Date — Min.

Daredevils of the Red
Circle (6-10-39) 871....June 10,'39.18....
Charles Quigley-Herman Brix (each)
(1st episode 30 min.)
Dick Tracy's G-Men
(8-19-39) 872.....Sept. 2,'39.....
Ralph Byrd
(15 episodes) (1st episode 29 min.)
Lone Ranger Rides Again
870 .....Feb. 25,'39..2 rls
Robert Livingston- (each)
Chief Thunder Cloud
(15 episodes) (1st episode 30 min.)
(Exploitation: Nov. 11,'39, p. 55.)
Zorro's Fighting Legion
873 .....
Reed Hadley

UNIVERSAL

Title — Rel. Date — Min.

Buck Rogers (2-11-39)
3881-92 .....Apr. 11,'39.....
Buster Crabbe
Green Hornet, The.....
Gordon Jones-Anne Nagel
Oregon Trail, The
(5-20-39) 4581-95.....July 4,'39†21....
John Mack Brown-Louise Stanley (each)
(15 episodes)
Phantom Creeps, The
(9-2-39) 4681-92.....Oct. 17,'39†21....
Bela Lugosi-Dorothy Arnold (each)

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